

CORRESPONDENCE

with Dr. ROTH

1) *Richard Strauss*

Baden-bei-Zürich, 30.1.46

Dear Dr. Roth,

My wife thanks you most warmly for the beautiful roses, and hopes, as I do, that you arrived home safely after a good journey. Your charming first visit to me in my exile¹ will always remain a very pleasant memory; and it is also a promising start for good relations with your firm. I still think that it is now up to the performing rights societies to lodge protests and set about protecting authors' rights, if they really want to justify their existence. Please discuss the case thoroughly with Mr. Boosey and legal authorities—university professors and lawyers. Couldn't it be that just for once right will win over might, at least in artistic matters?

[. . . .]

Goodbye for today, and best regards to Mr. Boosey.

Very sincerely,

DR. RICHARD STRAUSS

Baden-bei-Zürich, 7.1.47

Dear Dr. Roth,

I've just received from Mr. Walter Legge an invitation to conduct a concert in the Albert Hall with the Philharmonia Orchestra on 20 April or 4 May. If I live until then and can stand up on the rostrum I would certainly like to accept. I will cable that they should discuss with you the further matters of the fee and the programme. On Monday the 13th I will let them know by telegram that I am, in principle, prepared to accept. [. . . .]

With best wishes,

DR. RICHARD STRAUSS

¹ In October 1945—five months after the end of hostilities in Europe—Strauss, who was then in his 82nd year, travelled with his wife to Switzerland for a health cure. He only intended spending the winter there; but he stayed on for over three years. During this period he was greatly incommoded by post-war restrictions on royalty and other payments.

Baden-bei-Zürich, 10.1.47

Dear Dr. Roth,

[. . .] it's no use to me whatsoever if the Philharmonia Orchestra and the BBC pay me in pounds sterling. Could you manage to have the embargo on payments to enemy aliens lifted so that I'm paid in Swiss francs and obtain permission to take the money with me to Switzerland?¹ Otherwise I wouldn't know what to do except to starve, as has befallen a German composer of some standing ever since the days of Mozart. Please do think hard; it can't go on like this!

Warmest greetings,

DR. RICHARD STRAUSS

Baden-bei-Zürich, 15.2.47

Dear Dr. Roth,

Just got your letter of the 13th. So the Philharmonia concert is off. Early today Dr. Gmür² and Markwalder³ were here. Yesterday afternoon the latter had a meeting with Werner Reinhart⁴ and asked him if he wanted to buy another manuscript from me: perhaps *Zarathustra* [. . .]. Reinhart declined, but closed the discussion with the words: 'Dr. Strauss must quite definitely be helped.' But how? [. . .]

Dr. Katz wrote to Gmür yesterday, enclosing a questionnaire, which I'll answer as soon as it has been translated. There's a question about whether Hitler compelled me to conduct. Who wouldn't think that a joke?

[. . .]

Have you already spoken to your Directors about your idea that since they are now taking over the publishing of my works, they should also buy from me the manuscripts of all the posthumous works [*Nachlasswerke*]? With the sum obtained from that, my wife and I would at least be secure for the rest of our lives, even if my rightful income continues to be confiscated, or else vanishes into the reparations account.

[. . .]

If penicillin can be obtained in England, would you be so kind as to bring with you a supply for the children at my expense. Ever since Richard⁵ had a lung infection, he gets bronchial trouble with every cold. (At the moment all the males in the family are ill with 'flu). Otherwise, I shall send it to him from here. I have received your letter of the 14th. I shall tell my children that your visit will be around the 9th of March. If you want to stay the night in Garmisch, please send a telegram in plenty of time.

With best regards,

DR. RICHARD STRAUSS

1 Permission was duly obtained from the British authorities.

2 Lawyer

3 Hotel owner

4 Noted patron of music, and gifted amateur clarinettist (for whom Stravinsky composed his *Three pieces for clarinet solo*).

