


# **Los escritos inéditos de Kurt Schindler (1882-1935) sobre música, cultura y tradición oral española**



**XXXII Asamblea y Congreso de ALDEEU**  
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(Universidad de Salamanca  
[Proyecto I+D HAR2010-15165])

# Quién es este compositor

- Kurt Schindler (Berlin 1882-Nueva York 1935), ~~músico, director de la Schola Cantorum de NY,~~ primer investigador extranjero en folkllore musical español



*Kurt Schindler (1ª a la izquierda) en Soria en los años 30 durante un trabajo de campo sobre folkllore español*

# Principales datos biográficos

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- ❑ 1898-1902: Estudió en las Universidades de Berlín y Munich
- ❑ 1902-1903: “Head of the Orchestra”, Stuttgart Opera House
- ❑ 1903-1904: “Head of the Orchestra”, Würzburg Opera House
- ❑ 1905-1908: “Assistant Conductor”, Metropolitan Opera, NY
- ❑ 1907-35: lector, crítico y editor para G. Schirmer, Inc. Publications (NY)
- ❑ 1909-12: fundador y director del MacDowell Chorus (NY)
- ❑ 1912-26: fundador y director de la Schola Cantorum (NY)
- ❑ 1912-35: “Choir Master”, Temple Emanu-El (NY)
- ❑ 1926: Roxy Theatre (NY)
- ❑ 1927-28: “Conductor”, Musical Forum
- ❑ 1932-33: “Head of Music Department”, Bennington College (Vermont)

# Otros datos...

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- ❑ Conoció a su mujer, una actriz rusa, durante sus trabajos de campo en Odessa, casándose en noviembre de 1916; se murió unos meses más tarde
- ❑ En 1922 fue el Presidente del Festival Musical de Cataluña
- ❑ Entre 1928-1931 viajó a España subvencionado por la Hispanic Society of America (NY), la Casa de las Españas (Columbia University), y el Centro de Estudios Históricos de Madrid

# Desde 1911 a 1933 se interesó por las canciones populares de Rusia y España

-Rusia: 1911-1916

-España:

\*otoño 1919, verano 1920-1922-1925

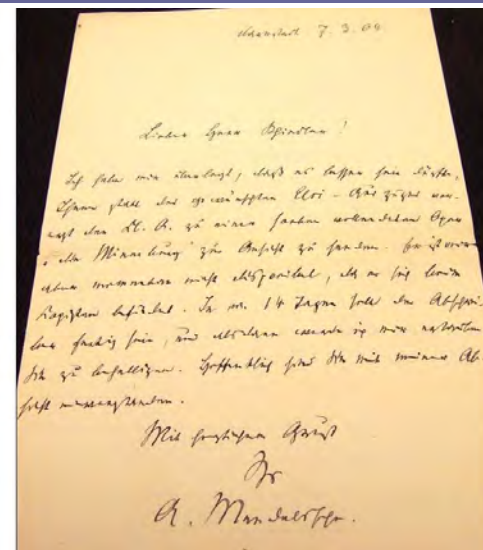
\*desde otoño 1928 a primavera 1931 (verano 1929 viajes a Marruecos y Francia)

\*de julio a diciembre 1932 (octubre en Portugal)

-Portugal: primavera 1935

# Importancia de las cartas de Kurt Schindler para la investigación:

Remitidas por otros músicos  
contemporáneos, cantantes de  
ópera, musicólogos, etc



Están en archivos  
y bibliotecas  
españoles,  
alemanes y  
norteamericanos

# ¿Quiénes son sus corresponsales?

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- **Principalmente su familia: sus padres, su hermano, su mujer y su suegra**
- **Compositores, directores de orquesta, pianistas, cantantes, editores de música, críticos, bibliotecarios y músicos alemanes, italianos, españoles, británicos, franceses, polacos y norteamericanos**
- **Amigos de todo el mundo**

