



**Kurt Schindler (1882-1935) and his
incidental music for ballet and musical
films: analysis, social and artistic
context**

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Tanz Musik**

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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, 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, 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

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).

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.

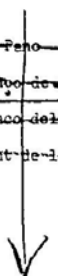
Typed papers written with his musical catalogue founded in the Hispanic Institute, NY, on May 2007. Used for Federico de Onís for writing the introduction for the edition of *Música de España y Portugal* (1941)

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

Title	(Spanish)	Original Composer	Version
Adoration of the Shepherds, (The)	(Mit de Vella)	Medieval Catalanian	S. 11th
All Ye that Pass by	(O Vos Omnes)	T. L. Victoria (1572)	S. 16th
Are Ye Come Out as Against a Thief	(Tanquam ad Latronem)	T. L. Victoria (1572)	S. 16th
Bird in His Cage, (The)	(Txorinuk Kaloian)	Basque Folksong (Setting by Norberto Almandoz)	S. 19th
Birds Praise the Advent of the Saviour, (The)	(El Cant des Aucells)	XV Century Catalan (Setting by Don Lluís Millet)	S. 15th
Cat and Dog	(La gata i en belltre)	Catalan Folksong (Setting by Francesc Pujol)	S. 19th
Don Galliaro's Son	(El fill de Don Gallardo)	Josep Sancho Marraco	S. 19th
Fum! Fum! Fum! (Jolly Christmas March)		Joaquin Pecanins	S. 19th
Good Friday Music in a Catalonian Church	(Divendrea Sant)	Antoni Nicolau	4-Chorus 14-part
Hail, Virgin Most Holy	(Ave Virgo Sanctissima)	Francisco Guerrero (1527-99)	S. 16th
How Glorious, (O)	(O Quam Gloriosum)	Thomas Ludovicus Victoria (1572)	S. 16th
In the Monastery of Montserrat	(La Mort del Escola)	Antoni Nicolau	S. 19th
Jacob Larented	(Larentabatur Jacob)	Christophorus Morales (Circa 1540)	S. 16th
Jolly Bachelors, (The)	(Els Padrinets de Sant Boi)	Antoni Perez-Lloya	S. 19th
Let Us Thoroughly Amend	(Exendemus in Melius, Et Vemento Homo)	Christophorus Morales (Circa 1540)	S. 16th
Lo, Two Seraphim	(Duo Seraphim)	Thomas Ludovicus Victoria (1572)	S. 16th
Melancholy	(Itiuna)	Basque Love Song	S. 19th
Miracle of Saint Raymond, (The)	(Un Miracle de Sant Ramon)	Enric Morera	S. 19th
Miracle of the Virgin Mary, (A)	(Un Miracre de la Virgen Maria)	XV Century, Francesc Pujol	S. 19th
Nightingale of France	(Rossinyol de França)	Catalan Folksong	S. 19th
Nightingale's Message, (The)	(Txori Urretxindorra)	Basque Setting by Jesus Guridi (Siltao)	S. 19th
On the Mountain Tops	(Goico Mendiyan)	Basque Folksong	S. 19th
Reproaches on Good Friday, (The)	(Improperia (Popule Meus))	Thomas Ludovicus Victoria	S. 16th
Serenade de Murcia		Spanish Folksong	S. 19th

