

**Updating the recollection of
documentary sources for the study of
Kurt Schindler's life and work**

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**International Conference European popular music and culture: a source of
inspiration for composers as Kurt Schindler**

Heidelberg, 8th-9th/May/2012

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

Index

- **Printed sources for biography**
- **Secondary sources for his biography**
- **New biographical clues**
- **Musical Catalogue**
- **Reception of his music**
- **Project Aims: *Schindler's Documents Online***

I. Printed sources for biography:

- Several dictionaries (23) (1920-1994)
- Katz, Israel J. (2001). *New Grove Dictionary of Music and Musicians*, 22 (pp. 510-511).
- Katz, Israel J. (2002). *Diccionario de la música española e hispanoamericana* 9 (pp. 860-61).
- Vvaa: 10 related articles (2007-2012)



THE CHURCH OF FARRINGTON, ENGLAND

THE NEW ENCYCLOPEDIA
OF MUSIC AND MUSICIANS

EDITED BY
WALDO SJJHEN PRATT

WORLD'S OFFICE OF THE CENTURY ASSOCIATION, OFFICE OF THE ASSOCIATION
ESTABLISHED BY THE ASSOCIATION OF MUSICIANS AND MUSICIANS,
OFFICE OF A NUMBER OF MUSICIANS.

SEVEN AND SEVEN EDITION

New York
THE MACMILLAN COMPANY
1928

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

- 1) Grove 1920
 - Grove's Dictionary of Music and Musicians : American Supplement: Being the Sixth Volume of the Complete Work / Waldo Selden Pratt, Editor. - New York : Macmillan, 1920
- 2) Hughes
 - Music Lovers' Encyclopedia / compiled by Rupert Hughes; Completely revised and newly edited by Deems Taylor and Russell Kerr. - London : Universal Text Books, [1954]
- 3) De Bekker
 - De Bekker, Leander Jan: Black's Dictionary of Music & Musicians : Covering the Entire Period of Musical History from the Earliest Times to 1924 / by L.J. de Bekker. - London : Black, 1924
- 4) Hull
 - A Dictionary of Modern Music and Musicians. - London [et al.] : Dent [et al.], 1924
- 5) Pratt W.S.
 - The New Encyclopedia of Music and Musicians / edited by Waldo Selden Pratt. - New York : Macmillan, 1924
- 6) Baker T. Baker, Theodore: Baker's Biographical Dictionary of Musicians. - 4th ed., revised and enlarged. - New York : Schirmer, 1940
- 7) Webster Webster's Biographical Dictionary : a Dictionary of Names of Noteworthy Persons with Pronunciations and Concise Biographies. - 1st ed. - London [et al.] : Bell [et al.], 1943
- 8) Frank: Tonkünstler 1926
 - Kurzgefaßtes Tonkünstlerlexikon : für Musiker und Freunde der Tonkunst / begründet von Paul Frank, neu bearbeitet von Wilh. Altmann. - 12. , sehr erw. Aufl. - Leipzig : Merseburger, 1926
- 9) Abert Illustriertes Musik-Lexikon / herausgegeben von Hermann Abert. - Stuttgart : Engelhorn, 1927
- 10) Riemann 1929
 - Riemann, Hugo: Hugo Riemanns Musiklexikon / bearbeitet von Alfred Einstein. - 11. Aufl. - Berlin , 1929
- 11) Wininger
 - Wininger, S[alomon]: Große jüdische National-Biographie : mit mehr als 8000 (ab Bd. 4: 10.000, Bd. 6: 11.000, Bd. 7: 13.000) Lebensbeschreibungen namhafter jüdischer Männer und Frauen aller Zeiten und Länder. Ein Nachschlagewerk für das jüdische Volk und dessen Freunde / von S. Wininger. - Cernăuți : "Orient" [et al.], [1925] - 1936. - Bd. 1-7
- 12) Juden in der Musik
 - Lexikon der Juden in der Musik : mit einem Titelverzeichnis jüdischer Werke / bearbeitet von Theo Stengel in Verbindung mit Herbert Gerigk ; zusammengestellt im Auftrag der Reichsleitung der NSDAP auf Grund behördlicher, parteiamtlich geprüfter Unterlagen. - Berlin : Hahnfeld, 1940. - (Veröffentlichungen des Instituts der NSDAP zur Erforschung der Judenfrage ;

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14) Saleski

- Saleski, Gdal: Famous Musicians of a Wandering Race : Biographical Sketches of Outstanding Figures of Jewish Origin in the Musical World / by Gdal Saleski. - New York : Bloch, 1927
- 16) WW American Jewry 1928
- Who's who in American Jewry 1928. - 2nd ed. - New York : Jewish Biographical Bureau, 1928

17) Wininger

- Wininger, S[alomon]: Große jüdische National-Biographie : mit mehr als 8000 (ab Bd. 4: 10.000, Bd. 6: 11.000, Bd. 7: 13.000) Lebensbeschreibungen namhafter jüdischer Männer und Frauen aller Zeiten und Länder. Ein Nachschlagewerk für das jüdische Volk und dessen Freunde / von S. Wininger. - Cernăuți : "Orient" [et al.], [1925] - 1936. - Bd. 1-7

18) Brückner/Rock

- Brückner, Hans; Rock, C[hrista] M[aria]: Judentum und Musik : mit dem ABC jüdischer und nichtarischer Musikbeflissener / begründet von H. Brückner und C.M. Rock; 3. Auflage bearbeitet von Hans Brückner. - 3. Aufl. - München : Brückner, 1938
[Werk mit antisemitischer Tendenz]

19) Universal Jewish encyclopedia

- The Universal Jewish Encyclopedia in Ten Volumes : an Authoritative and Popular Presentation of Jews and Judaism since the Earliest Times / edited by Isaac Landman. - New York : Univ. Jew. Encycl. Co, [1948]. - Vol. 1-10

20) Enciclopedia judaica castellana

- Enciclopedia judaica castellana : el pueblo judio en el pasado y el presente. Su historia, su religion, sus costumbres, su literatura, su arte, sus hombres, su situacion en el mundo / director: Eduardo Weinfeld; Gerente: Isaac Babani. - México : Enciclopedia judaica castellana, 1948-1951. - T. 1-10

21) Lexikon des Judentums

- Lexikon des Judentums / Chefred. John F. Oppenheimer. - Gütersloh [et al.] : Bertelsmann Lexikon Verl., 1971
[Aus urheberrechtlichen Gründen werden die Artikel aus dieser Quelle nicht online angezeigt.]

