

**Books received**

(A listing in this column does not preclude a review in a future issue of *Tempo*.)

*Putting Popular Music in its Place* by Charles Hamm. Cambridge University Press, £40.00.

*An Introduction to the Music of Milton Babbitt* by Andrew Mead. Princeton University Press, £21.50.

*Faithfull* by Marianne Faithfull with David Dalton. Penguin, £5.99.

*The Symphony* by Louise Cuyler. Second Edition. Michigan, Harmonie Park Press, \$45.00.

*Just Before Jazz: Black Musical Theater in New York, 1890 to 1915* by Thomas L. Riis. Smithsonian Institution Press, £13.25.

*X-Ray: The Unauthorized Biography* by Ray Davies. Penguin, £6.99.

*Michael Jackson Unauthorized: The Shocking Inside Story* by Christopher Andersen. Signet, £5.99.

*The Mozart Essays* by H.C. Robbins-Landon. Thames & Hudson, £18.95.

*Dictionary of Opera & Operetta* by James Anderson. Bloomsbury, £18.99.

*Repeated Takes: a Short History of Recording and its Effects on Music* by Michael Chanan. Verso, £13.95.

*The Music of Ruth Crawford Seeger* by Joseph N. Straus. Music in the Twentieth Century series. Cambridge University Press, £40.00.

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## Letter to the Editor

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From Guy Rickards

In his review of Erik Levi's *Music in the Third Reich* (*Tempo* 193), David Drew asks how Karl Amadeus Hartmann, 'a "politically unreliable" composer', was able 'to survive and support a family from day to day and year to year in Hitler's Reich', and how he could 'attend performances abroad and establish . . . the basis for his well-deserved reputation'. Mr. Drew is rightly concerned for the 'unprejudiced reader' who might presume collaboration on Hartmann's part with the Nazi authorities. But by not answering these questions, he falls into the same trap. Hartmann, let there be no mistake, had no truck with Hitler's regime. He delayed for as long as possible completion of the forms establishing his Aryan credentials (required of all creative artists), feigned illness and unfitness for military duty for himself and the pianist Martin Piper to avoid conscription, and as early as 1933 banned his music from being performed in the Nazi Reich. He survived this

period intact by virtue of his wife Elisabeth's considerable personal wealth, and his few trips abroad, as with those of Hindemith to Turkey and elsewhere at the height of his (informal) proscription, were tolerated as the regime set great store by such cultural-ambassadorial visits. In any event, the few scattered performances in London, Belgium and Switzerland that he received could hardly be said to constitute the foundation of his post-war reputation, which was entirely post-war in the making (and primarily due to his pioneering role as organizer of the *Musica Viva* concerts in Munich).

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