Silvermith, (The)	(El Paño)	Folk-Dance of Murcia and Andalusia.	S. 19th
Song of the Cider, (The)	(Coivian Ca)	Basque Drinking Song	S. 19th
Surely He Hath Borne our Griefs	(Vere Languores)	Thomas Ludovicus Victoria (1572)	S. 16th
There was Darkness	(Tenebrae Factae Sunt)	T. L. Victoria (1572)	S. 16th
Three Drummers, (The)	(Els tres Tamtors)	Catalonian Folksong Harmonized by Joan B. Lambert	S. 19th
Three Kings, (The)	(Canço de Nadal)	Old Catalan Nativity Song Harmonized by Rev. Lluís Romeu	S. 19th
Vagabond's Song, (The)	(Canço del Lladre)	Catalan Folksong	S. 19th
Virgin's Plaint, (The)	(Cant de la Verge)	Notation of Felip Pedrell	S. 19th
Basque Love Song	(Nik baditut)	Padre Jose Antonio de San Sebastian	S. 19th
Birds Praise the Advent of the Saviour, (The)	(El Cant des Aucells)	XV Century Carol	S. 15th
Dark Shadow, (The)	(Negre Sombra)	Don Lluís Millet	S. 19th
Donkey's Burial, (The)	(La Canción del Burro)	Juan Montes (Lugo)	S. 19th
Little Siren, (The)	(La Resalada)	Folksong Collected by Don Damaso Ledesma	S. 19th
Look at Her Well	(Mira-la-bien)	Baldonero Fernandez	S. 19th
Love's Martyrdom	(Martirio d'amor)	Collected by Felipe Pedrell (1906)	S. 19th
Maidens of Malaga	(La Malagueña)	Asturian Folksong	S. 19th
Merry Bagpipe, (The)	(La Gaita Alegre)	Baldonero Fernandez	S. 19th
Nightingale of France	(Rossinyol de França)	Ditties from Malaga-Folksongs	S. 19th
Shepherdess, (The)	(La Pastoreta)	Asturian Folksong (Jota)	S. 19th
Shepherds of the Mountains, (The)	(Los Pastores de la Sierra)	Baldonero Fernandez	S. 19th
Silvermith, (The)	(El Paño)	Catalan Folksong	S. 19th
Song of the Cider, (The)	(Canço de Nadal)	Basque Folksong	S. 19th
Vagabond's Song, (The)	(Canço del Lladre)	Catalan Folksong	S. 19th
Virgin's Plaint, (The)	(Cant de la Verge)	Josep Sancho Marraco	S. 19th

12-15



***The masque, reception
of this music***

SCHINDLER'S "MASQUE"

A BRITISH "masque," or dance-play, called "A Mummers' Revel and the Masque of the Apple," will be given the afternoons of Dec. 28 and 29 at the Kaufmann Auditorium under the direction of Kurt Schindler, who returned recently to the city after three years' absence in France and Spain.

The libretto, carefully compiled after old British traditions and still surviving quaint folk-customs of Devonshire, was brought to him in Paris by Miss Irene Lewisohn, who has sponsored the musical and choreographic presentations of the Henry Street Settlement. Basing his work on his knowledge of English folk-songs and Elizabethan music for the virginal, Mr. Schindler has endeavored to construct a masque in which the finest specimens of English melody should be set off to produce the illusion of an hour of Shakespearean comedy in an appropriate musical idiom. Yet this masque is far from being a mere medley of old tunes; there is a solid half of it in which the composer gave his imagination free rein, endeavoring, however, to cast it in harmony with the folk-material.

ing activities at Harvard University. The quaint customs accompanying the wassailing of the trees, the exorcism of the apple tree, from which the evil spirits are banned, the children's play of "Cock Robin" and his mock death, the village fiddler telling oracles to the maidens about their future husbands, and many other features are combined to make of this open-air Christmas scene a pendant to the preceding indoor picture.

It is the hope of Schindler and the Neighborhood Playhouse that, aside from any musical value, they may have helped to create a form of artistic entertainment easily within access of the scope of educational institutions, and that this type of "masque" may serve as a step in the movement toward better and more solid scenic offerings than the old type school operetta could provide.

A cast of thirty-five players will have parts. Wolfe Wolfinson, the leader of the Stradivarius Quartet, will play the obligato violin part (the Village Fiddler), while Mr. Schindler himself will officiate at the piano.

To satisfy republican sentiment, the

The first part of the work, "A Mummers' Revel," presents a traditional Christmas celebration in an old manor of the eighteenth century, with the typical mummers, clown, bessie and boar's-head-bearer, a gay and motley crowd. Nearly all the texts are traditional.

The second picture, "The Masque of the Apple," is based on the still surviving St. Stephen's Day rituals of Devonshire, which, unknown theretofore, were first described fifteen years ago by Professor Rendel Harris of Cambridge, England, well known in America by his long-stand-

ing activities at Harvard University. The quaint customs accompanying the wassailing of the trees, the exorcism of the apple tree, from which the evil spirits are banned, the children's play of "Cock Robin" and his mock death, the village fiddler telling oracles to the maidens about their future husbands, and many other features are combined to make of this open-air Christmas scene a pendant to the preceding indoor picture.

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**Looking for more of his
music...**

Searching digital catalogues we can find more works...

