



The Contribution of Kurt Schindler's
Compositions for Silent Films in the Spanish
Filmography of the 10s and 20s

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Silent Film Sound: History, Theory and Practice

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I+D+i "La canción popular como medio de inspiración" (HAR2010-15165)

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Who is Kurt Schindler?



Typed papers written founded in Columbia University, Hispanic Institute, New York,
on May 2007. Used for Federico de Onís for writing the introduction for the edition
of *Música de España y Portugal* (1941)

From Revised Edition, The New Encyclopedia of Music and Musicians.
Pratt

"Schindler, Kurt (Berlin 1882) Eminent Prussian conductor, expert on folk-music, and song composer, educated at Berlin and Munich Universities, with collateral study in music. In 1902-03 conductor of the Stuttgart Opera, in 1903-1904 at Wurzburg and in 1905-1908 assistant at the Metropolitan, New York. In 1903-1905 he also assisted Mottl and Zumpe at Munich and Richard Strauss at Berlin. In 1909 he started the Schola Cantorum and thenceforth one of the most significant musical enterprises of the city. Since 1912 he has also been organist at Temple Emanuel. Besides achieving notable results with his chorus he has made important collections of the folk-songs of Russia, Finland, Spain etc (from 1911) often accompanied by valuable notes and introductions. Has written about 50 songs and choruses a cappella. Since 1907 he has been almost continuously connected with Schirmer as reader and critic."

Schola Cantorum	1909-1926	
Conducted Master Classes and coached singers		1926-1927
Ran series of concerts known as The Forum at the Guild Theatre		1927-1928
Spain	Oct. or Nov.	1928
Returned N.Y.		1931
Bennington app't.		1932-1933
Prague, Vienna, Roumania, Hungary		1932 - 1933
Spain and Portugal		1933-1934
Returned N.Y.	May	1934
	Died Nov. 16 1935	

- He attended the universities of Berlin and Munich (1899–1901), studying the piano with Ansorge and Gernsheim, composition and theory with Bussler, C. Taubmann and Thuille, and musicology with Stumpf and Friedlaender.
- Schindler made his official *début* as a composer at the Krefeld Music Festival in June 1902, although his songs had already been performed by such artists as Emmy Destinn, Ludwig Wüllner and E. Welt-Herzog.
- After successful conducting seasons at the Stuttgart Opera (1902) and the Staatstheater in Würzburg (1903), he was asked to assist Mottl and Strauss at the Berlin Opera (1904).
- In 1905 H. Conried invited him to New York to join the conducting staff at the Metropolitan Opera House

- In 1909, at Mahler's suggestion, Schindler initiated the MacDowell Chorus, which became the Schola Cantorum of New York. Under him, it established a reputation as one of the finest choral societies in USA, introducing Russian and Spanish folk music to American audiences. He resigned in 1926 and worked in The Musical Forum.
- From 1907 Schindler served almost two decades as a reader, editor and critic for the publishers G. Schirmer; he also worked as an editor for Oliver Ditson.
- He was the musical director for Temple Emanu-El from 1912 to 1925.
- He was the conductor of the Roxy Theatre orchestra in NY from 1926-27.
- In 1933 he was appointed the first chairman of music at the newly founded Bennington College, Vermont, but owing to the strenuous duties and his failing health he had to forget his research, dying in 1935

Incidental music as part of
his musical catalogue

Musical catalogue (cfr. *New Grove*)

Stage:

- *The Mummer's revel and the masque of the Apple* (B. Talmud, after R. Harris) (1934)

Songs:

- Waldmärchen (F. Freiligrath), op.2, 1901, unpubd
- Sommerliche Fahrt (D. von Liliencron, G. Falke, Freidrich), op.3, 4 songs (1901)
- Tanz und Andacht (Falke), op.4, 4 songs (1901)
- 5 songs (O.E. Hartleben, C. Busse, L.H.C. Hölty, C. Brentano), op.5
- Romance and 3 Satirical Songs (H. Heine), op.6
- 3 Songs (P. Verlaine), op.7 (1905)
- 3 Songs (C. Morgenstern, Hartleben), op.8 (1907)
- Old Swiss Lays (after G. Keller), op.9
- 3 Songs (J. Keats), op.11 (1908)
- Paraphrase on 4 Folk-Song Themes as Sung in the Provinces of Novgorod and Voronesh, op.12 (1909)
- Woman and Cat (Verlaine), op.13
- 3 Sonnets of Mediaeval Italy (trans. D.G. Rossetti), op.14 (1912)
- 3 English Songs (O. Wilde, A. Swinburne, G. Meredith), op.15 (1912)
- 7 other pubd songs; 23 unpubd songs, 1889–1901
- Other works, all unpubd: 14 chbr works, up to 1900; 10 pf works, 1890–97
- Principal publishers: Schirmer, Ditson, H.W. Gray