# Las cartas de su familia:

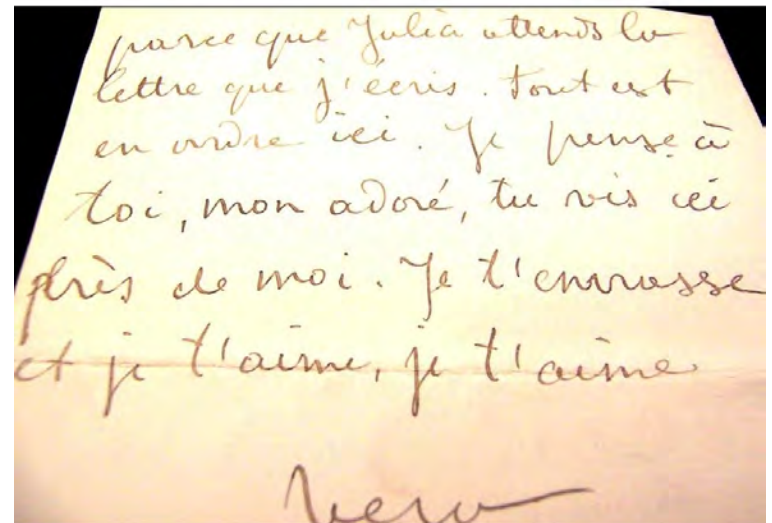
Padres y hermano (Alemania):

Suegra y cuñada (Rusia y Francia)



Bancos (franceses, americanos, alemanes):

Su mujer (Vera Androuchevitch):



# Compositores europeos

**Oskar Fried** (Berlín 1871-Moscú 1941), compositor y director de orquesta. Difundió la obra de Mahler, Busoni, Delius, Scriabin, Schoenberg, Strauss



**Friedrich Gernsheim** (Worms 1839-Berlín 1916), compositor, pianista y dtor de orquesta. Estudió en París y enseñó en el Stern Conservatr. Difundió las obras de Brahms, Bruch, Humperdinck (discípulo suyo en Colonia) y Verdi



**Rudolph Ganz** (Zürich 1877-Chicago 1972), compositor, pianista y director de orquesta. Estudió con Busoni en Berlin. Enseñó en el Chicago Musical College 1901-58, del que fue Presidente. Dio a conocer en EEUU las obras de Debussy, Ravel, Boulez, Honneger y Cage



**Ildebrando Pizzetti** (Parma 1880-Roma 1968), compositor, crítico musical y dtor de orquesta. Enseñó en los Conservatorios de Florencia (1908-24), Milán, y la Academia de Sta Cecilia de Roma (1936-58). Hizo, con Respighi y Zandoni, el manifiesto para la tradición musical.

# Artistas americanos

**John Alden Carpenter** (Illinois 1876-Chicago 1951). Compositor de canciones y música escénica. Estudió con J.K.Paine en Harvard, con Elgar en Roma, con Ziehn at Chicago.



**Walter Pach** (Nueva York 1883-1958). Crítico, Pintor, profesor de la Universidad de California at Berkley



**Percy Grainger** (Victoria [Australia]1882-Nueva York 1961). Compositor, pianista y folklorista. Estudió en Frankfurt y Berlin (con Bussoni). Enseñó en la Universidad de Nueva York (NYU)



**Deems Taylor** (Nueva York 1885-1966). Compositor y crítico musical, estudió en la NYU. Famoso por sus programas radiofónicos y sus transmisiones de ópera para la NBC

# Artistas y amigos

**Marguerite D'Alvarez**  
[Álvarez de Rocafuerte]  
(Liverpool 1886-1953)  
Contralto. Comenzó su  
carrera en el Covent  
Garden de Londres.  
Famosa por sus  
grabaciones de *Sanson*  
and *Dalila*



**Gerda Busoni**  
Mujer del  
compositor y  
pianista Ferruccio  
Busoni (Empoli  
1866-Berlón 1924),  
profesor de Weill y  
Vogel



**William Barclay Squire**  
(Londres 1855-1927)  
Musicólogo, crítico,  
bibliotecario del British  
Museum, escribió para la 1ª ed.  
del diccionario *Grove*



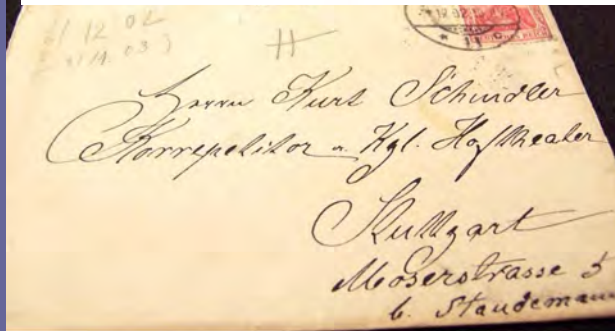
**Alexander Borowsky**  
(1889-1968) pianista ruso,  
estudió en el Conservatorio  
de S. Petersburgo. Profesor  
de piano en la Univ. De  
Boston