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- Bibliographia Judaica : Verzeichnis jüdischer Autoren deutscher Sprache / bearbeitet von Renate Heuer. - München [et al.] : Kraus [et al.], 1981-1996. - Bd. 1-4

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- _____(2009b). El ciclo vital musical en imágenes fotográficas. *Revista de Musicología* 32, 105-116.
- M^a Enriqueta Frontera Zunzunegui (2010). El archivo personal de Kurt Schindler: una propuesta de organización. *Etno-folk: revista de etnomusicología*, 16-17, 15-34.
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- Matilde Olarte Martínez (2011a). La mujer rural española vista a través de la mirada urbana: primeros investigadores extranjeros en trabajos de campo antes de la guerra civil española. *Mujeres en la Historia, el Arte y el Cine. Discursos de género, variantes de contenidos y soportes: de la palabra al audiovisual* (pp. 71-83). Salamanca: Ediciones Universidad de Salamanca.
- _____(2011b). 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
- Susana de Brito Barrote (2012). “Passagens de Kurt Schindler por Portugal: Um estudo baseado nas quatro secções de fotografias (1929-1935)”. *Fuentes documentales interdisciplinares para el estudio del Patrimonio y la Oralidad en España*
- Juan Carlos Montoya Rubio, Matilde Olarte Martínez (2012). “Un país en la mochila: la organización del material fotográfico de Kurt Schindler”. *Op. cit.*
- Matilde Olarte Martínez (2012). “La correspondencia inédita de Kurt Schindler como una fuente directa para contextualizar la vida musical del primer tercio del siglo XX”. *Op. cit.*
- Matilde Olarte Martínez, Juan Carlos Montoya Rubio (2012). “Cuando los epistolarios eran redes sociales. Aproximación a las conexiones de Kurt Schindler a través de sus corresponsales ”. *Op. cit.*

II. Secondary sources for his biography

- Kurt Schindler's (KS) records as student in the Universities of Berlin and Munich
- KS's records as Head of the Orchestra in the Stuttgart Opera House (1902-1903) and Würzburg (1903-1904)
- Kurt Schindler's (KS) records as Assistant Conductor at the Metropolitan in NY
- KS's epistolary: NYPL, HSA, Fundación Juan March, Biblioteca de Catalunya, Archivo Manuel de Falla, Biblioteca de Valencia

Cfr. Ewald Schindler's Papers in NYPL

- KS's photos collections: HSA, NYPL
- KS signature in Orfeo Catalá
- Spanish newspapers
- Northamerican newspapers
- German newspapers

Cf. Katz, *New Grove*:

- 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.
- Friedlaender's influence proved lasting, for he introduced Schindler to European folk music, particularly German. **An equally important influence was Schindler's participation in a choral society under Gernsheim which performed modern arrangements of traditional songs.**
- 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 OH
- In 1909, at Mahler's suggestion, Schindler initiated the MacDowell Chorus, which, three years later, became the Schola Cantorum of New York. Under him, it established a reputation as one of the finest choral societies in North America; **he resigned in 1926.**
- A close friendship with Natalie Curtis prompted his continued interest in folk music, which became an important part of the choir's varied programmes, particularly in introducing Russian and Spanish folk music to American audiences.
- **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.**
- In autumn 1928 he went to Spain to undertake a systematic investigation of Spanish folk music. During three field trips (December 1929 to January 1933), he collected more than 1000 traditional melodies, a third on aluminium discs.
- **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 forgo his research.**
- In 1941 the Hispanic Institute of Columbia University, which sponsored his third field trip, published **his field transcriptions.**

III. New biographical clues



important institution in the South, has decided to remain in New York. Mr. Becker's large number of pupils and friends will be glad to know of this decision.

Mrs. Adolph Carlson, a soprano soloist and a pupil of Townsend H. Fellows, of Carnegie Hall, has been appointed solo soprano at the First Reformed Church at Hackensack, N. J.

RESEARCHES OF SCHINDLER.

Kurt Schindler, the musical director of the Schola Cantorum, of New York, returned a few days ago from a six weeks trip to Europe. When Mr. Schindler said he was "glad to be back" no one doubted him, for the accomplished musician looked truly content. While abroad Mr. Schindler visited Paris, Berlin, Leipzig, Amsterdam and London.

"Since I settled in America, eight years ago," said Mr. Schindler, "I have made five trips across the Atlantic, and this time, as on other visits, I was eager to hear the novelties. The latest opera by

French tenor. Very likely my American publisher, Mr. Schirmer, or myself may yet receive a request to permit the use of this song in the performances of the D'Annunzio play.

"Another experience in Paris which I shall not soon forget was the public performance of works by Arnold Schoenberg. With characteristic politeness the pianist who played the compositions begged the audience to be lenient in passing judgment, because the pieces 'were so ugly.'

"I had luncheon with Emma Eames and her husband, Emilio de Gogorza, at their apartment in Paris, and found the American prima donna handsomer than ever and much more slender. In London I visited Oscar Sagie in his studio, and attended Maggie Teyte's song recital devoted to compositions by American composers.

"Conditions have changed since I left Germany, eight years ago. Richard Strauss is still the master mind in that country, but in other lands there are younger men who have forced the nations to sit up and take notice. This is true of France, Spain, Russia, Poland and last, but not least, Vienna, which is turning out fine young talents.

"Among the new compositions which I brought back with me are scores by Igor Strawinsky, which in difficulty, especially rhythm, surpass anything that I know."

FUTURE OF AMERICAN SONG.

European trips, Summer 1917

Richard Strauss, 'Ariadne,' I heard twice, once in Germany and one in England. In it I found much to admire, though not in every respect enjoyable.

