

Coppy-

Brackett Apts.
Santa Barbara, Calif.
Aug. 30, 1946.

Dear William Schumann;

Your letter arrived this morning. I am so very happy that you feel you can do the piece. I understand your reservations of orchestra and I will explain as best I can those conditions. Of course this all has to come from the Library of Congress but there are certain points which I can explain.

I have been in the jitters until your letter came because I was afraid you would not like either of the ideas. I am glad you did choose the Jocasta's dance. I had started to work on the Tam Lin so that it was much more detailed and I finished it sooner. But the one I would like best to dance is the Jocasta. I think because I can hear your power and rich dark tragic sense musically. Of course it is all in my imagination. But I think I can feel on my skin what you will write. I am very excited and I will get to work at once on the details of the script. I will also send timing.

There will be difficulties because I will have a short time in which to choreograph relatively. I go on tour in February. I do not know the exact date. But I will write the Burok office today. I had told them of this commission and had said I would have to be free to do it. I will have to work in a very concentrated way, that is all. If I know the subject from the inside out and if I do hear parts of your music so that I can get the feel of it in my bones and see the way you are working before I have to start it will make a great difference. I will write the Burok office today and make certain that the dates will permit me time enough. I know they will co-operate with me because this means a great deal to them as well as to me.

There will be one other work performed at that time. I do not know what as yet. The instruments I have used on tour and in New York are:

2 violins, viola, cello, bass----
flute, oboe, clarinet, horn, bassoon----
piano.

My arrangement with the Burok office is that wherever there is a Symphony orchestra four extra strings were added. *for Copland*

This has been the nucleus we have worked from and I think this is what Dr. Spivacke means when he speaks of a "chamber work" but of course I am not sure. I cannot imagine that it would be any other situation or he would have told me. We have tried to keep an ensemble which was close enough to ensure good performances. It was with him that we tried the first time when we gave the performances at the Library of Congress and he helped to devise the plan. The orchestra would be used in this way at Cambridge I am certain. I am sending a copy of this letter to him and will ask him to write to you at once.

As to the performance fees I do not have my figures here or I could give you the account of the royalties. I do know, however, that I paid twenty dollars a performance for the Copland and the Hindemith. I think there was some change in this figure after the year of royalty performances. I did not handle that and I will have to get the exact figures. I think it was that the composers permitted me to pay Fifteen dollars a performance, but I will write to New York and have that cleared at once. I have dealt through the publishers for them also. At least I know it was Universal for Hindemith. This year the royalties begin for

Barber work as we have only had one performance of it in May.

Does this seem possible to you and would it be satisfactory to you? As I say, I will send the exact statement from New York as soon as I can and you need not answer, of course, until you receive it. I know this is all handled through the publishers and it is a formality with you and simply must be cleared before you can make commitments.

About the length of the work, I also agree that it should be concentrated because it is so sustained in emotional tension. I think the idea of twenty minutes might be right. Let me work with that time length as I try to sketch the line a little more fully. It may be that it would demand a little more but I do not think so. I do feel, however, that to make its weight it will need the full twenty. But this is all conjecture and feeling rather than any planned unit. So if you will give me a little time on that I will work at it and then submit it to you.

I plan to work on the details of the script at once. It will be so hectic when I arrive in the east. I shall be here until about the 14th of September. I cannot say exactly as it depends on a situation here. But I shall be free to work. So you should have it in three weeks.

I hope you have had a nice summer. The Vineyard is a wonderful place. It is good to be out of the city and I am very happy to be back in the west for a time.

I am very excited and happy and I feel I can breathe deeply now that it is almost settled.

With best wishes,