**Jose A. Weissberger [Pepe],**  
austriaco, el mejor amigo de Schindler.  
Anticuario. Colaborador de los  
trabajos de campo de KS en España  
en 1920-30



# Las cartas nos informan de sus trabajos:



# personales:

1 grüner Karton: Versuchung des  
 Kisteninhalts. Klammern  
 Notabücher  
 1 Leinwandtasche  
 4 Seiflappen

1. ...  
 2. ...  
 3. ...  
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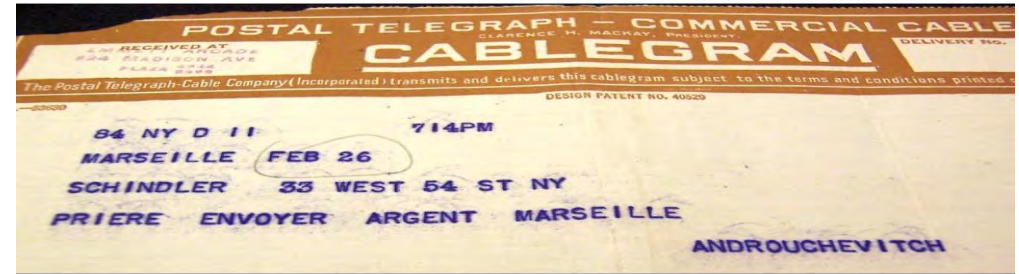
1. ...  
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Las aprovecha para hacer cuentas, escribir su agenda o recetas de cocina...

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 18. ...  
 19. ...  
 20. ...

Du erhältst den Wochen  
 sack: Inhalt:  
 1 P. gef. Kiesel  
 3 Packweiden  
 1 Woll-Hund  
 1 Hose  
 2 P. Strumpfe  
 10 Taschentücher.  
 1 R. Karbonen.  
 Pfeffermühle.  
 3 Packweiden, 1 Vorwand, 1 P. Man  
 chetter f. f. f. f. f.

# Por el epistolario sabemos que ayuda económicamente a las familias de su hermano Ewald, a su suegra y cuñada

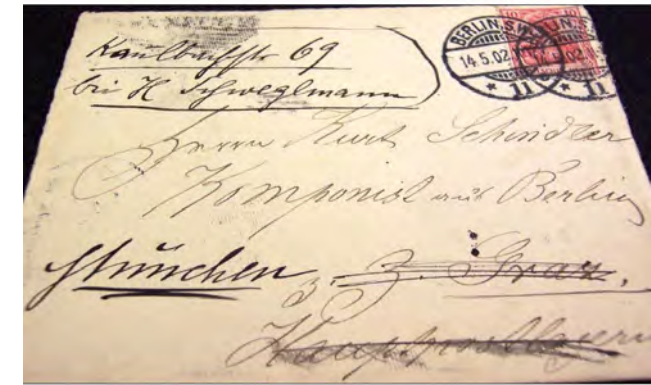


Hasta su muerte, va a ayudar a huir de Rusia y a establecerse en Francia a su familia política; a su hermano, a huir de Checoslovaquia y establecerse en EEUU



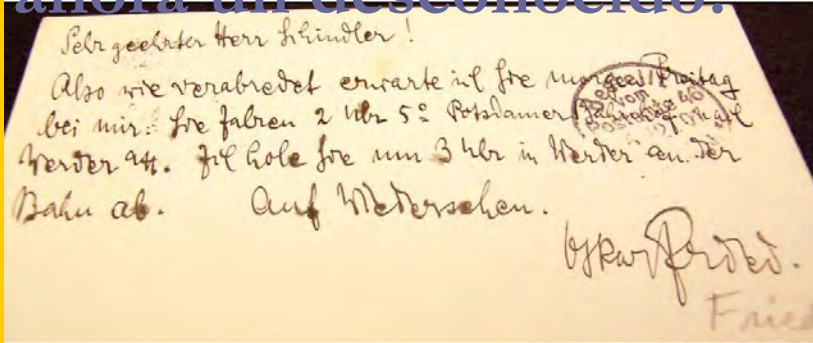
Era imposible volver a componer conciertos y música vocal viviendo de clases particulares. ¿Recopila folklore para sobrevivir?