5 Elder grandson of the composer

London, 18.2.47

Dear Dr. Strauss,

I have not yet heard anything definite about the concert plans, but I have now heard from the London radio that a concert could be arranged there. The people particularly mention the two wind sonatinas; Schuh has written saying he will soon be sending me the first one. I will let you know immediately I hear anything definite.

The London radio also asks me if you would, in principle, accept a commission to provide a composition for the anniversary concert due to take place on 29 September, when the *Third Programme* (that is, the serious radio programme) will be one year old. It is probably a question of an orchestral piece, and I have asked for details as to the fee and the nature of the piece. Would you, in principle, be prepared to write something if the conditions prove right?

With kindest regards,

DR. ERNST ROTH

Baden-bei-Zürich, 20.2.47

Dear Dr. Roth,

Your letter of the 18th has just arrived. I don't think that it's worth coming to London now just for *one* radio concert. I recommend that we postpone the Albert Hall engagement and the several radio concerts, as agreed. However, I wouldn't, in principle, be against writing an anniversary piece for a worthwhile fee. An orchestral piece is out of the question, but I do have several sketches for a Double Concerto for clarinet and bassoon.¹ If I can finish this in the summer, I would willingly release it for 29 September.

You know that until now my children haven't been able to obtain a travel permit to go to Switzerland, although Switzerland has already agreed to their coming. I have the following idea about this: by working through the Foreign Office or else through Mr. Bevin or Mr. Churchill, couldn't you obtain letters of recommendation from the French, American and Russian Embassies in London? Armed with these, could you yourself, or (if you aren't going to Berlin from Hamburg) Oertel or his lawyer, lodge a complaint in my name with the so-called Board of Control in Berlin (where the delay originates), saying that my children should at least be given the permit to visit their 'famous' 82-year-old grandfather [*sic*] before his death [. . .]

Please remember to get my manuscript paper in Paris! Yours as always,

DR. RICHARD STRAUSS

Baden-bei-Zürich, 25.2.47

Dear Dr. Roth,

My children have written to me about [. .] and his 'colleagues'. Is he supposed to have been a Nazi? It wouldn't be surprising, as he had to fight very hard for his official position, which genuine Nazis contested his right to! After all, he too didn't want to starve! In his heart he was an opponent. [. . .]

With best regards,

DR. RICHARD STRAUSS

¹ The work was eventually given the title 'Duet-Concertino'.

London, 26 February 1947

Dear Dr. Strauss,

LONDON CONCERT:

I would like to arrange everything so that you can also be there for Beecham's performances; that is, the public and the radio concerts, and the gramophone recordings, all due to take place between 15 June and 5 July. I have passed on the news of your willingness to write a work for the BBC and have confirmed the fee. Personally, I wish to say that I am thrilled with the idea of a Double Concerto for clarinet and bassoon. There isn't anything like this, and the BBC, who have a splendid bassoonist, Archibald Camden, will be delighted.

YOUR CHILDREN'S JOURNEY ABROAD:

In the near future I will see a high official from the English administration in Germany, and will ask whether he can help. From earlier cases I know that the English are most reluctant to intervene with the Americans. But I hope to be more successful when I am in Germany, since I will be meeting in Mannheim the American who is responsible for music in his zone. [. . .]

That is all for the moment. As I say, I will be in Paris from the 6th to the 12th of March (and will endeavour to get the manuscript paper for you); and from the 12th, until the end of March I will be here, before going to Germany.

I hope your wife and you are in the best of health.

With warmest regards,

DR. ERNST ROTH

P.S. Thank you for your letter of the 24th. I will give your casting suggestions to Sir Thomas Beecham immediately.

Baden-bei-Zürich, 29.2.47

Dear Dr. Roth,

Many thanks for the letter of the 26th. I'll see if I can manage the Duo for clarinet (the princess) and bassoon (the beggar, later the prince) with string orchestra and harp. I've already begun to sketch it, but can't give you a definite date.

I've already written to my children, saying that you are not coming to Garmisch until the end of March or beginning of April. And now I have another request: in addition to the penicillin and the vitamin preparation, could you bring my son a packet of sugar—he needs it as medicine—and my daughter-in-law a few dusters? (You can't get anything any more, where they are). [. . .]