New York Public Library, Schindler' Papers: BOX 18 folder 88-89. Incidental music

FOLDER 86: Incidental music by Kurt Schindler [MAI-13687]

- *b18-f86*: Ceremonia turque. Act IV end: Marche et 1 re entreé de ballet, [sf], [1 ms store, 15 pp.a]. Holograph in ink. For solo voices, chorus [STTB] and orchestra. Probably incidental music to Act IV of Le bourgeois gentilhomme by Moliere. Related names and works: Molière

FOLDER 87: Incidental music for an unidentified play [MAI-13688]

- *b18-f87*: Unidentified play. ~~Mireille; Chanson de la Grive; Chanson de Magali;~~ Entrance of the little savoyaid; Arlésienne; Airs et danses de Rameau; Marche; Musette et tambourin des Fêtes d'Hebé de Rameau; Fêtes d'Hebe; Castor et Pollux. [sf] [ca. 350pp of mss music in 5 folders]. Chiefly in ink in the hand of KS. For solo voices, chorus [STTB] and orchestra. Probably chiefly arranged by KS from works by Th. Dubois, Gounod, Bizet and Rameau. Includes scores and parts for most numbers. Related names and works: Bizet, George; Dubois, Théodore; Gounod, Charles; Rameau, Jean-Philippe; Schindler, Kurt

Cérémonie liturgique (Ad II. End)
 harpe et 1^{re} Euhie de harpes

- 2 Flûtes
- 1.2 Clair
- 1.2 Basson
- Vid. I
- Vid. II^{no} A
B
- Violon
- Bary

Andante (NB. Harpists play only the Repetition)

très légère piana, reprise forte

(NB. only Euhie)

très légère p. 2nd time

The year 1912 has been marked both in Paris and London as the two hundredth anniversary of Rousseau's birth; and the Schola Cantorum of New York, after two private performances in December, will publicly pay its debt to the composer, philosopher, and revolutionary, and fittingly close its programme by singing the finale of his best known work in music, "Le Devin du Village." "The Village Soothsayer" was the most popular opera comique in Paris for forty years. Its subject was the same which inspired Mozart's "Bastien and Bastienne." It was composed under the strong impression made upon Rousseau by the success in Paris of the Italian "staggione," presenting such works as Pergolese's "Le Serva Padrona," which made such a hit as to turn the whole balance of public opinion in favor of Italian rather than French music. Rous-

1825. It was translated into English by Dr. Burney, the historian, as "The Cunning Man," and performed at Drury Lane in 1766.

The final divertissement to be performed by the Schola Cantorum comprises the assembly and dance of the young villagers on the public green, the pastoral musette tunes, the lovely final address of the Soothsayer, and the concluding reel of the villagers, to a tune which is yet played by the bells of Geneva in commemoration of Jean-Jacques Rousseau.

The concert will be given at Carnegie Hall on Wednesday evening at 8 o'clock by the entire chorus of the Schola Cantorum under Mr. Schindler's direction, assisted by Anna Case, soprano, of the Metropolitan Opera Company, and Hector Dufranne, bass, of the Chicago-Philadelphia Opera Company.

The film music of *Nobleza baturra* (1935) (*Aragonese Virtue or Rustic Chivalry*) is not in his catalogue...

- Looking for secondary sources for his bibliography, there are 2 letters from Josef A. Weissberger to Ewald Schidnler where he confirms the royalties for the music of the film *Nobleza baturra* (1935)



Nobleza baturra (1935)

- Director: Florián Rey.
- *Nobleza Baturra* represents a costumbrist cinema very fashionable at that time that today is entertaining and curious to see but then got excited with ease to the public. It is a rural story that develops in a village of Aragon. Their actors show the accent "maño" and dance "joticas" with good naturalness, which give ambientation to the script. It illustrates another aspect of rural atmosphere of principles of the century 20, of a story very simple, which is today welcomed



JOSE A. WEISSBERGER

Alameda 38. - Teléfono 10202
Edificio "WITTENBERG" MADRID
M A D R I D

Madrid 3 Mai 36.

Lieber Herr Schindler: Ich glaube Ihnen vor einigen Tagen geschr. zu haben.
Da ich aber in schweren Verhandlungen stecke u. allerlei Aufträge haben,
bin ich nicht sicher, ob nur die Absicht bestand Ihnen zu schreiben.