# Cuando estaba perdido en Europa, sólo le encontraban los carteros



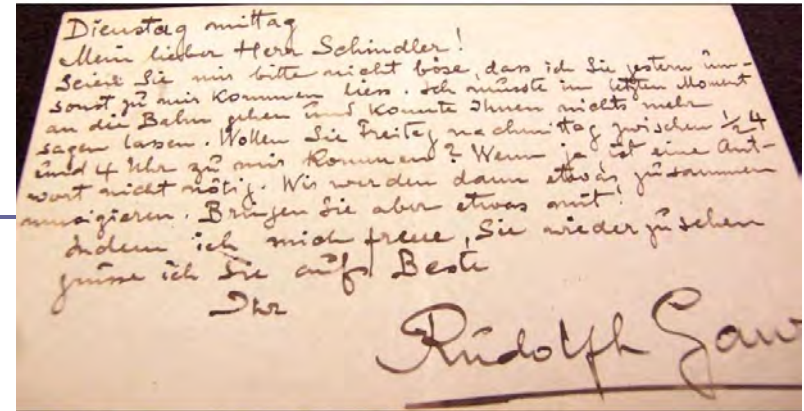
En 1926, al abandonar la Schola Cantorum, Schindler se va a Europa sin dar información de a dónde. Sus amigos le escriben quejándose por no encontrarle. ¿De qué huye?

# Fue muy apreciado por sus contemporáneos. ¿Porqué es ahora un desconocido?



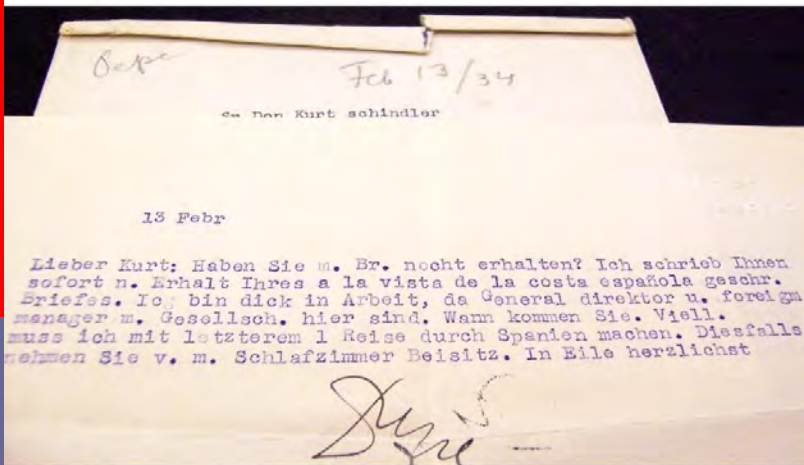
Sehr geehrter Herr Schindler!  
Also wie verabredet erwarte ich Sie morgen Freitag  
bei mir: Sie fahren 2 Uhr 50 Potsdamer Bahnhof  
Herder 44. Ich hole Sie um 3 Uhr in Herder an der  
Bahn ab. Auf Wiedersehen.  
Oskar Fried.  
Fried

Carta de Oskar Fried, 1901



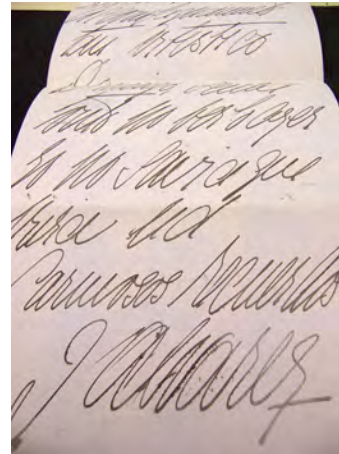
Dienstag mittag  
Mein lieber Herr Schindler!  
Seien Sie mir bitte nicht böse, dass ich Sie gestern im-  
sonst zu mir kommen lies. Ich müsste im letzten Moment  
an die Bahn gehen und konnte Ihnen nichts mehr  
sagen lassen. Wollen Sie Freitag nachmittag zwischen 1/4  
und 1/2 Uhr zu mir kommen? Wenn ja, ist eine Ant-  
wort nicht nötig. Was werden dann etwas zusammen  
bringen Sie aber etwas mit!  
Indem ich mich freue, Sie wieder zu sehen  
grüße ich Sie auf Beste  
Ihr  
Rudolph Ganz