"While in Paris I attended the general rehearsal of Charpentier's 'Julian,' this being less of a novelty to me, as I had studied the score; and I also attended performances of the Russian operas and ballets. Here I had a most amazing experience upon entering the theatre for the general rehearsal of D'Annunzio's new drama, 'Pisanella.' The first strains of the incidental music were so familiar that I forgot I was in Paris, and I suddenly realized that, without so much as the change of a single note, the music credited to an Italian composer was nothing more nor less than my 'Chante de Trouvere,' a melody based on an old air of the twelfth century. This song is dedicated to my friend Edmond Clement, and has often been sung by the distinguished

Russian trips (1914)

"I happened to arrive in Berlin the day before war was declared," said Mr. Schindler. "I had spent all of July in London, but previous to that, I had spent May and June traveling about in Russia, and all my luggage was pasted up with the labels of hotels in Moscow, St. Petersburg, Warsaw and other Russian cities. After reaching Berlin, I could not get a letter away for eleven weeks, and I ought to have been back here to take up my work fully two months ago."

"You see, while I have taken out my first papers for American citizenship, I have not been living over here the ten years necessary to become immune from serving in the Landsturm, in Germany, and as I was in Germany, I could be called upon for service."

"In Germany, while the whole country has been, and is united on the justice of Germany's cause, everybody thought our only opponents would be France and Russia, and that the war would not last long. It was my duty to remain in Berlin, but nobody anticipated that the Landsturm, would be called out. It did not seem possible that England would get into the conflict, and I was prepared to remain and await the call which it seemed certain would not come. Then, when England joined the war, I stayed on, still awaiting the call."

"Finally, with not being able to hear from home, and the uncertainty of how long I might have to stay, wore on my health. When it seemed that I might have to wait indefinitely, I was able to show that my professional arrangement over here had been knocked out and that I could not get any money, I got a special permit entitling me to proceed to the United States."

"I can assure you that I never was so happy to get back to New York. You don't know what a land of peace looks like unless you have been where there is war. But people who have known my devotion to French and Russian music may wonder if it will continue, now that Germany is at war with France and Russia. So far as the war is concerned, it will make no difference with my music."

Marriage (15/11/1916- 19/01/1919)

None except the closest friends of Mr. Schindler knew of his approaching marriage, although the engagement had existed for some time. The bride is a Russian and was formerly on the stage. She arrived last week on the Kristianiafjord from Bergen after a ten days' trip through Russia, traveling in all several thousand miles. Mr. Schindler has been the director of the Schola Cantorum for several seasons, and is also associated with the Schirmer Music Publishing Company.

He was abroad when the war began and several times was reported to have been shot while fighting for the Fatherland. He spent the early Summer of 1914 traveling in Russia. In Berlin, following the declaration of war, he was mistaken for a Russian spy because of the Russian labels pasted on his luggage.

The bride's father for many years has been administrator of the Municipal Opera House of Odessa. Mr. Schindler first met his bride when he was visiting Russia, collecting material for publication of Russian folk songs, some of which were heard last season.

Mrs. Kurt Schindler.

Mrs. Kurt Schindler, formerly a Russian Imperial actress, died yesterday of influenza at her home, 121 East Fifty-second Street. She was 28 years old and before her marriage in 1916 was Miss Vera Androuchevitch of Russia. She gave up the stage upon her marriage. Mr. Schindler is a composer and conductor of the Schola Cantorum.

“*The
Hymn of
Free Russia*”

Will be published
on June 17th

—IN—

The Sunday World

It is the hymn of the
new Russian Republic.

The poem is written by
Konstantin Balmont,
English version by Kurt
and Vera Schindler.

The music is by Alex-
andre Gretchaninoff,
arranged and edited by
Kurt Schindler.

Words and Music

:: :: COMPLETE :: ::

He published, with his wife,
several scores, during 1917
and 1918.

There are in several libraries

Summer 1919 in Spain (from then to 1934)

24

He vingut a l'Orfeó Català pensant escoltar el millor chor del món, y encara he trobat més que això, he trobat el centre d'un idealisme gran y sant que amb el seu foc dona resplandor a aquesta ciutat y aquest país destinats a tan gloriosa creixença.

L'Orfeó Català sota la direcció segura y inspirada del seu Mestre En Lluís Millet ha guardat y mantingut aquí l'ànima i l'idealisme durant tot el desenrotllament meravellos del comerç barceloní, y jo crec que en això reposa son mèrit més gran, un mèrit incalculable per l'avenir d'aquesta hermosa terra!

Barcelona, y Agost de 1919

Kurt Schindler.

Resolute Carries 1,000.

The Resolute, of the United States Line, said to be the largest passenger ship privately owned flying the American flag, started on her first voyage from this port yesterday for Plymouth, Boulogne and Hamburg with more than a thousand travellers aboard. A crowd of about 4,000 lined the pier at the foot of Forty-sixth Street, North River, to watch friends and relatives sail.

Several notables in the musical world were among the passengers. Fritz Kreisler, violinist, with Mrs. Kreisler, sailed on a trip which will take them to Carlsbad, the Engadine, Venice and points on the Dalmatian coast.