Was ich sagte, oder sagen wollte, ist Folgendes/ Nobelsa Naturra. Hierfür
hat die Rechte die Besitzerin C.I.F.E.S.A Avenida Eduardo Dato 1. Madrid

New Yorker Correspondent weiss nicht ob es sich um Ihren von Ihnen erwarteten
Brief vom 18. März handelt, der dort sehr unangenehm aufgefallen ist.

Sie haben keine Ahnung davon, wie sich "menschen die Sie nie gesehen haben, noch
sehen werden auf uneigennützig Weise plagen um aus dem wie Sie sagen
"gigantischen Nachlass" etwas herauszuschinden. Noch mehr! Man arbeitet
daran die M.S. irgendwie zu verwerten, obwohl dieselben, nicht Ihnen
sondern Alice Beer und Ikle gehören. Kurts Andeknen zuliebe bringen zwei oder
drei Menschen ihre freie Zeit damit zu Bucher zu ordnen, ^{das} sich mit dem schwierigen
Verkauf zu beschäftigen. ICH BIN VÖLLIG SICHER DASS SIE UNFAEHIG WÄREN

derartige Opfer zu bringen. Wahrscheinlich ich auch nicht. Höchstwahrscheinlich

Was Sie geschrieben haben, was Anstoss erregt hat weiss ich nicht. Aber es muss
wohl etwas ebenso taktloses sein, wie meine ebenerfolgte gesperrt gedruckte
Bemerkung. Sonst wären diese grundgütigen opfervollen Menschen nicht so
spannend tief verstimmt. Mit sind Sie Nichts schuldig. Mit New York verrechnet.

Bedaure sehr, dass es Ihnen nicht gut geht. Mit bestem Grusse

W. Weissberger
*Es wäre natürlich nicht angebracht wenn Sie in Ihren
Correspondenz mit N.Y. Ihre Kritik an den Nobels
Nicht führen - da wir die Rechte*

JOSÉ A. WEISSBERGER

Almagro, 25, Teléfono 30.307

Telegramas: WEISSBERGER - MADRID

MADRID

o

28/4. 36

Lieber Herr Schindler:

Danke für Ihren Bf v. 15.

Ich hätte dass Sie in Amerika
hochleben haben, aber nicht,
dass Ihr Brief vom 12. III unbeantwortet
blieb. - Allerdings hat der Ton
eines Ihrer Briefe ausser ordnung
zu sein. Man plagt sich
müde um einige § für Sie
drauszuschlagen. - ganze Tage
Bücher

... hat den Con-
kret. - Allerdings hat der Con-
eines Ihrer Briefe ausstoss erregt.
von es der 2. Man schlägt sich
müde um einige Tage Sie
herauszuschlagen. - ganze Tage
mit Schichtung der Bücher,
Verkaufsbemühungen etc. -

von einem ganz neuen Nachasse
war wie die Rede. ⁵ Ihre Zorn ist sehr deplaciert. -
noch überhaupt dass etwas bleibt. -
Das sagte ich Ihnen sofort. - Es
ist nun der Fortlichkeit die
stunde Menschen dem Audeken
Kurs widmen zu danken, dass
sich überhaupt jemand recht
zu Sache abgibt. - Wohlge-
Baterra. - Die Besitzer sind

Ricardo and Ramón Baños' Filmographies for Spanish Silent Films

Ricardo Baños (1884-1939)

- A pioneer of Spanish cinema, Ricardo de Baños was involved in the film industry almost from its beginnings.
- He directed his first film in 1904
- He also photographed many of his own productions
- Although he directed a fair number of films, he is generally regarded as more of an exceptionally notable cameraman than a director
- Director (58 titles), 55 silent films
- Cinematographer (29 titles)
- Writer (21 titles)