Carta del pianista suizo Rudolf Ganz (1877-1972), 1900



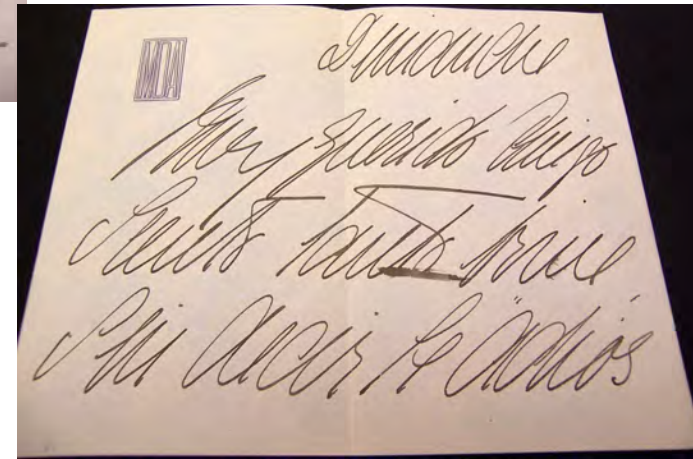
Pepe  
Feb 13/34  
an den Kurt Schindler  
13 Febr  
Lieber Kurt: Haben Sie m. Br. noch erhalten? Ich schrieb Ihnen  
sofort n. Erhalt Ihres a la vista de la costa española geschr.  
Briefes. Ich bin dick in Arbeit, da General direktor u. foreig  
manager m. Gesellsch. hier sind. Wann kommen Sie. Viell.  
muss ich mit letzterem 1 Reise durch Spanien machen. Diesfalls  
nehmen Sie v. m. Schlafzimmer Besitz. In Eile herzlichst  
Pepe Weissberger

Carta de Pepe Weissberger,  
13-febrero, 1934, con anotaciones  
manuscritas de Schindler en el sobre



Handwritten notes on the envelope of the letter from Pepe Weissberger, including the name 'Pepe Weissberger' and other illegible cursive text.

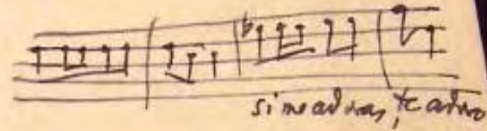
Carta de la contralto  
Madame D'Alvarez



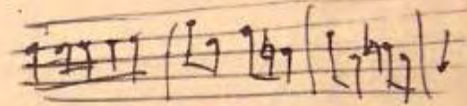
Handwritten letter from Madame D'Alvarez, featuring a red wax seal at the top left and several lines of cursive handwriting.

Si me quiere, te quiero  
Si me ama, te amo,  
Si me olvida, te olvido  
ya todo me hago  
ay madre, madre!

g h a d d e s d e s d c  
c d a e e s f e s f e s d  
g h a d d e d e d e d e  
d c h d d e d c  
a g j e s a a h a g



si me admas, te amo



si te vas que te vayas, que yo por mujer  
lloro

Llama usted un barbero  
da la  
que me ampara

Astorga

Astorga

lo mismo en Portorico

Anotaciones de  
versiones  
recopiladas en  
Astorga (León) y  
Betanzos  
(Coruña)

Santanderina

Santanderina  
(Cantabria)

Quando sali' de mi altar  
Volvi la cabeza y vi  
Mi yo lloran a mi vieques  
Y llorando vi a ti.

La vi, la vi, llorando desconsolada,  
La vi decir: Adios, mi quer, del alma  
La vi llorando.

Debajo de los laureles, de los laureles de abajo

Tengo yo mi sepultura, si antiguo no me cosa

Cuando

La vi, la vi, debajo de los laureles,  
La vi decir: Chico, que palabras tiene.