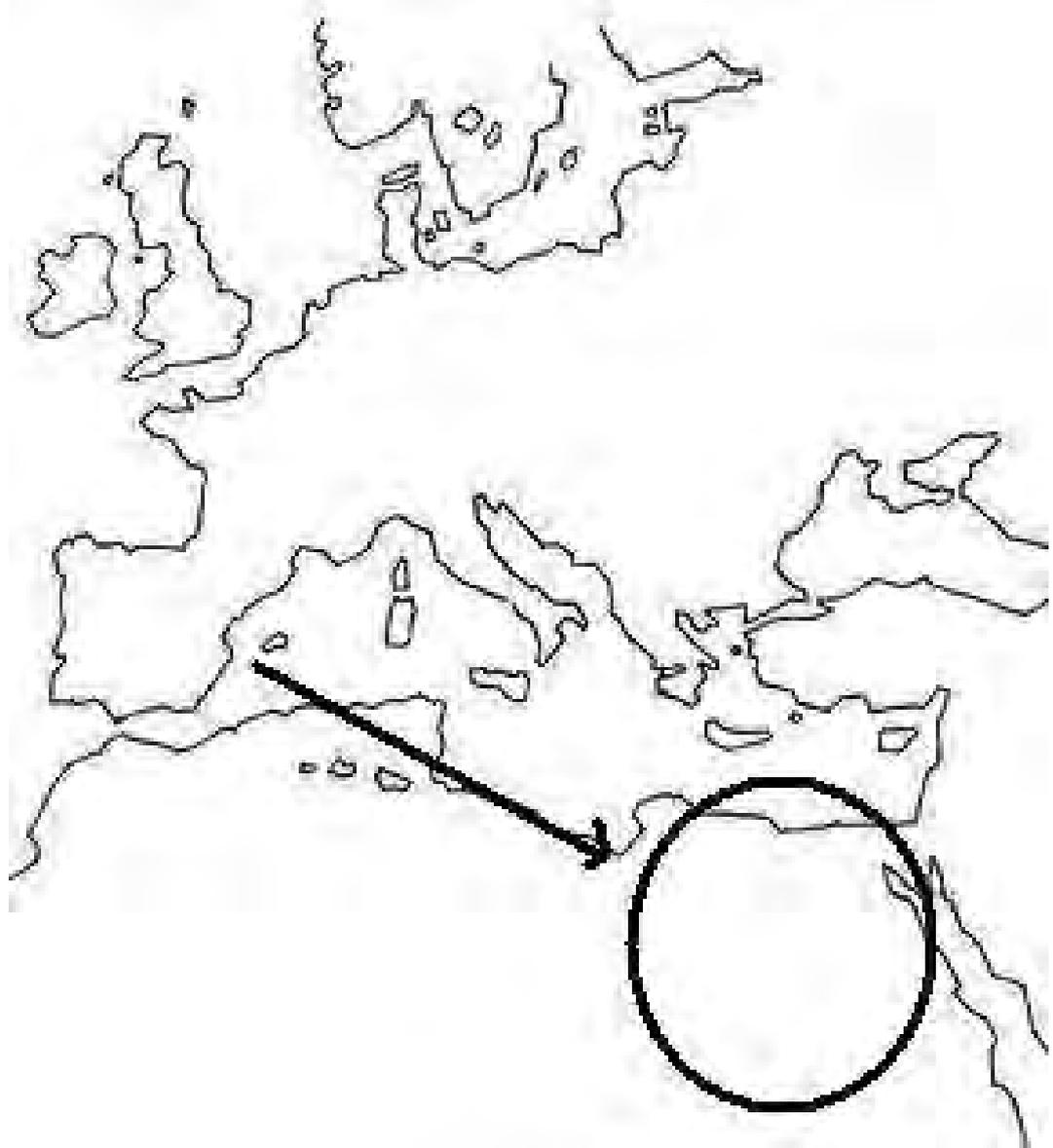
John Charles Thomas, American baritone, left on his first European tour. He said he would fill engagements in London, Paris and Brussels, and then take a short vacation before returning to the United States in October. Rudolf Jung, Swiss tenor, and Kurt Schindler, conductor of the Schola Cantorum, were also on board.

NYT, 1922

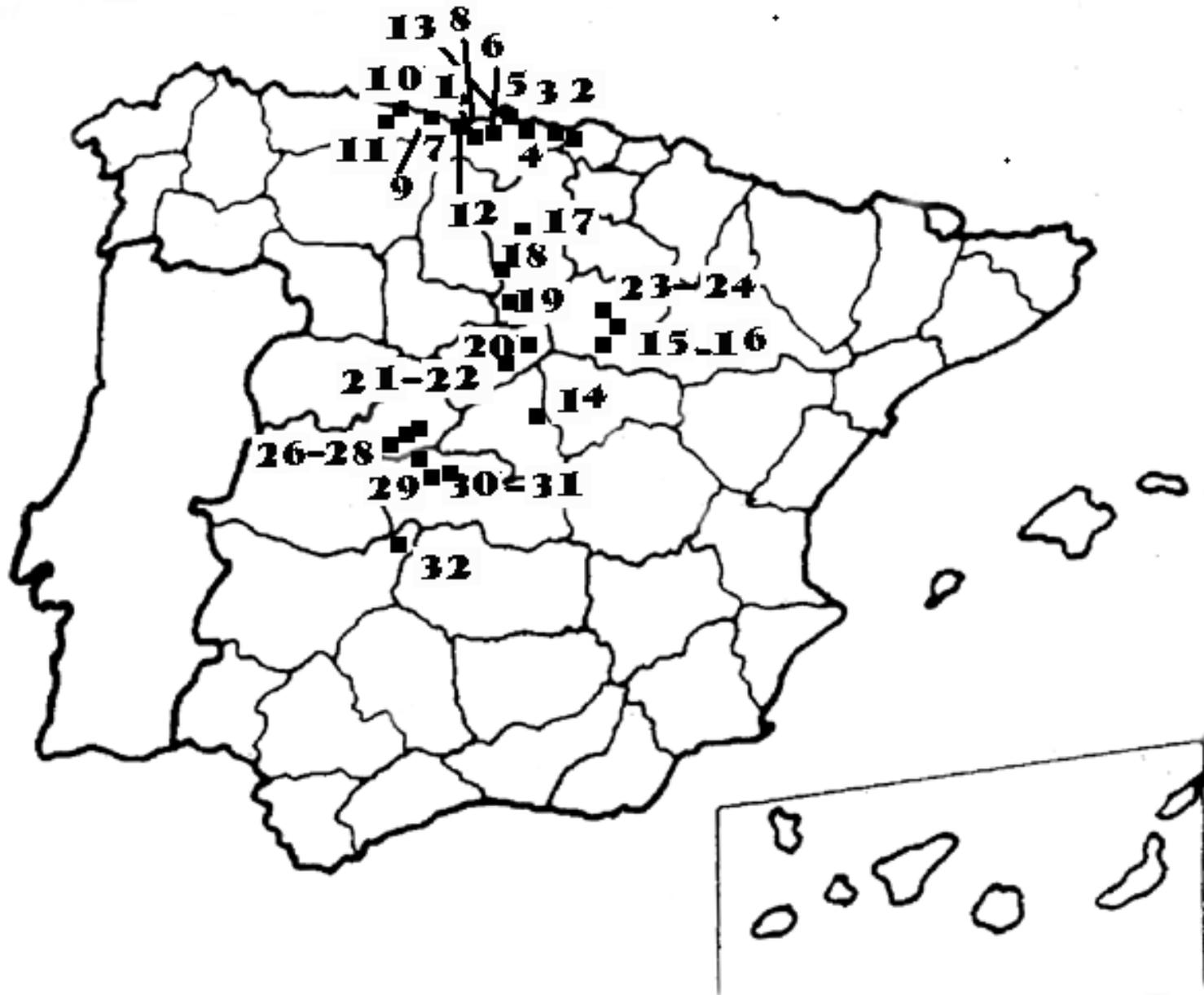
New dates for his fieldworking in Spain: October 1928/ September 1930



Egypt, Oriental Music Conference (30th March-4th April)



August-October 1932



Summer 1934-1935



BENNINGTON NAMES ARTISTS TO FACULTY

New College Selects Teachers
to Direct Novel Curriculum
for Women Students.