With best regards,

DR. RICHARD STRAUSS

Sanrocco, Lugano, 9.5.47

Dear Dr. Roth,

Many thanks for your letter of the 7th. I'm very pleased about Beecham's plans.¹ As to the programme, I will comply with Beecham's wishes in every way. He must decide what he would like to conduct; anyway, I will gladly leave the showy *Heldenleben* to him. Most of all I would like to conduct the *Alpensinfonie*. Wouldn't it be possible for us to share the conducting of all concerts, with him always taking the larger half? I would like to pay him that compliment. In any case, I would like him to conduct *Heldenleben* in the Albert Hall. Another suitable piece for that big hall is the *Festliches Präludium*. As to the smaller pieces

¹ The dates of Strauss's first post-war appearances in London had by now been postponed to October 1947.

for Drury Lane: the *Fr-o-sch* variations¹, Oboe Concerto, Horn Concerto, *Bourgeois Gentlehomme* suite, *Don Quixote*, *Zarathustra*, *Panathenäenzug*. Beecham shall decide; as I say, I'll comply with his wishes in every way.

I consider it absolutely vital that *Daphne* should first be presented on the stage, with Hartmann as the producer and decor by Sievert. Olympus, the Sun, and the Tree must be part of the performance: that makes half the success, and will be decisive for abroad. In general, I don't at all like operas to be performed in the concert-hall, and mine not even on the radio. I find the radio deadly for all polyphonic music! Please make every effort to get the operas staged in Covent Garden. Works that really live in the theatre belong on the stage. The choral oratorios of Stravinsky, Hindemith, Suterminster and Honegger belong in Scherchen's temple, and are for the devout concert-snoozers. But works like *Salome* and *Elektra* can only be understood properly in terms of the stage. They are true theatre-music, and to my ears just as awful on the radio as Wagner's Nibelungen orchestra! For the Albert Hall I suggest *Alpensinfonie* (Strauss), *Heldenleben* (Beecham), and *Festliches Präludium* (Strauss), if Beecham doesn't have other wishes. For me it would have the advantage that I could have a rest after the *Alpensinfonie*.

What should I write to Dr A? He's waiting for an answer:

[. . . .]



With best regards,
DR. RICHARD STRAUSS

Lugano, 2.6.47

Dear Dr. Roth,

I've been waiting for you sadly. When are you now coming? We aren't going to Flims, but on 16 July we'll probably go to the Engadine, if the Hotel Saratz at Pontresina can find room for us. [. . . .] Is it really true that from a fee of £1000, £400 is deducted as tax? That's really piratical! So England can't expect many visits from abroad! Can't the promoters pay the tax? If you consider it absolutely essential for prestige purposes, I suppose I must have another bite from the rotten apple. In 1918 England took a fortune from me for the reparations account, and kept it for her own purposes. Very hard! The Custodians here are taking their time, as always. I only have enough money for one month, and I can no longer even pay the doctor and the dentist. Whatever happens, please bring the cheque with you, and meanwhile send me a certified photocopy as a voucher, to be used when I go to a new hotel as a beggar! [. . . .] I hope we see each other again very soon!

With best regards,
DR. RICHARD STRAUSS

Pontresina 19.6.47

Dear Dr. Roth,

Many thanks for your letter of the 16th and for your kind readiness concerning Kantorowitz. For the moment I don't need anything, as the Custodians have

¹ i.e. *Symphonische Fantasie 'Die Frau ohne Schatten'* (1946).

* cf. *Der Rosenkavalier*, Act II, end of Annina's 'letter song'.

released the sum from the Suisa, and the rest (as I heard yesterday) has every prospect of being settled very soon. Moreover, a few manuscript sales are being floated. So please don't worry any more about me. [. . .]

Mr. Legge has not yet come to see me. I am not very keen on more concerts! I'll be happy if my health allows me to manage two or three concerts with Beecham [. . .] I'm only coming to London for Beecham's and for your sake.