The image shows two staves of handwritten musical notation. The top staff contains a complex melodic line with various note values, including eighth and sixteenth notes, and rests. It features several dynamic markings, including a forte 'f' and a fortissimo 'ff'. The bottom staff is labeled 'L.H.' (Left Hand) and contains a rhythmic accompaniment consisting of chords and arpeggiated figures. It also includes dynamic markings such as 'f' and 'ff'. The notation is written in black ink on aged paper.

# Borradores de artículos inéditos de Kurt Schindler sobre música española

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- 1. Notas de su trabajo de campo en España [redactadas por KS y recogidas por Onís parcialmente en su introducción al libro póstumo *Música y Poesía*]
- 2. "Modern Spanish Piano-Music"
- 3. "Folksongs of the Basques"
- 4. "Folksongs from Asturia (sic) and Old Castile"
- 5. "Compositions by Modern Composers of Catalonia"
- 6. "Songs from Andalucia and Murcia"
- 7. "Catalonia Folk-songs and Country-Dances (Sardana)"

### 3.) La Malagueña

### Coplas (Ditties) from Malaga

Tienen las Malagueñas  
la sal de Dios en los labios  
y en la punta de la lengua  
azúcar, canela y clavo...  
tienen las Malagueñas... A-y!

Salero, viva el salero,  
salero; viva la sal!  
Que tiene usted mas salero  
que el salero universal  
Salero, viva el salero!

attempt a <sup>verbal</sup> translation of these exuberant, witty sallies would  
epitaphous, as they are based on a clever play of words,  
amenable into English, ~~without~~ <sup>unless by the use of</sup> possibly using slang. The Span-  
ish words 'sal' and 'salero' (salt and salt-box or smartness) vi-  
vel as we use the words 'pepper' and 'pep'. Consequently we  
translate (with apologies to the public):

The maidens of Malaga have the pepper of the Lord on their lips;  
and on the tip of their tongue: sugar, cinnamon and spicy clove  
What 'pep'! What 'smartness'! Long live the pepper and the 'pep'  
For truly you have more 'pep' than all the pepper of the w-

# Songs from Andalucía and Murcia

1. "Mira-la bien!" collected and harmonized by Felipe Pedre

Canción callejera de ciego postulante (Street Song of a blind Beggar)

Original Text (Castilian):

Mira-la bien! mira-la bien!  
Que hasta bonitos tiene los piés!...  
Mi compañera cuando va andando,  
Perlas y flores va derramando,  
Tiene los ojos, que las pestañas  
Le hacen manojos!...  
Tiene los dientes como granitos  
De arroz con leche;  
Y es más hermosa que los rosales  
Llenos de rosas.  
Mira-la bien! Mira-la bien!

English version:

Look at her well! Look at her well  
Look at her feet so dainty and fine  
When thro' the street my maiden is strolling  
Flowers and pearls she's everywhere  
Her burning glance, as Lolita dance  
Everyone entrances! -  
And when she smiles, her teeth shine  
Like the grains of sweet rice  
And when she blushes, her cheeks were  
Bowers of red roses!  
Look at her well! Look at her

Robert L. Sullivan

from the 6 'Canciones Arabescas', an early work of the dean of Spanish music; he was among the first who tried to transcribe the Andalusian melodies, as they are really sung, and not as pedants wanted to stereotype them.

# Notas de su trabajo de campo en España

- Kurt Schindler, former conductor of the Schola Cantorum of N.Y. now head of music department of the new Bennington College in Vermont, returning to ~~the States after nearly a year's absence spent (besides attending the~~ Congress of Oriental Music in Cairo and a short visit to Palestina) almost entirely in Spain, where he was occupying himself in a mission for the Spanish Department of Columbia University- with the collecting of Folk-material in untrodden regions of Castile. In doing so he chose only such regions hitherto untouched by research into their wealth of native poetry and music. His peregrinations covering about 12.000 kilometers occupied him mainly in the mountain regions of Avila, Soria and Extremadura, following the trails of the millenary roads over which the shepherds in their yearly migrations carried since immemorial times the lore of distant regions from west to east, many surprising facts have come to light, especially by the comparison of the dances of these different regions, the identical old tunes occurring in the mountainous hintreland of Portugal as in far-away regions of northern Castile; many fragments of traditions dating from the 13th and 14th century have been linked together. Generally speaking, the region of the Sierra of Gredos, between Toledo and Salamanca, has offered the most beautiful specimens of music and the finest rhythms (among others a wealth of bull-fight songs [which will eclipse Escamillo's overdone torero song]); the highlands of Extremadura have shown themselves to be a perfect reservoir of ancient epics and of the loveliest Christmas songs and children's dances, transmitted through the centuries, but the most grandiose survival of med(a)[i]eval music was found in the border region of Spain and Portugal, especially in the historically famous district of Braganza in Portugal, so difficult of access yet hospitable in its warm and friendly reception to the stranger who happens to visit it