SCHINDLER IS MUSIC HEAD

Dorothy Canfield Fisher to Give Aid
in Creative Writing—Special
Help Planned for Gifted.

Dr. Robert D. Leigh, president of Bennington College, Bennington, Vt., which will open in September with eighty young women students, announced yesterday at a luncheon at the Cosmopolitan Club, 133 East Fortieth Street, the names of the men and women who have been appointed to the faculty of the new institution.

The Bennington project was broached eight years ago with a view to the establishment of a progressive college in which the curriculum would be particularly adapted to the needs of women in the contemporary world. An announcement from the office of the college at 109 East Seventy-third Street said the members of the faculty already were "rapidly making definite plans for the curriculum, which is going to be flexible enough to suit the interests and needs of the individual student, with the fine arts as one of its major branches."

The appointments follow:

KURT SCHINDLER, founder and formerly director of the Schola Cantorum, to be director of music.

TO TEACH AT BENNINGTON.



Elgin Studio.

Kurt Schindler.

Bennington 1932

activities of the tutor concerned."

Mr. Schindler, who is to take over the music department, is in Spain studying unwritten folk songs of the Iberian Peninsula under the auspices of Columbia University. He was born in Berlin and studied there and in Munich and Vienna, and was assistant conductor under Richard Strauss in the Berlin Royal Opera as a young man. He has acted as coach and drill master for the Metropolitan Opera Company here and has trained many noted singers.

"The work in music at Bennington under Mr. Schindler," Dr. Leigh said, "will combine student participation in the creation of music as well as its understanding. Music is considered a subject equal in importance to any other subject in our curriculum. As one indication of this, the college is offering instruction in this field without extra fees and with the same requirements for admission to a particular type of music instruction as prevail in other curriculum work."

EDUCATIONAL TRENDS

A COLLEGE ON A NEW TRAIL

Bennington, Now Starting, Is the First to Embody the 'Progressive' Plan

By EUNICE BARNARD.

On a Vermont hillside this week gayly sweated girls are thronging the campus of a brand-new college which has the highest tuition, the least pretentious buildings and the most revolutionary curriculum of any in the United States. Thus successfully opens the long-awaited Bennington College—the most thoroughgoing adventure thus far in higher education of the type made famous by the simile of Mark Hopkins and the hog, a college that is to maintain the close relationship of student and professor by limiting its enrollment to 240.

Bennington, to be sure, has many distinctions. It is the first full-fledged degree-granting college for women to be established in the academic stronghold of New England in two decades. It is the first avowedly "progressive" college in the country for either sex—the first free flying field, so to speak, for the graduates of progressive schools who for twenty years have been mournfully clipping their wings in suit the traditional college entrance requirements. And it is the first college to attempt to make its tuition charge actually cover the full cost of instruction.

But what constitutes its uniqueness, what makes Bennington probably the most arresting educational experiment since the Melville Johnson "guinea pig" college at Wisconsin, is the fact that without Gothic towers or elaborate equipment, without periodic examinations, required subjects, credits or compulsory class attendance—without, indeed, any of the inward or outward panoply of the American campus—it is attempting to give a college education. It is, in other words, a gesture of faith in the younger generation and its ability and enthusiasm for pursuing its education in science and art, as it often does now, for instance, in tennis and swimming.

A Simple Layout.

The college's main study and administration building—a kind of symbol of its lack of ostentation—is an old red, rambling Vermont barn, whose classrooms, looking out on the peaceful ranges of the Green Mountains, are walled and paneled in beaverbark. Its students are housed in two-story white cottages of the Vermont farmhouse type, ranged beside a kind of replica of a New England village green. At its head stands the only other student building—the Commons, of red brick with white balconies and belltower after the fashion of a Colonial town hall.

Neither physically nor spiritually are there any baroque flourishes. Clothed in the kind of dignity that seems to inhale in Yankee thrift, the college has provided just the living and studying equipment which it has felt essential for its first year's single class, and not one jot or tittle more.

An Unconventional Faculty.

In this idyllic setting the college has installed some thirty faculty members, most of them far from the conventional professorial type. Their average age is officially stated to be thirty-three years, and the majority have what might be termed a creative as well as a critical interest in

their subjects. Kurt Schindler, founder of the Schola Cantorum, for instance, is director of music. Mrs. The Will is the director of

WHERE ECONOMICS GOES WITH TEA



Photo by E. Crosby Douglas, Willimansett, Mass.

The Cooperative Store at Bennington Will Be an Object Lesson.

have blossomed in college curricula in the past few years. Instead, they will be "a sampling of what is significant, vital and representative in the field," with emphasis on student activity and investigation in laboratory, studio and theatre.

At the end of the second year the student will be expected to have given "clear evidence of ability" in one of the four major fields. Her record in this particular as marked by pieces of creative work, reports, investigations, projects, discussions and written tests, where necessary, will determine her entrance into the specialized work of the senior division and her ultimate graduation.

The approach to study in every field is from the viewpoint of modern life. "We shall start," said one of the college officers, "from where we are and go to where it leads us. We shall, in other words, try to interpret life by cognate events in the past." In the social studies, for instance, the economic upheaval may be the starting point. Dramatic students will begin with a study of "Another Language," a current Broadway production, and "The Good Earth" will be a focus in a literature course. The girls, too, will be expected to undertake research projects in their immediate Vermont environment—to have a vital understanding of, and interest in, the social conditions, the school system and local government about them.

Practice in Economics.