National Libraries:

- Biblioteca Nacional de España
- Deutsche Nationalbibliothek
- Library of Congress
- Bibliothèque nationale de France

Colective catalogs

Catàleg Col·lectiu de les Universitats de Catalunya

Catálogo Bibliografico del CSIC

Catálogo Colectivo de la Red de Bibliotecas Universitarias (REBIUN)

Columbia University Libraries (CLIO)

Biblioteca del Orfeón Catalán

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 harles

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

Andante (NB. Harpists play only the Repetition)

Handwritten musical score for the first system, featuring woodwinds and strings. The score includes parts for 2 Flutes, 1.2 Clarinets, 1.2 Bassoons, Violin I, Violin II (A and B), Violon, and Barre. The music is in a 3/4 time signature and begins with a key signature of one sharp (F#). The first system contains several measures of music with various note values and rests.

Very delicate piano, reprise forte

Handwritten musical score for the second system, featuring woodwinds and strings. The score includes parts for Violin I, Violin II (A and B), Violon, and Barre. The music is in a 3/4 time signature and begins with a key signature of one sharp (F#). The second system contains several measures of music with various note values and rests.

(NB. only Euhie)

Handwritten musical score for the third system, featuring woodwinds and strings. The score includes parts for woodwinds and strings. The music is in a 3/4 time signature and begins with a key signature of one sharp (F#). The third system contains several measures of music with various note values and rests.

Violins p, 2nd time

Handwritten musical score for the fourth system, featuring woodwinds and strings. The score includes parts for woodwinds and strings. The music is in a 3/4 time signature and begins with a key signature of one sharp (F#). The fourth system contains several measures of music with various note values and rests.

marche pour la Ceremonie des Turcs ¹⁰⁹



Lully, Jean-Baptiste: Le bourgeois gentilhomme [Comédie-ballet], LWV 43, 5 acts. Libretist. Molière (1622-1673). First Performance 14th/October/1670, Château de Chambord. Royal court of King Louis XIV



~~the warfare of Girondins and Jacobins~~

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 "stagione," presenting such works as Pergolesi'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.

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365 West 11th St New York

MAC DOWELL CHORUS
108 WEST 55TH ST.

W. Martin W. Martin

THE DEVELOPMENT OF OPERA

From its Earliest Beginnings to the Masterworks of Gluck

A Practical and Entertaining

DEMONSTRATION OF MUSICAL HISTORY

in the form of a

Continuous and Diversified Concert-Program

Edited

FOR THE SCHOLA CANTORUM OF NEW YORK

By

KURT SCHINDLER

The development of opera from its earliest beginnings to the masterworks of Gluck : a practical and entertaining demonstration of musical history in the form of a continuous and diversified concert-program

- ed. for the Schola Cantorum of New York by Kurt Schindler.
- Musical Score
- 1 vocal score (3 p.l., 158 p.) ; 28 cm.
- Published: New York :G. Schirmer ;Boston :Boston Music Co.,[c1913]
- Vocal scores with pianoforte accompaniment.
- Includes selections from:
- La pazzia senile / Adriano Banchieri -- Alceste / Chr. W. von Gluck ; Le bourgeois-gentilhomme / Jean-Baptiste Lully ; Ariana ; L'incoronazione di Poppea / Claudio Monteverdi ; Tom Jones ; Ernelinde, Princesse de Norvège / André Danican Philidor -- King Arthur / Henry Purcell -- Hippolyte et Aricie / Jean-Philippe Rameau -- Le devin du village / Jean-Jacques Rousseau -- Il cicalamento delle donne al Cusato / Alessandro Striggio -- Amfiparnasso / Orazio Vecchi.

Jean-Baptiste Lully

(1632-1687)

Turkish Ceremony

Humorous Divertissement for Baritone Solo and Chorus from Act IV of
 "Le Bourgeois Gentilhomme"
 performed in Paris Nov. 23, 1670

Comédie-ballet by J.-B. Molière
 arranged for concert use by Kurt Schindler

Moderato

Accomp.

The musical score is written for piano accompaniment. It features five systems of music. The first system is marked 'Accomp.' and begins with a piano (p) dynamic. The second system starts with a forte (f) dynamic. The third system starts with a piano (p) dynamic. The fourth system starts with a forte (f) dynamic. The fifth system concludes the piece with a final cadence. The score includes various musical notations such as chords, arpeggios, and trills.

