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MUSIC DIVISION

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Dr. Harold Spivacke
Chief, Music Division
Library of Congress
Washington, D. C.

Dear Harold:

I am enclosing a copy of a letter I received from Chavez. In regard to the second paragraph about the rights on the work, I don't exactly understand what he means, but I feel that it is essentially something he must take up with you.

The problem is that I don't want him suddenly to decide to be difficult, and when I am ready with the work I don't want him to restrict it and prevent me from presenting it. Do you think that might be possible? Also the matter of presentation should be cleared up so that it is agreeable to everyone, particularly to Mrs. Coolidge. Do you think it is perfectly safe to go ahead?

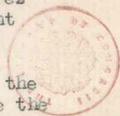
I have begun work, and, perversely enough, I think I am going to like it. Of course it will be very strange and will have nothing to do with the script, but of course it couldn't possibly have, since the music had nothing to do with the script either.

The contract with Hurok has finally been signed, and the plan is to present the premiere during a season here in New York, to take place possibly as early as the first week in December. I think that I will not be able to be ready by that time, and it might be nearer the first week in January. But I would like to clear up all the business matters in connection with it as soon as possible.

There is also one thing in connection with the music that I wanted to ask. That is the matter of copying the parts. As I remember, I was asked not to make a copy of the parts of "Appalachian Spring" and "Herodiade". I borrowed the parts for "Appalachian Spring" from you, and the parts for "Herodiade" from the publishers. Am I right in this?

If this is the case, what would be the procedure in regard to the Chavez work? Does that restriction still hold? Does the Library of Congress want to copy the parts as part of its procedure and according to its policy?

You understand that I am not asking you to assume any added costs for the work. I simply want to be in the clear about it and to know whether I have the right to have the parts copied. As it is now, there will have to be a very careful conductor's score made, because the photostat I have is so very dim. So, as all of this will take time, I am anxious to know how to begin.



And now, on to pleasanter things:

I went to the premiere of Aaron's work, "Appalachian Spring", with the New York Philharmonic. I thought of you and of Mrs. Coolidge, and it was a very exciting evening. Aaron was most generous to me, and I was really very touched. by his program notes.

I am sending you a copy of the program, in case you do not have it, and I also have an autographed copy for Mrs. Coolidge.

Of course the orchestral version is much shortened, and frankly I missed some of the parts that were omitted, but I feel that Aaron did a beautiful and moving thing with it, and that in no way was it distorted or overbalanced, and at no time did it lose its sense of reticence and elegant spareness. He has had a great joy out of the reception of this, and I am very happy about it.

I believe the various orchestras playing it over the country, as they seem to be doing, is wonderful for us, and the people will come to see it with even greater eagerness.

It seems to me that there has been so much resulting from the work you did to make it possible for these works to be presented at the Library of Congress that you should be very proud of yourself. Without your steadfast determination I am afraid there would have been times when we would have all fallen by the wayside. But you did start something, and even this Chavez work is riding on the wave of that.

As you see, the Columbia University commission is a bit of a copy. I only hope it turns out in some slight degree as satisfying as the work with the Library of Congress and with Mrs. Coolidge and you.

In regard to Chavez again, I think there had better be some slight legal aspect to the agreement between us. Frankly, if the agreement is to be between him and me, I would like it to be drawn up by a lawyer, because I want the terms to be quite definitely understood. I don't want to be in the position of having him say that I did not live up to my agreement. Do you think this might be wise?

I am having a little letter of agreement between Aaron and me in regard to the use of the four extra strings, but that is principally to protect us both from Mr. Hurok and any attempt he may make to reduce the number of musicians. Whatever is agreed upon or written I will see that you get a copy of. But I will do nothing as far as Mr. Chavez is concerned until I hear from you.

When I write to Chavez I shall take pains to assure him that the music conductor will observe all tempi marks religiously, and that neither Mr. Hindemith nor Aaron had any complaints to make on that score. I just would like to have that in writing too.

Thank you for listening to my many problems, and my gratitude to you always.

Affectionately,

W. B. Worthen

* no program enclosed
JCS