Realistically enough, much of the college life will focus on a community economic project in the running of the "general store." In a delightful New England room in the Commons building, with fireplace, counters, tea tables and potstoves, the students themselves are ultimately to conduct a cooperative store as part of their work in the social studies. This year they are to begin with a study of the various types of

cooperatives in existence and choose their own plan from among them.

Since in the store will be sold books, art supplies, sports equipment—materials indeed for all the other courses—it is expected to enlist the aid of all departments of the college. And the social life, which in a New England town has traditionally centred about the croaker barrels of the village store, is expected to have its counterpart here over the tables where a 10-cent tea will be served.

A College Without Rules.

Not only will this be a college without the usual rules to drive the recalcitrant student to her books, but it will also be the first women's college, at least, without fixed social regulations. "The old way," declared one of the college officers, "is an undoubted failure. There is not a rule in colleges which cannot be broken if a girl is determined to do so. We have decided to make this, too, a matter for individual adjustment."

Whatever the fate of this adventure in education without the rule, it starts off under distinguished auspices, with Professor William H. Kilpatrick of Columbia University as chairman of the board of trustees and Dr. Robert Davore Leigh, formerly professor of government at Williams College, as president.

It is doubtful whether any new experiment in higher education has ever had the benefit of a more devoted and educationally discriminating board of trustees, through whose efforts over a period of eight years the \$1,200,000 necessary to found the college have been raised. Upon that board have served Mrs. Joseph Swan, one of the trustees also of Teachers College, Columbia University; Mr. and Mrs. Hail Park McCullough of New York and North Bennington, Vt.; Mrs. Dorothy Canfield Fisher, Mrs. Ernest C. Poole and Mrs. George S. Franklin.

Will: royalties, papers

SCHINDLER, KURT (Nov. 16). Estate, \$5,000. To Ewald Schindler, brother, Al-mangro, 25, Madrid, Spain, one-half estate; Nora Schindler, sister-in-law, same address, one-half net estate; four specific bequests; Charles Ikle, 975 Park Av., and Alice Baldwin Beer, 168 E. 61st St., ex-ecutors, photographs, music and archives relating to decedent's life. The Fifth Ave-nue Bank of New York, 530 5th Av., ex-ecutor.

Schindler Estate \$5,549

Kurt Schindler, composer and musical director, founder of the MacDowell Chorus, later known as the Schola Cantorum, left an estate of \$6,743 gross and \$5,549 net when he died on Nov. 16, 1935, the trans-fer-tax appraisal showed yesterday. Royalties on songs were valued at \$3,020. The principal heirs are his brother and sister-in-law, Ewald and Nora Schindler of Paris.



Kurt Schindler

who will conduct the Chorus of the Schola Cantorum in a
Russian Folk Song Concert at Carnegie Hall, Wednesday
Evening, March 28th, writes of the

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Kurt Schindler, Conductor of the Schola Cantorum.

IV. 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

(cfr. *New Grove*)

FOLKSONG EDITIONS

- *A Centenary of Russian Song from Glinka to Rachmaninoff* (New York, 1911)
- *Songs of the Russian People* (Boston, 1915)
- *Sixty Russian Folk Songs for One Voice* (New York, 1918-1919)
- *Bayou Ballads: Twelve Folk Songs from Louisiana (Mind Monroe)* (New York, 1921)
- *Folk Music and Poetry of Spain and Portugal* (New York, 1941): critical edn. By I. Katz and M. Manzano Alonso (Salamanca, 1991).

WRITINGS

- ed.: *The development of opera: from its earliest beginnings to the masterworks of Gluck* (New York, 1913)
- “Boris Godounoff” and the Life of Moussorgsky”; ‘Boris Godounoff: a Drama of the Russian People’, *North American review*, cxcvii (1913), 1–12, 256–67
- “Introduction to A. Schoenberg: Quartet in D minor, op.7” (New York, 1913)
- ed.: *Masters of Russian song* (New York, 1917)
- ‘The Russian Jewish Folk-Song’, *Menorah Journal*, iii/3 (New York, 1917), 146–55
- ‘Discurs presidencial’, *Revista musical catalana*, no.223 (1922), 139–51
- ‘Cradle and Cheder Songs of the Eastern Jew’, *The Reflex*, iv/2 (Chicago, 1929), 63–7
- *Folk music and poetry of Spain and Portugal* (New York, 1941) [folksong edition, incl. F. De Onis: ‘Kurt Schindler and his Spanish Work’, viii–xxvii]

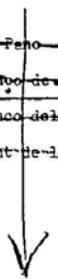
Typed papers written with his musical catalogue founded in the Hispanic Institute, NY, on May 2007. Used for Federico de Onís for writing the introduction for the edition of *Música de España y Portugal* (1941)

Arrangements of Spanish Music
By Kurt Schindler
Published by Oliver Ditson Company