Piu mosso
WOMEN'S VOICES

TENOR I
TENOR II
BASS

Al - lah, Al - lah, Al - lah, Al - lah, Al - lah,

cresc.

pp. (pizzicato) *cresc. poco*

poco a poco

lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah,

poco a poco

lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah,

poco a poco

lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah,

a poco

decresc. *p*

lah, Al - lah, Al - lah eck - bar!

decresc. *p*

lah, Al - lah, Al - lah eck - bar!

decresc. *p*

lah, Al - lah, Al - lah eck - bar!

decresc. *p*

lah, Al - lah, Al - lah eck - bar!

decresc. *p*

Andantino
The Muphti (Baritone)

Se ti sa - bir, Ti respon - dir, Se

ti sa - bir, Ti respon - - dir, Ti respon -

dir: Se non sa - bir, Ta - zir, ta - zir;

Se non sa - bir, Ta - zir, ta - zir, ta - zir, ta -

Recit.

zir! Dice, Turque, Qui star qui - sta? A - na - ba - ti - sta? A - na - ba - ti - sta?

The Spanish film
***Nobleza baturra* (1935)**

Nobleza baturra (1935) (*Aragonese Virtue or Rustic Chivalry*)

- Release dates: Spain 7 October 1935, USA 27 March 1938, Portugal 20 May 1944
- 3 films: 1925, 1935 and 1965
- This film is one of the 3 comedies from the director Florián Rey with the duo of actors Imperio Argentina-Miguel Ligeró. She as Lead actress and he as bit actor alternating interpretations folkloric and funny
- The 3 comedies are carried out in the 1930 and are: "La Hermana San Sulpicio" (1934). "Nobleza Baturra" (1935) and "Morena Clara" (1936).
- In the three films there are some common elements as a love story of the two actors, some proceedings folk dance, and some brush strokes of humor very suitable in those years.
- *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 ambientación 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
- The other two comedies Florian Rey unlike the previous are "urban" and atmospheric in the city of Sevilla

Nobleza baturra (1935) (*Aragonese Virtue or Rustic Chivalry*)

- Ficha Técnica: Nacionalidad: Española.
- Producción: CIFESA.
- Director: Florián Rey.
- Argumento: la obra teatral de Joaquín Dicenta [hijo].
- Guión: Florián Rey.
- Fotografía: Enrique Guerner. /Segundo operador: Tom Kemmenffy./
- Música: Rafael Martínez, José L. Rivera.
- Montaje: Eduardo García Maroto. /Ayudante de dirección: Francisco Camacho. /Decorados: José María Torres. /Sonido: Miguel Pereyra, León Lucas de la Peña.
- Sistema sonido: Tobis Klangfilm.
- Intérpretes: Imperio Argentina, Miguel Ligeró, Juan de Orduña, José Calle, Manuel Luna, Carmen de Lucio, Pilar Muñoz, Juan Espantaleón, Blanca Pozas.
- Laboratorios: Madrid *Film*. /Estudios: CEA. /Metraje: 2.353 metros./ Paso: 35 mm. /Procedimiento: B/N. /Versión: Sonora.
- Estreno: Cataluña (Barcelona). 7-X-1935. Rialto (Madrid). 11-X-1935. /Duración: 86 min. /Distribución: CIFESA