With best regards,

DR. RICHARD STRAUSS

Pontresina 9.7.47

Dear Dr. Roth,

I've just received your letter of the 5th.

BEECHAM FESTIVAL. It is impossible for me to stay in London for four weeks. I cannot leave my wife on her own for more than 8-10 days, including the journey. So: provided that you *collect me in Switzerland* (after mid-September we'll probably be in Zürich or Montreux) and *fly with me* when the weather is suitable, I can at once accept the concert in the Albert Hall on 19 October (rehearsals 17th and 18th; or perhaps only one is sufficient?). Preferably with the following programme: *An Alpine Symphony* (50'), *Salome's Dance* (7'), and *Till Eulenspiegel* (17'). The idea of the Oboe Concerto in the Albert Hall is not, in my view, practicable. Couldn't Beecham take it over for Drury Lane? If my programme is too short, I could follow the Symphony with the heavily brass-plated *Macbeth*, which would at the same time do homage to England's Shakespeare. It is exactly the same length as the Oboe Concerto. For Beecham, *Zarathustra* would be better than the less brilliant and effective *Macbeth*. But as my press will in any case be bad, it doesn't matter. I'm the only living composer who always has a bad press—but my music is all the better for it. [. . .]

I've just had a word with Saratz [on your behalf]: in the Riederfurka hotel they charge 15-17 frs without extras. Here in the Hotel Languard it's 20 frs *inclusive*; so I would strongly recommend it. Besides, how can you even consider going direct from London to a height of 2200 metres, and with six hours on foot? That's no rest! And here there are walks and reasonable prices.

With warmest regards,

DR. RICHARD STRAUSS

PS. [. . .] Wouldn't Beecham conduct one or two pieces in my concert too? *Salome* and *Till*? [. . .]

Pontresina, 10.7.47.

Dear Dr. Roth,

Why are there such gaps between the various [London] events at which my presence is required? After 19 October the longest I can stay (if absolutely necessary) is for the first performance of *Elektra* under Beecham on the 24th. But much as I'd like to please the admirable Beecham, it's quite impossible for me to stay until his first concert on the 5th. [. . .]

Can't you arrange your journey like this: Geneva, Lucerne, Zurich, Pontresina, Milan? Then you can come straight here! You won't find anywhere better or cheaper than the Hotel Languard; and we would have time together!

With best regards,

DR. RICHARD STRAUSS

London, 14 July 1947

Dear Dr. Strauss,

Many thanks for your letters of 9 and 10 July. I am very sorry that I am not coming straight to Pontresina, as the doctor says that I must relax and learn how to sleep again; for in the last two years I have just about forgotten. This place Riederfurka, where we spent the last seven summers before the war, is remote, and something like a sanatorium. The post doesn't get to it very easily. So I hope to be spared the London post for a fortnight, and also not to be plagued with telephone calls from London. So please forgive me. I am not doing this out of mere desire for entertainment, but because I have the feeling that I must do something for myself if it isn't to end badly for me. First I must go to Lucerne for two days (17th and 18th), for the music festival. But I have given up my plan to go on to Zürich for two more days before coming to Pontresina. On the 19th of August I shall come directly to Pontresina with my wife. Many, many thanks for helping with the Hotel Languard. 20 Francs [per day] is completely in order and will be possible even with the money that is allotted to us poor Britons by the Swiss and by the Bank of England. Meanwhile I am reserving the room and will stay until the 23rd, so that we will have enough time to discuss everything. [. . .]

STRAUSS FESTIVAL:

The reason the dates lie so far apart is that Drury Lane and the Albert Hall can only be booked on Sundays: 5th, 12th, 19th October are Sundays. I am seeing Beecham soon and will tell him that you can't stay so long. But if you did stay, you could perhaps hear the gramophone recordings of *Ariadne*, which are to take place between the 12th and the 15th. I have told Beecham of your programme wishes. I will write about it when I know his opinion, and will bring all the details with me.[. . .]