Title	(Spanish)	Original Composer	Medium
Adoration of the Shepherds, (The)	(Mit de Vetlla)	Medieval Catalanian	S. A. T. B.
All Ye that Pass by	(O Vos Omnes)	T. L. Victoria (1572)	S. A. T. B.
Are Ye Come Out as Against a Thief	(Tanquam ad Latronem)	T. L. Victoria (1572)	S. A. T. B.
Bird in His Cage, (The)	(Txorinuak Kalolian)	Basque Folksong (Setting by Norberto Almandoz)	S. A. T. B.
Birds Praise the Advent of the Saviour, (The)	(El Cant des Aucells)	XV Century Catalanian (Setting by Don Lluís Millet)	S. A. T. B.
Cat and Dog	(La gata i en belltre)	Catalan Folksong (Setting by Francesc Pujol)	S. A. T. B.
Don Galliarado's Son	(El fill de Don Gallardo)	Josep Sancho-Marraco	S. A. T. B.
Fum! Fum! Fum! (Jolly Christmas March)		Joaquin Paganini	S. A. T. B.
Good Friday Music in a Catalonian Church	(Divendres Sant)	Antoni Nicolau	4-Chorus 14-part
Hail, Virgin Most Holy	(Ave Virgo Sanctissima)	Francisco Guerrero (1527-99)	S. A. T. B.
How Glorious, (O)	(O Quam Gloriosum)	Thomas Ludovicus Victoria (1572)	S. A. T. B.
In the Monastery of Montserrat	(La Mort del Escola)	Antoni Nicolau	S. A. T. B.
Jacob Larented	(Larentabatur Jacob)	Christophorus Morales (Circa 1540)	S. A. T. B.
Jolly Bachelors, (The)	(Els Fadrinets de Sant Eoi)	Antoni Perez-Lloya	S. A. T. B.
Let Us Thoroughly Amend	(Exendemus in Mellius, Et Vemento Homo)	Christophorus Morales (Circa 1540)	S. A. T. B.
Lo, Two Seraphim	(Duo Seraphim)	Thomas Ludovicus Victoria (1533)	S. A. T. B.
Melancholy	(Itiuna)	Basque Love Song	S. A. T. B.
Miracle of Saint Raymond, (The)	(Un Miracle de Sant Ramon)	Enric Morera	S. A. T. B.
Miracle of the Virgin Mary, (A)	(Un Miragre de la Virgen Maria)	XV Century, Francesc Pujol	S. A. T. B.
Nightingale of France	(Rossinyol de França)	Catalan Folksong	S. A. T. B.
Nightingale's Message, (The)	(Txori Urretxindorra)	(Basque) Setting by Jesus Guridi (Bilbao)	S. A. T. B.
On the Mountain Tops	(Goico Mendiyan)	Basque Folksong	S. A. T. B.
Reproaches on Good Friday, (The)	(Inproperia (Popule Meus))	Thomas Ludovicus Victoria	S. A. T. B.
Serenade de Murcia		Spanish Folksong	S. A. T. B.

Silversmith, (The)	(El Paño)	Folk-Dance of Murcia and Andalusia.	S. A. T. B.
Song of the Cider, (The)	(Coivien Ca)	(Basque Drinking Song) Worte to Almandoz.	S. A. T. B.
Surely He Hath Borne our Griefs	(Vere Languores)	Thomas Ludovicus Victoria (1572)	S. A. T. B.
There was Darkness	(Tenebrae Factae Sunt)	T. L. Victoria (1533)	S. A. T. B.
Three Drummers, (The)	(Els tres Tamtors)	Catalonian Folksong Harmonized by Joan B. Lambert	S. A. T. B.
Three Kings, (The)	(Canço de Nadal)	Old Catalan Nativity Song Harmonized by Rev. Lluís Romeu	S. A. T. B.
Vagabond's Song, (The)	(Canço del Lladre)	Catalan Folksong (Josep Sancho Marraco)	S. A. T. B.
Virgin's Plaint, (The)	(Cant de la Verge)	Notation of Felip Pedrell	S. A. T. B.
Basque Love Song	(Nik baditut)	Padre Jose Antonio de San Sebastian	Med. instr.
Birds Praise the Advent of the Saviour, (The)	(El Cant des Aucells)	15th Century Carol (Don Lluís Millet - Juan Montes de Lugo)	High
Dark Shadow, (The)	(Negre Sombra)	Folksong Collected by Don Dazaso Ledesma	Low G. Med.
Donkey's Burial, (The)	(La Canción del Burro)	Collected by Felipe Pedrell (1906)	High and Med. instr.
Little Siren, (The)	(La Resalada)	Asturian Folksong	High and Med. instr.
Look at Her Well	(Mira-la-bien)	Baldonero Fernandez	High and Med. instr.
Love's Martyrdom	(Martirio d'amor)	Asturian Folksong	High and Med. instr.
Maidens of Malaga	(La Malagueña)	Baldonero Fernandez	High and Med. instr.
Merry Bagpipe, (The)	(La Gaita Alegre)	Ditties from Malaga - Folksongs	High and Med. instr.
Merrymen of France	(Rossinyol de França)	Asturian Folksong (Jota) - Baldonero Fernandez	High and Med. instr.
Merrymen of France	(Rossinyol de França)	Catalan Folksong	High and Med. instr.
Merrymen of France	(Rossinyol de França)	Spanish Folksong	High and Med. instr.
Merrymen of France	(Rossinyol de França)	Spanish Folksong	High and Med. instr.
Shepherdess, (The)	(La Pastoreta)	Catalan Bergerette	Med. instr.
Shepherds of the Mountains, (The)	(Los Pastores de la Sierra)	Folksong collected by Inzenga	Med. instr.

Silversmith, (The)	El Paño	Folk-Dance of Murcia and Andalusia	High
Song of the Cider, (The)	(Canço de Nadal)	17th Century Catalanian	High
Vagabond's Song, (The)	Canço del Lladre	Catalan Folksong	High
Virgin's Plaint, (The)	Cant de la Verge	Josep Sancho Marraco	Med. instr.



Published by G. Ricordi & Co. ~~London~~ — *Italia (in the center)*

~~Milly-Balabala~~ — Love has come to my heart
edited & translated by ~~Murt Schindler~~

~~Faul Schierbock~~ — On the river boat —
translated by ~~Murt Schindler~~

Padre Donostia — Flowers Easter. (Pasqua Florida), *←*
~~ochoa's Paralel. Voces. etc. by K. Schindler~~

Padre Donostia — Happy Bethlehem (OI Bethleem) *←*
~~ochoa's Paralel. Voces. etc. by K. Schindler~~

Published by Sassetti & Co, Lisbon, Portugal. *Italia (center)*

A roda da Machadinha. Cangas popular do Porto (Portugal)

COMPOSITIONS by KURT SCHINDLER

Published by G. Schirmer, Inc.