Filmography

- 1905: *Bohemios* (short), *El dúo de la Africana* (short), *El húsar de la guardia* (short), *El mochuelo* (short)
- 1906: *Desfile de coches* (documentary short), *La costa Brava, Mallorca* (documentary), *Secreto de confesión* (short)
- 1907: *Batalla de flores en Valencia* (documentary), *El carnaval de Niza* (documentary), *La exposición Hispano-Francesa de Zaragoza*, *Los parques de Barcelona* (documentary), *Montserrat* (documentary), *Oporto* (documentary)
- 1908: *Don Juan Tenorio* (short)
- 1909: *Guerra de Melilla* (documentary short), *Barcelona y su puerto a vista de pájaro* (documentary), *Celos gitanos* (short), *Dos guapos frente a frente*, *El joyero*, *El sueño milagroso*, *Justicia de Felipe II*, *Locura de amor*, *Los dos hermanos*, *Parada militar ante el Rey Alfonso* (documentary), *Barcelona en tranvía* (documentary)
- 1910: *Andorra pintoresca* (documentary short), *Baixant de la font del Gat*, *Don Juan de Serrallonga*, *Vistas de Palma de Mallorca* (documentary)
- 1911: *Carmen o la hija del bandido* (short), *Don Pedro el Cruel*
- 1912: *La madre*, *Los amantes de Teruel*, *Magda*
- 1913: *De muerte a vida*, *El amigo del alma*, *La fuerza del destino*
- 1914: *Entre ruinas*, *La malquerida*, *Noche de sangre*, *Rosalinda*
- 1916: *El idiota de Sevilla*, *Los cascabeles fantasmas*
- 1917: *Sangre y arena*, *Coronación de la virgen de Valencia* (documentary), *El boxeador Spalla*, *entrenándose* (documentary), *Juan José*, *La sombra del polaco*
- 1918: *Fuerza y nobleza*
- 1919: *La cortina verde*, *La gitana blanca*, *Los arlequines de seda y oro*
- 1920: *El judío polaco*
- 1922: *Don Juan Tenorio*
- 1935: *El relicario*
- 1936: *El castigador castigado*
- 1937: *Y tú, ¿qué haces?* (short)

Ramón de Baños (1890–1980)

- Director (10 titles)
- Cinematographer (32 titles)



Figura 1. Ramón de Baños filmando un documental.

- 1909: *Celos gitanos* (short), *Día de Finados em Santa Isabel* (documentary short), *Dos guapos frente a frente*, *El joyero*, *Filmes Publicitários e Industriais* (documentary short), *Justicia de Felipe II*, *Los dos hermanos*, *O Embarque do Eminente Dr. Lauro Sodré* (documentary short), *Viagem de Lisboa a Pará* (documentary short)
- 1910: *Don Juan de Serrallonga*
- 1912: *La madre*
- 1913: *La fuerza del destino*
- 1914: *Nemesio, loco por el baile*
- 1915: *La danza fatal*
- 1916: *La vida de Cristóbal Colón y su descubrimiento de América*, *El idiota de Sevilla*
- 1917: *El monedero de Cipriano*, *Juan José*, *La sombra del polaco*, *Vaya remojón*
- 1918: *Fuerza y nobleza*
- 1919: *La cortina verde*, *Los arlequines de seda y oro*
- 1920: *El judío polaco*
- 1922: *Don Juan Tenorio*
- 1926: *Frivolinas*
- 1936: *El castigador castigado*
- 1937: *Fury Over Spain* (documentary), *Los héroes del barrio*, *El acero libertario* (documentary short)
- 1942: *El fakir González buscador de oro* (short)
- 1952: *Riña en un café* (short)

- Since small, Ramon and his brother Ricard, felt passion for photography, but probably was Ramon who was more gifted in the art of the composition of the images.
- It was not until the early 20th century when Ricard became involved in work as a film producer in the Barcelona production Hispanic films, then the most importing the entire industry still weak Catalan and Spanish, while Ramon learned to use the movie camera, beginning to filming his first documentary film, which begins to have some popularity among fans and professionals.
- Thanks to the success of these first documentary in 1911 was called to work in Brazil, hired by a prominent businessman who commissioned a number of industrial and tourist documentaries.
- After a fruitful work of 3 years throughout South America, he returned to Barcelona, where, definitely associated with his brother and began a successful career, with most of them throughout the silent era.

- Ricardo Baños became independent and in 1914 had set up his own production company "Royal Films", which was associated with his younger brother.
- It's hard to know exactly what was the exact footprint of each in the end result of each film, where his contributions were also most of the time, not accredited. What seems clear is that Ramon de Baños always had final responsibility for the visual aesthetics of the films, undersigned as Director of Photography
- The production of Baños brothers continued throughout the decade of the thirties, although no market dominance they had over the 20s when Barcelona was the most important production center of the peninsula. The gradual closure of the companies moved audiovisual industry in that decade to Valencia and Madrid.
- The Spanish Civil War (1936-39) was a blow to the family business, which endured until 1937, which filmed the latest films
- Died Ricard (1939), Ramon still had a certain prestige among the profession, could continue doing camera work in various Spanish productions of the 40s and 50s

Other films by Baño's brothers...