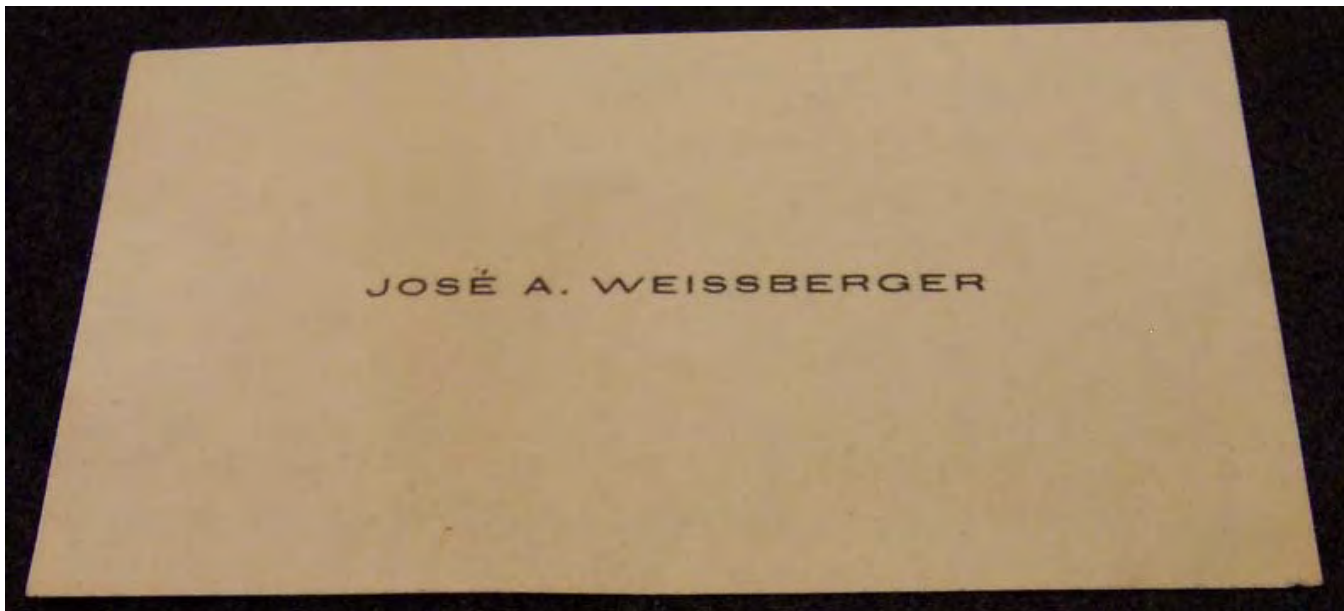
Imperio Argentina (1906-2003)

- Spanish actress, daughter of the actors Antonio Niles (guitar player) and Rosario del Río. She was born during an artistic tournee of her parents in Argentina. She lived in Málaga till she the age of 12. There she studied dance. When she was 12 years old, she debuted in the comedy theatre of Buenos Aires with the help of Pastora Imperio who calls her “Petite Imperio”. That was her artistic name during the next years, when she had a great success in several countries in southAmerica. In 1926 she came back to Spain and adopted the artistic name of Imperio Argentina, singing in the main theaters of the country.
- The film director Florián Rey discovered her in the Romea theater in Madrid and then she played *La hermana San Sulpicio* (1927).
- For years there were rumors that Imperio Argentina had been romantically involved with actors Rafael Rivelles and Marlene Dietrich as well as with Nazis Joseph Goebbels and Adolf Hitler himself. In her 2002 autobiography she admitted to an affair with Rivelles but denied any involvement with Dietrich and the Nazis. The 1998 Spanish film *La niña de tus ojos* starring Penelope Cruz is a fictionalized account of Imperio Argentina in 1938 Germany with Goebbels trying to win her favor.



The film music is not in his catalogue...

- Looking for secondary sources for his 2 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)