SONGS*

Adoration. Asleep! O sleep a little while
The birchen taper. Russian peasant song. (Arr.)
The bird of sorrow. Vöglein Scheremut.
The blue-eyed maid. Blauäuglein.
The daisy's song.
The dove. La colomba. Folk-song of Tuscany. (Arr.)
Dunya. A Danube song of Bessarabia.
Early spring. Vorfrühling.
Eili, Eili! Invocation. Yiddish. (Arr.)
The enclosed garden. Das verschlossene Gärtlein.
Faery song
Five folk-song paraphrases (Arr.)
1. The birchen taper. Loochinoushka.
2. The dove. La colomba.
3. Little Annette. La petite Anne.
4. The shepherd's plaint. La plainte du berger.
5. Troubadour song. Chant de trouvère.
From a city window.
The haughty maiden. Das stolze Mädchen.
A legend.
The lost falcon. Lo sparviero fuggito.
Marian. Ein Mädchenbild.
Mother dearest. Russian folk-song. (Arr.)
The old miner's-song. Das alte Bergmannslied.
Rondel. Küsstich ihr Haar.
Scorned love. Apparizione.
The shepherd's plaint. La plainte du berger.
Silence fulfilled. Erfülltes Schwelgen.
This fairest one of all the stars. Stella amoris.
The three cavaliers. Russian folk-song. (Arr.)
Troubadour song. Chant de trouvère.
The wilful maid. Die Eigensinnige.
Woman and cat.
Hymn of Free Russia (Music by Alexandre T. Gretchaninoff; arranged by Kurt Schindler)

DUETS

La Camargo. 18th century minuet. (For Soprano and Baritone)

SONG COLLECTIONS Edited by Kurt Schindler

A Century of Russian Song. From Glinka to Rachmaninoff
Masters of Russian Song. Volumes I and II.
Sixty Russian Folk-Songs. Volumes I, II, and III.

CHORUSES

Avraha, Avraha! (Arr.)
Dunya. A Danube Song of Bessarabia (Arr.)
Eili, Eili, (Arr.)

For Mixed Voices
" " "

COMPOSITIONS BY KURT SCHINDLER (con't.)

Published by G. Schirmer, Inc.

CHORUSES (cont.)

Farewell, Carnival! (Arr.)	
The Goldfinch's Wedding. Humorous Song of Little Russia. (Arr.)	For Mixed Voices
Little Duck in the Meadow. Russian Folk Dance. (Arr.)	" " "
The Prisoner in the Caucasus. Cossack Lament. (Arr.)	" " "
Six old French Christmas carols.	" Men's "

Set 1:

Shepherds, leave your flocks behind.
Naught is so sweet.
Good neighbors all.

Set 2:

Little Jacques.	
Come Anthony, come Peter.	
Let a song in a sweet accord.	
The Three Cavaliers. (Arr.)	
Vasilissa, the Fair, or the Prince and the Maiden. (Arr.)	For Women's Voices
" " " " " " " " " "	" Mixed "
Volga Boat-Song (Arr.)	" Women's "
	" Mixed "

BOOK

The Development of Opera. From the Madrigal-Comedy to Gluck. Edited by Kurt Schindler

*SONGS (cont'd.)

Bohemian Cradle Song (Adapted for concert-use from the opera "Hubicka" by Smetana)
Two Old French Songs for Voice and Orchestra
 Chanson à boire
 Chanson à manger
Penny kissed me

Compositions of FURF SCHENDLER

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V. Reception of his music

- Spanish newspapers
- Northamerican newspapers
- German newspapers
- Programs of his concerts:
 - Chorus MacDowell
 - Madrigal Chorus
 - Schola Cantorum
 - Roxy Orchestra
 - Musical Forum

V. Proposal:

ON-LINE ARCHIVE

Cf. <<http://www.schenkerdocumentsonline.org/index.html>>

Schenker Documents Online

Home Page

Important User Announcement

Schenker Documents Online is in a transitional phase during which materials are split between this new site and the original [Columbia website \(http://mt.ccnmtl.columbia.edu/schenker/\)](http://mt.ccnmtl.columbia.edu/schenker/). All materials will eventually be moved to this site, but in the meantime our finding guidelines are:

Diaries: Use only this site.

Lessonbooks: Use only this site.

Correspondence: Broadly, items from **1918 to 1930** are on this new site; items **pre-1918** and **post-1930** are on the Columbia site.

The following correspondences have now been transferred to the new site and are no longer available on the Columbia site:

- **Walter Dahms:** 1913 and 1918-24.
- **Anthony van Hoboken:** 1924-28.
- **Felix Salzer:** 1930-38 (complete).
- **Arnold Schoenberg:** 1903-07 (complete).
- **Moriz Violin:** 1918-24.

Where correspondence temporarily exists on both sites, you should refer to the more up-to-date version on this new site. In particular, the following should be noted:

- **Felix-Eberhard von Cube:** this correspondence (97 items, 1924-34) is now complete on this site (music examples to be added). Some items on the Columbia site have music examples displayed.
- **Oswald Jonas:** 1918-30 covered on this site in revised versions.
- **Universal Edition:** 1918-20 is now covered on this site (much of pre-1912 is on the Columbia site).
- **Hans Weisse:** 1918-24 is now covered on this site.

Profiles: Use this site: profiles are more up-to-date, and more numerous.

Pages of general information: Use only this site.

Project Aims:

Schindler's Documents Online

2 main aims:

- to increase insight into the *life and mind* of Kurt Schindler, and by so doing to foster a fuller understanding of his career, works, and the intellectual development that they represent;
- to stimulate biographical, historical, and socio-cultural study of Schindler, his circle of pupils, friends, and associates.

Possible objectives in carrying out these aims can be:

- to provide a scholarly, critical edition of all Schindler's known surviving photos and correspondence, a task that entails the production of a diplomatic transcription, English/German/French/Russian transcriptions, physical description, and supporting commentary for each document;
- to identify the intellectual rights holders of documents and to obtain permission from them to publish, or to establish that the material in question is in the public domain, or failing that to make all reasonable efforts to locate rights holders and to provide the means by which any claim upon any material can be made;
- to publish this edition to the web, with free worldwide access, at no charge to the end-user;
- to provide supporting documentation in the form of online "profiles," i.e. encyclopedia-like entries on persons, institutions, works, and places named in the published materials;

- to provide librarians and archivists with information to help them catalog their holdings of Schindler materials;
- to provide private owners with information about the materials in their possession, and where appropriate to encourage them to place those materials in a publicly accessible library or archive;
- to raise awareness of the correspondence and photos as a rich repository of information concerning not only Schindler and his circle, hence the history of musical reception, but also European and North America musical culture, institutions and politics, cultural conservatism in the modernist age and other fields of endeavor;
- to stimulate the use of these materials for research purposes, by presenting conference papers and organizing round tables, issuing periodic progress reports, publishing articles and monographs;
- to provide a working model for other, future web-based correspondence collections, in any field.



THANK YOU