- Mr. Schindler has used in all his research a new American portable recording gramophone outfit, (Fairchild Aerial Company) taking down nearly 500 unknown melodies in form of aluminium records. This is the first time that this method has been applied in Spain, and the results permit the most accurate method of studying these songs. The peasants ~~in nearly all cases lent themselves readily to the auditions, even deriving pleasure from being able to listen to their own songs immediately afterwards.~~ Only in a few cases, and especially in isolated centers where disturbed economic conditions prevented, it was not possible to enlist their readiness.
- Mr. Schindler, after submitting his work to the authorities at Columbia, expects to be busy for a long time clarifying and assorting the immense material brought along.
- He considers this work, which presents hardships and difficulties of many sorts, as of the utmost urgency, as the songs are rapidly disappearing, owing to the inroads that radio, movie and jazz are producing upon the younger generation of Spanish peasants. There is, and will be for the next ten years, much pure gold of song to be found and rescued in Spain and Portugal. After that it will be too late even to search for it. This is a similar task to archeology with the difference however that these treasures will not await in the earth the date of their ultimate discovery, but will be utterly and irremediable lost. Thus Mr. Schindler calls it "urgent musical archeology".
- "One of my most important tasks, or shall I say my most fervent wish", said Mr. Schindler, "is to soon find the person most qualified by equal knowledge of the two idioms and a fine flair for the folk-quality, to assist me in translating all this ravishing wealth of poetry, so as to be able to popularize these songs which would give pleasure to millions".

# Folksongs of the Basques

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- The Basque People
- Along the inner angle of the Bay of Biscay, on the North and the South of the Western Pyrenees, live the Basque People, a sturdy race of mountaineers and fishermen, settled there since prehistoric times, speaking a language utterly different from that of any other race, and, -since no other explanation has as yet been discovered, - apparently belonging to the most ancient Celto-Iberic stock of the Hispanic peninsula. Today about one third of them are French, while the remaining two thirds form the Spanish provinces of Guipúzcoa (with San Sebastian), Vizcaya (with Bilbao) and part of Navarra. They are a proud race, and their aristocracy feels inferior to none, not even to the Castilians; they are rugged and muscular, and their favorite "Jeu de Paume" (Basket-ball) is justly famous; and in our times they have become a thriving and prosperous people, owing to the fact that Bilbao is the steel centre of Spain, a veritable little Pittsburgh in Europe, full of bustle and activity and smoke.

# Folksongs from Asturias and Old Castile

- ❑ The songs of the Asturian mountain-people (on the North-coast of Spain) are distinguished by their candid purity, their fragrant and mellow charm, their frank and natural humor. Here we are in the Switzerland of Spain, among a race untouched by the Moors (who were defeated in the mountain-passes of Covadonga). In three specimens, all from the collections of Baldomero Fernandez of Orvieto, we shall hear rhythms, that remind us of Bizet's "Carmen", melodies that closely resemble the swing of Piomontese folksongs, and we shall see the text refer[s] to the "Gaita", the particular form of bagpipe, common to Asturia, Galicia and León.
- ❑ The "Song of the Donkey" with its quixotian humor, comes from the villages near Salamanca, the old University of Castile, and was collected by the savant priest and archivary of that city, Don Dámaso Ledesma