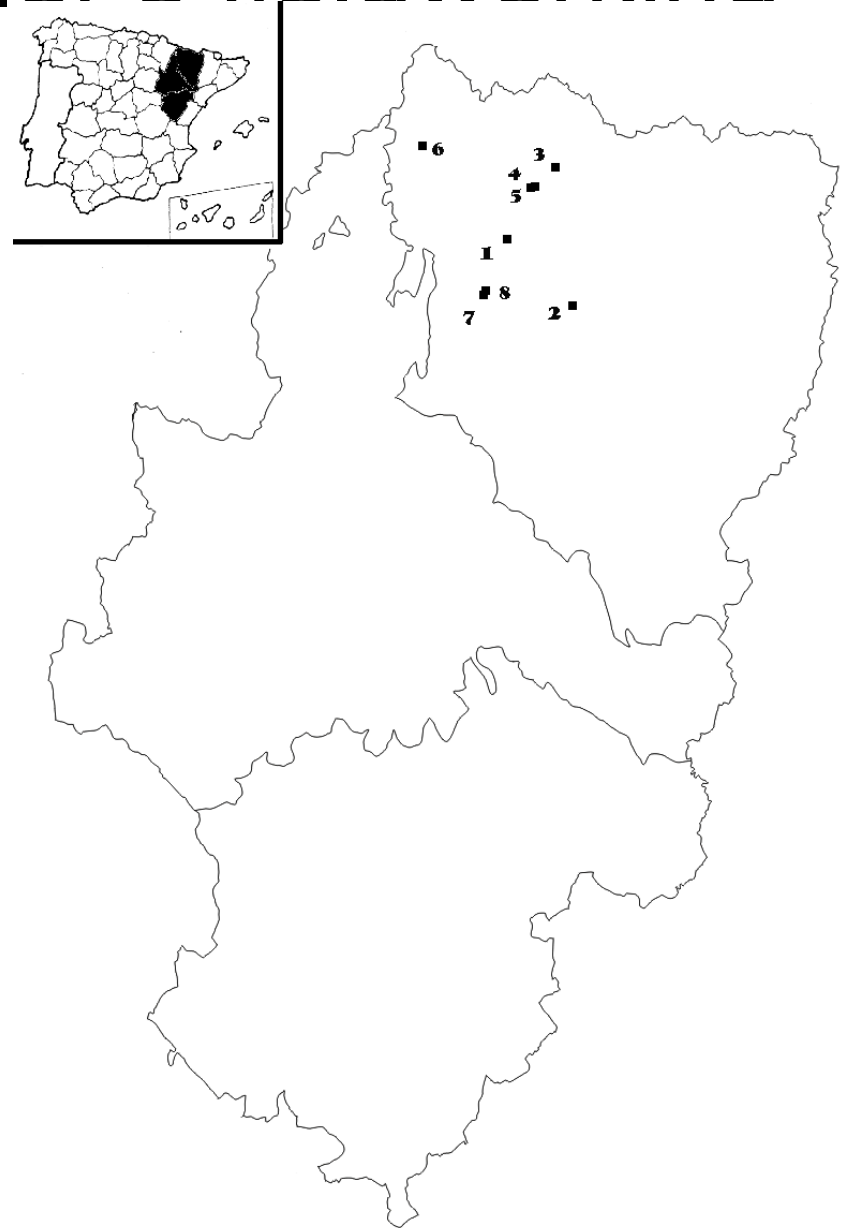
Will: royalties, papers

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.