- There are three documented references of 3 silent films made in the 1920s by Ricard and Ramon Baños, kept by the IVAC (Valenciana Filmoteca) with adult content (+18): *The Confessor* (28'), *Ladies Clinic* (53'), *The Minister* .
- They were restored by IVAC-La Cinematheque in 1991, Iskra laboratories SL of Madrid [35mm, emulsion color restoration]
- These three films were ordered to Baños brothers (owners of the "Royal Films" company) by the Prime Minister Alvaro Figueroa y Torres (Count of Romanones) for the Spanish king Alfonso XIII
- The films belong to the special collection owned by the king to watch in private at the Court, who, apparently, suggested the plots of many of those films. They were filmed in a brothel in Valencia. They circulated in a restricted way for the use only of elitist and rich elites of those times.

- The first films containing nudity were the early erotic films. Production of such films commenced almost immediately after the invention of the motion picture. Two of the earliest pioneers were Frenchmen Eugène Pirou and Albert Kirchner, who directed such films for Pirou, as *Le Coucher de la Mariee* (1899, 7') had Louise Willy performing a bathroom striptease. Other European filmmakers also considered that profits could be made from this type of risqué films, showing women disrobing. In Austria, Johann Schwarzer formed his Saturn-Film production company which between 1906 and 1911 produced 52 erotic films, each of which contained young local women fully nude, to be shown at men-only theatre nights
- These Baños's films can be classified first as erotic films; as the erotic photography is a style of art of an erotic and even a sexually suggestive or sexually provocative nature. Though the subjects of erotic art are usually completely or mostly unclothed, that is not a requirement. As example is *The confessor*
- But *Ladies Clinic* can be classified as a pornographic film, which lots of sequences with sexually explicit nature. Although sometimes erotic art before 1960s is referred as vintage art, generally pornographic art does not claim any artistic or aesthetic merit.

**Schindler's special
photographs and music
for silent films**

From 1911-33 he made important recollection of folk-songs and photos about Russia, Spain and Portugal

- He recollected songs and took photos [NYPL] in Russia from 1911 to 1916
- Following his epistolary and the collection of his photos [HSA], he went to Spain several times:
 - *autumn 1919, summer 1920-1922-1925
 - *from autumn 1928 to spring 1931 (travelling in between on summer 29 to Morocco and France)
 - *from July to December 1932 (October in Portugal)
- He worked in Portugal on spring 1935 [HSA]
- He participated in musicological conferences on spring 1932 in Egypt (Congress of El Cairo Oriental Music) and Palestine, and January 1935 in Rome [HSA]

Which kind of photos have been kept in his collection?

- From his family and friends
- From cities, towns and villages he visited
- From several informants from his fieldworking in Russia, Spain and Portugal
- From unnamed naked ladies

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970-974
~~54~~ plaques et photos
(2 doublettes)
de différents personnages

M. et Mme Max Ophüls

Duislan Vereinigte Theater (Ber. 16. Reiterweg 47)

Baron d'Arcy, Vicomtesse du Meurier, M^{me} Pauline Jeambian
avec le chien Poméranien

2 M^{me} Munguero (Gardiana de Madrid) avec son chien

L. Senhorita Brasileira avec sa sobrina Verinha

Hans Wechsler Berlin Am Schinkelplatz 5

Película "Kodak"



447 A. La feria de Valladolid, vista de la ordea, parterre h
 447 B. El monumento de la feria h
 448 Aguada Real y puente de los milagros ap
 449 Vista de S. Miguel ap

De calidad inimitable

+ 450 - 336 de S. Miguel con su plaza ap 26/15

Nombre: P. S. de la iglesia de Borobia elto. 26/15

452 Dirección: Rio Arzobispo. Genaro. Mauriquo. h

453 " " " " " " h

Revelar: 455 - 336 de S. Miguel con su plaza ap 26/15

456 " " " " " " h

Imprimir: 457 Calatanazor Castillo y barrancos ap.

458 " Castillo Centoso ap.

Ampliar: 459 " Castillo visto por el lado ap (nov)

460 " Gran Vista del pueblo, exaltado ap

Total a pagar.

463. Bujo de Orma. Mercado. h

Tip. "ATENAS". - Madrid.



PRODUCTOS

KODAK

Fotos Agreda, Borobia, Calatanazor, Bujo de Orma

447 A, B, 448 - 460 y 463.

I. CARRASCOSA

best fotos Soria
SORIA



Egypt - Saqqāra (Gizeh) p. 109,
Bartók, Hindemith, Frau Hindemith,
von Hornbostel, ?, KS, Wellesz



THANK YOU