# Compositions by Modern Composers of Catalonia

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- The Orfeó Catalá and Lluís Millet
- By tendering a special reception and concert to the conductor of the Schola Cantorum, while on his visit to Barcelona, the Orfeó Catalá, its eminent president, Don Joaquín Cabot y Rovira, and its conductor, Lluís Millet, have rendered signal honors not only to him, but to the organization that he represented. As a slight token of gratitude, the Schola Cantorum of New York render to-night on its program the "Cant de la Senyera", the Flag-Song of this distinguished Society, the Song to the banner which has accompanied it on its way to European fame, and which is sung at every one of its concerts, when the flag is unfurled. May the exchange of artistic ideals across the ocean, between kindred societies, continue, as it was so happily begun!
- 1.) Lluís Millet. El Cant de la Senyera (The Song for the Flag)(...)
- 2.) Antoni Pérez-Moya. Els Fadrinets de Sant Boi (The Proud Bachelors)
- Catalan Folk-Song, harmonized for 6-part mixed chorus (...)
- This poem is much longer; it tells how the younger conceited swain pays a call to his Laya (Eularia), who receives him with mocking derision and finally bicks him, with words none too gentle, to return by the same staircase by which he came. This is only one specimen of the exceedingly prolific pen of Pérez-Moya, one of the youngest Barcelona musicians, who specializes in choral compositions.

# Songs from Andalucía and Murcia

- 1. Mira-la bien collected and harmonized by Felipe Pedrell. Canción callejera de ciego postulante (Street song of a blind Beggar)

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- Original Text (Castilian)
- Mira-la bien! mira-la bien! /Que hasta bonitos tiene los pies!... /Mi compañera cuando va andando, /Perlas y flores va derramando, /Tiene los ojos, que las pestañas /L e hacen manojos!... / Tiene los dientes como granitos /De arroz con leche /Y es más hermosa que los rosales /Llenos de rosas. / Mira-la bien! Mira-la bien!*
- English version
- Look at her well! Look at her well! /Look at her feet so dainty and fine! /When thro' the street my maiden is starting /Flowers and pearls she's everywhere darting /Her burning glance, as Lolita dances /Everyone entrances! /And when she smiles, her teeth shimmerwhite /Like the grains of sweet rice! / And when she blushes, her cheeks would seem / Bowers of red roses! /Look at her well! Look at her well!*
- From the 6 "Canciones Arabescas", an early work of the dean of Spanish Music; he was among the first who tried to transcribe the Andalusian melodies, as they are really sung, and not as pedant wanted to stereotype them.
- 2.) El Paño Moruno (The Moorish Cloth) Setting by Kurt Schindleror: El Platero (The Silversmith). Folk-Dance of the rprovince of Murcia (...)
- The unusual rhythmical character of this dance results from the fact that the accompaniment is in a straightforward tempo of 3-8, while the melody oscillates between a 6-8 and a 3-4 rhythm, a phenomenon common to several other Andalusian folkdances, namely the "Zapateado", the "Peteñera" and the "Polo". It is worthy of note, that the Finale of Lalo's Violin-Concerto (Symphonie Espagnole) is founded on a similar melody and rhythm, as recorded in old collections under the name: "El Paño de la Habana".

# Catalonia Folk-songs and Country-Dances (Sardana)

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- How to describe a Sardana?! It is not a dance like other dances, it is a roundelay formed by groups and circles, shifting to and fro, first with gentle steps, then emphasizing the rhythm, with swifter and loftier motion, until the whole chain seems to sway in ecstatic rhythm. Hearty and mellow flow the strains of the 'Cobla', this little band of eleven players. They come from the mountain villages with their weird native music-instruments, with their 'Tiples' and 'Tenoras', and they play on them with an expressive, rather poignant tone; their leader beats the tiny 'Tamburil', which is like a miniature drum, while alternately playing the Fluvial, that sounds like the pipes of Pan, during the pauses when the rest of the band stops. Then the act begins anew, and other dancers are joining the first circle, linking hands with their neighbors; the group is now too large, so a second ring is formed within the first, and a third in the centre consists only of maiden in white graceful garments; unconscious of their grace, they fleet airily to the sound of the music, with the postures of the Botticelli damsels of the 'Primavera' picture.
- Catalonian parents as a rule do not allow their daughters to dance other dances, especially not the variety we call "Spanish Dances", and the maidens are well-contented to tray the Sardanas. For to a Catalan it is more, much more than a dance. It is national self-Expression, optimism, joy of life, philosophy, moral elation, almost religion. The joined hands become a symbol of brotherhood, the gradually waking animation seems to thrill with the encircling forces of nature, the eyes enchanted, as it were, are "fixed upon the infinite".

MUCHAS GRACIAS