Dates of Kurt Schindler's fieldwork in Aragón



1st: 23rd June – 2nd July 1930

-Riglos

-Jaca

-Huesca

-Santa Cruz de la Serós

-San Juan de la Peña

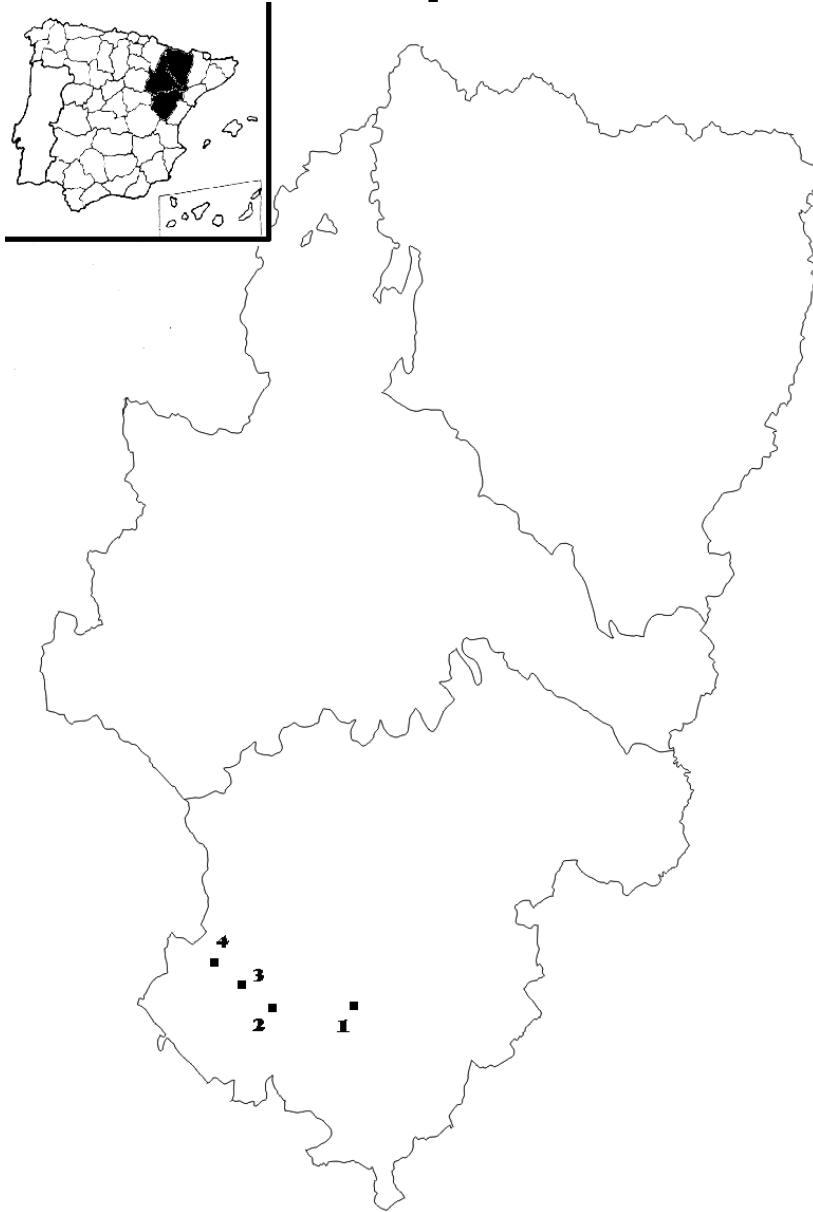
-(3) Jaca

-Ansó

-Ayerbe

-Loarre

2nd trip: 15th-21st July 1930



- Teruel
- Albarracín
- Bronchales
- Orihuela del Tremedal

2nd trip: 23d-30st September 1930



- Tarazona
- Ágreda
- Borobia
- Calatañazor
- Burgo de Osma
- Madrid
- Calatañazor

Film music of *Nobleza baturra*

- Music credits by Rafael Martínez y J. Rivera (worked for several films by Florián Rey)
- 8 examples of folk music from Aragón (recollected by Kurt Schindler in his fieldworking of the 30s)
 - jota de trabajo
 - jota de estilo
 - jotas de baile
 - jotas de ronda
 - jotas pícaras o satíricas
 - jotas amorosas
 - jotas de temática religiosas
 - Rosario de la Aurora from La Almunia de Doña Godina village

“Jota”: 4 verses, ordering 2-1-2-3-4-4-1

- “From the point of view of the structure of melodic development, the jota of Aragon offers a large variety, which has not been seen, or so it seems, appears to have been studied. (...) It is said and repeated, in effect, that all of the Aragonese jota melodies have the same structure: a melody for each verse paragraph, and a rhythmic template is repeated, with slight variations in the stretch adorned by changing only the alternating loudness of paragraphs. Nothing is further from reality. The jota of Aragon has a very large variety of melodic structures, which are only seen when reading the comparably “ (MANZANO ALONSO, Miguel (1995). *La jota como género musical*. Madrid: Alpuerto, p. 382).

Examples: the opening credits and the 1st song

- With the opening credits accompanying the main melody of the film, the *jota* "Look out the window", played by strings and an instrumental solo by the oboe.
- The beginning of the film takes place in the field, with an image of a field of wheat, which is sung the song work, threshing, played by a mixed vocal chorus:
 - My father was in the era threshing, threshing when I was born/
– And in the era also *Mañica* threshing, threshing met you/
– At the door of the church when we go to work the other /
– We see that the bottom of the saint are the priest and the sacristan /
– My father was a farmer, I will be too / (repeat the last verse melody with mouth closed)
- The protagonist sings the *jota* "Look out the window," accompanied by the choir making the chords like a *rondalla*: "
 - Look out the window / Back in the harvest / That a reaper does not care / That will give the sun face to face".
- The chorus answers him again with the melody of the song work, with new lyrics:
 - "Tra la la la la la la ... / I'll reaper of my city / And then you will either majesty of our fields / Reaper I will / Oh my love".
- The main character ends the sequence again singing the first verse of the *jota* the beginning, "When you return from the harvest".

- At the party at the home of Don Eugenio, father of the protagonist, danced the quick jota from Zaragoza, which has three stanzas:
 - “You were in the window /I came from water/And made me a sign/ You were single and temperate/ Mine that goes beyond /There goes that goes /There goes that goes far /Back in farewell!.
- In this event, the protagonist sings a duet accompanied jota serenading guitars and mandolins:
 - “Goes before his mother, ole ay/ The girl when she goes to Mass,/ ole, ole, road/ What mess take the train! /Goes before his mother, ole ay/ Seems a little flower of basil/ ole, ole, road /What mess take the train! /It moves the air, ole ay /that moves the air/ Ole, ole, road /What mess take the train!/ She goes to Mass when...”.
- Then with three other jota dance songs:
 - “You win the *baturra* /*Baturrico baturrico* /That's going to remove the salt /What's in your waist/ Get closer to me not freckles /Get closer to me dancer /That dancing and snuggles /You eat the bread to dry /And tell him I do not want /There goes the farewell /You're dancing the *jotica* /Most of this land *Majica*”.
- After this jota of dance, the protagonist is going to start going into her room while you hear the next *jota*:
 - “And I do not know how to love / If a Baturrica want / From time will die / And it costs you want too.”