Yours sincerely,

DR. ERNST ROTH

Pontresina, 18.7.47

Dear Dr. Roth,

I repeat : for the official programme of a festival in honour of the still-living Strauss, the Oboe Concerto is just as unsuitable as the Horn Concerto, the two wind sonatinas, and the *Daphne* epilogue. These are study-works [*Studienwerke*] for instrumentalists and *a cappella* choirs, and absolutely must be labelled as workshop and posthumous compositions. I have allowed you to reproduce those works you find worthwhile, and now and then to hire them out as manuscripts for special performances. But I do not want them to be on sale before my death, since they will appear in concert programmes (where they certainly don't belong) and thus be associated with so much other ill-sounding and useless manuscript-paper. So away with the Oboe Concerto! Because of your excellent oboist,¹ I have no objection to one performance on the radio, with all rights reserved. But not as part of a public concert in a large hall and on no account in the Albert Hall—especially if I were to conduct it myself. I don't want to make a ridiculous exhibition of myself, conducting away into the air when half the audience can't hear what's going on. [. . .]

With best regards,

DR. RICHARD STRAUSS

¹ Leon Goossens, who had already played the concerto in Oxford.



The photograph on the left shows Richard Strauss—followed by Dr. Roth and his wife—arriving at Northolt airport (4.10.47) for the London Strauss Festival. The Festival opened with two concerts at the Theatre Royal, Drury Lane. The final version of the programme for the Albert Hall concert—see Strauss's letter of 9.7.47—was as follows: Don Juan, Burlesque, Sinfonia Domestica, and the waltz from the second act of *Der Rosenkavalier*. Before leaving London, Strauss gave Dr. Roth a manuscript memento (*Walzerpotpourri aus Rosenkavalier*), of which the end of page 1 is reproduced below. The inscription is 'in gratitude to Dr. Ernst Roth, the true helper and courageous organizer of the London Strauss Festival'.



*Dr. Ernst Roth, dem irren Keller und unheimlichen Verstandlichen der deutschen Strauss Festival. dankbar ergeben
Richard Strauss 1. 11. 47*

The Palace, Montreux, 22.11.47

Dear Dr. Roth,

A few days ago the good Herr S. took his leave of me, after he had again pestered me for written documents about my political innocence. In the end I became really annoyed, and explained that the veto signed by Bormann should certainly be enough for the Americans, if they don't already know what every properly informed European knows, namely that I was never a party member, but always against the Nazis. Goebbels even considered me 'intolerable.' The kind of written documents which Herr S. asked about, such as a decree of dismissal, just doesn't exist; and I reject, as being unworthy of me, testimonials by [eminent artists] and God knows what other less eminent ones. If, therefore, the Custodians like to rob me further—since this is all they are concerned about over there—the important thing is to put up with it. One doesn't need to sacrifice one's human and artistic dignity on that account!

[.]

The *Duo Concertino* is finished in rough sketches, and I hope to be able to deliver it to Nussio before the New Year. [. . . .]

With best wishes—which, as always, include your dear wife—

DR. RICHARD STRAUSS

The Palace, Montreux, 13.12.47

Dear Dr. Roth,

The Duo will be ready in a week. The full score is going first to the photographer, and then immediately to Dr. Schuh, who was here yesterday and found it a very attractive work. I have yet another request for the good Mr. Hawkes: my son needs large quantities of sugar and chocolate because of his nervous complaint. Switzerland has forbidden the export of sugar since 1 December. Would America help again? Many thanks in advance to Mr. Hawkes.

With best wishes for Christmas and the New Year to you, to the whole firm and to your dear wife (how is she keeping?),

DR. RICHARD STRAUSS

Montreux-Palace, 23.10.48

Dear Dr. Roth,

I am very worried about your being ill again. You must look after yourself better: get away from the abominable London climate for *longer* periods. [. . . .] As soon as you can travel, do come for several weeks to the blessed Léman and stay as *my guest* at the excellent Palace, which for the past fortnight has been empty. We have beautiful summer weather and nothing but sun.