- The village lads continue the party through the streets of the town, and go round, doing a *rondalla*, singing the following jota to one of the girls in town:
 - "We come hanging around / A *mocica* as you so beautiful / you will see what do you want / All young men of the place".
- As the round continues on the street, everybody can see a man jumping from the balcony of Maria Pilar's room. They are shocked, and they decide to go to the bar and create a song with this story against Maria del Pilar's honesty and honor. There the bartender convinces them to sing the following lyrics:
 - "They say they have seen jump / Around Midnight / To a man by the window / From Maria del Pilar's room".
- Here we have the **verse** that will be the subject of mockery of the whole people to the protagonist and the defamation against her.

- The **climax** of the film is the moment when, once the string of dawn, the whole village gathers to talk in the square and drink before lunch.
- There appears defamation, marked only by the music, the face of anguish of the protagonist and the mockery of the villagers, there is no dialogue, only music of Kurt Schindler harmonizing the song of Maria Pilar made in the above sequence in the bar.
- First a man sings it accompanied with guitar, then a chorus of women, changed music and the oboe soloist appears the principle that shows us the fear of the protagonist, that make men's choir singing the melody accompanied by a few dancing the orchestra appears solo trumpet playing the melody of good looks, and finished with a great chorus of all the people singing the song "they say they have seen jump" with great orchestral accompaniment, which is meant to symbolize all the people against the **honor** of Maria del Pilar, the only valuable for a Spanish woman in those years

Final sequence

- To end the defamation in the village, the parish priest from there suggests to Maria Pilar to travel to Zaragoza, the capital, in order to promise, in the Basilica del Pilar, that she has not committed the act of which she is accused. There in the Basilica, diegetic music is heard as the singing typical of that basilica, accompanied by organ.
- Marco, the creator of calumny who was devouring jealousy, sends her a note telling her to be very happy with Sebastian and gives his wealth to be happy, in addition to proclaim him guilty of spreading slander and promise it will not back to the village.
- At this time the melody returns again from the beginning and before the final credits, just for the end of the film, we can see the countryside, where people is threshing and Sebastian and Maria Pilar working together, and she sings the beginning of "When you return from the harvest"

Incidental music composing by Kurt Schindler for the film's key moments

- At the beginning of the film while the credits, use of instrumentation in a major key, dominated by strings, which flows which will become the leitmotif of the film, which is the first verse of the song "Peek the window ", played by an oboe soloist accompanied by pizzicato string chords

“Rondalla”

- Before singing the song "Good looks" the orchestra sounds in a very short piece that resembles a processional march. It appears after accompanying the Rosary of the Dawn and the clarinet takes on importance as a solo instrument.
- When Pilar appears in town, and everyone starts to sing the song in which doubt his honor, is a small oboe or trumpet melody that symbolizes this malaise about the situation of being judged by all the people. Then the oboe plays only accompanied by pizzicato strings, the melodic beginning of the song "Good looks", which is a thought of the protagonist to love for Sebastian and I should be at that time to defend it.
- The final scene is all the people singing the song "They say they have seen jump" masterfully accompanied by full orchestra performing a beautiful polyphonic accompaniment.

At the end...

- When they are in the Basilica del Pilar (Zaragoza), the music is organ sounds mixed with the orchestra, and when it appears the image of Maria del Pilar crying, swearing to the Virgin who has done what it says, use a tune in F Major is a dialogue between strings and horns, taking us to the happy ending of the film.
- And finally, how could it be otherwise with the same orchestral music that appears in the beginning, including the oboe solo to the tune of "When you return from the harvest" and singing the song with her beloved hero.

Conclusions

- Schindler's concerts in New York show French, Italian and English operas and ballets with his own musical arrangements
- With his knowledge of Spanish folk songs, he wrote a soundtrack for *Nobleza baturra* where the music accompanies every time the image very well and many of them complements or supplements by adding the value of how the players feel at all times
- We need to search in European newspapers about the reception of his music before leaving to USA (1905)



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

THANK YOU