What do you think of the enclosed offer? In principle I don't object to [a film company using] eight minutes of the *Alpensinfonie*, so long as they pay well and the payment is in Marks and transferable to my children. [. . . .]

Wishing you a speedy recovery,

with warmest regards,

DR. RICHARD STRAUSS

Clinique Cécil, Lausanne, 31.12.48

Dear Dr. Roth,

What a New Year's Eve!

The family is overjoyed about my successful operation, the doctor is satisfied and hopes to send me back to Montreux in a fortnight, but as for myself, I'm terribly unhappy. My nerves are quite worn out, my life is finished and I just keep asking why I should be called back once again into a world where, apart from my dear family and a few good friends, I'm fed up with everything, or at least unconcerned about it. Anyway, I'm looking forward to your coming on the 17th.

[. . . .]

I wish you and your dear wife a better New Year than is my lot in this torture-chamber. With affectionate greetings from your utterly desperate

DR. RICHARD STRAUSS

This is the last extant letter from Strauss to Dr. Roth. Unlike all its predecessors, it is typewritten and was dictated. Strauss died on 8 September 1949.

2) Igor Stravinsky

Hollywood, August 14, 1955

Dear Dr. Roth,

I have your kind letter of 6.8.55 and am sorry to learn that for the last four months you were ailing and even confined to your bed. With all my heart I send you my wishes of *recht gute Besserung*, and am quite sure the Valais vacation will restore your health and strength.

You are right, no translation is needed for *Canticum Sacrum*. Indication of the books of the Bible—the chapters and verses of the Vulgate below the different movements—is all we need. I will be very glad indeed to have Theodore¹ for the cover of the vocal score. It is very kind of you to think of it, and I will write him to get in touch with you.

Let us hope you will be successful in getting some 'reprises' of my *Rake* after its renewed Glyndebourne hit and eulogistic London press. No, I didn't receive any details; I had only the cable signed by Ebert, Sacher, and the cast.

By the way, do you know if Hans Keller's article on *In Memoriam Dylan Thomas* appeared in TEMPO? I was sent the proofs in February, and understood that it would be released in the Spring issue. Since then—complete silence. Did this article ever appear?²

Enough for today : so many letters still to write, and no secretary because André Marion is working now in a travel agency, and I see him only once a week and only for book-keeping. Too bad, indeed!

To both of you, my affectionate thoughts
I Str

[Hollywood,] October 1956

Dear friend,

This is to tell you once more how happy I was to see you and how grateful I am for your generous suggestion, which touched me deeply. This—once realized—will surely greatly facilitate my overtaxed and overloaded budget. Thank you very, very much.

I hope you had a good flight and are happy to be home. I will be glad to have some news from you soon.

Cordially as ever
I Str

1 The composers' elder son, who has been responsible for several cover designs for his father's scores, including *Canticum Sacrum*.

2 The article (entitled 'In Memoriam Dylan Thomas: Stravinsky's Schoenbergian technique') was published in TEMPO 35 (Spring 1955).

Love and Kisses (many)
to my dear friend Dr. E. Roth
who promised me not to leave
me before I am going away

Igor Stravinsky
London
June 30/64

Facsimile of the inscription on reverse of a photograph of Dr. Roth and Stravinsky (in the possession of Dr. Kate H. Roth). It reads: 'Love and Kisses (many) to my dear friend Dr. E. Roth who promised me not to leave me before I am going away Igor Stravinsky, London, June 30/64'.



Photo, Lotte Meitner - Graf

Stravinsky and Dr. Roth at the Royal Festival Hall, London, 14 September 1965

3) Kodály

Budapest, 14 December [1961]

Dear Friend,

Your letter (which arrived unusually quickly: 11th - 14th!) brought the final news about the London and Birmingham performances.¹ I'm especially pleased that Birmingham didn't lag behind. If it continues like that, Herr Schulz (the Düsseldorf critic) may prove a false prophet.

Already on the day following the performance, our radio here gave a short report, having previously been discouraged from mentioning the event. It even quoted the London write-up: 'understandable even for unsophisticated people, and at the same time not uninteresting for musicians'². Which exactly accords with Zhdanov's rule. Fer. [Fricsay] has fixed the performance here for May.

We are still feasting on the memories of the happy days in Brussels. It was so pleasant and homely to be with you in the strange town. We reciprocate your Christmas wishes wholeheartedly. I'm concerned about your health. After a stay in Switzerland, a bronchial catarrh lasting three weeks really isn't permissible. Or should you for once try the Canary Islands? Diplomats—or so one hears—divide their holidays, half and half, between mountains and sea. We hope that Kate is fit and well again.

I forgot to ask you: how should E's name appear?³ E.K. or Mrs. Z.K.? You should decide which is the more usual. Is 'Ursula Vaughan Williams' perhaps an exception?

Keep well, until we meet again.

Yours, Z.

¹ On 7 December 1961, the Symphony by Kodály received its first British performance simultaneously in London (by the London Philharmonic Orchestra under Ferenc Fricsay) and in Birmingham (by the City of Birmingham Orchestra under Hugo Rignold).

² The actual text (from *The Times* of 8 December 1961) reads as follows: 'It is a symphony which unsophisticated people will enjoy to the full, and which must summon the admiration of those who look farther than for good tunes and rousing climaxes.'

³ The reference is to Kodály's first wife, Emma, and to the forthcoming publication (by Boosey & Hawkes) of her *Valses Viennoises*, for which Kodály provided the following introduction: 'These melodies may reflect a few personal traits of a most remarkable woman, the beloved companion of my life for 48 years. She did not care to be published, or to figure as a composer; her music was just an organic part of her life, as well as her very fine piano playing and singing. She was a "phantom of delight" for everybody who met her.'

Budapest, 12 December [1966]

Dear Friend,

Because of the great haste when last writing to you, I forgot to thank you for your willingness to do something for the concert in October 1967. Well, I believe the programme contains almost everything that's suitable in the way of symphonic music. Otherwise, the only thing that would interest me would be a concert of works for chorus and orchestra, including rarely heard compositions (Zrinyi, etc.).

I've just finished reading your book¹. Do you realize what a great thing it is? Work on an English edition should be started at once. It's good that you haven't read Ansermet² and so have independently reached almost the same conclusions. That makes you the third in our alliance. Blume's much-maligned article of 1958 was the first swallow, or rather the first eagle. (Melichar's³ raving—*Musik in der Zwangsjacke*—hasn't helped much). The German edition of Ansermet's book is enlarged and, according to him, corrected. But nobody in America reads German or French; so this too should be published in English.

Your defence of Strauss is touching. And your portrait of Stravinsky is very faithful to his mosaic-like nature—though the reference to Michelangelo at the end seems somewhat surprising. The type that emerges from your objective representation is the one Toscanini used to call 'un pagliaccio'.

I don't know if you were still in Vienna when Bartók was checking his publishing accounts for days on end. He came to the conclusion that the only thing one can find out is how many copies have been printed—nothing else. He meant that the income from foreign countries was disguised by the fluctuating rates of exchange Once, when F. wanted to persuade me to renew my contract, one of his arguments was: 'We'll never publish Schoenberg again.'⁴ Well, these are old stories. I don't know what people like in my music. I have to renounce one commission after another, because I'm physically unable to cope with it.

Greetings and good wishes to you both for the festive season,

Yours,
ZOLTAN

¹ *Musik als Kunst und Ware* (Zurich, 1966).

² Ernest Ansermet, *Les Fondements de la Musique dans la Conscience Humaine* (Neuchâtel, 1961).

³ Alois Melichar, German conductor, and author of two polemical books about modern music, with particular reference to 'atonal' and 12-note composition.

⁴ As a result of various disagreements with his publishers, Schoenberg decided in 1929 to try publishing his works privately. In 1929-30 his opera *Von Heute auf Morgen* was so published.