

**MARIA DE FÁTIMA GRANJA TACUCHIAN**

**VOLUME 2**

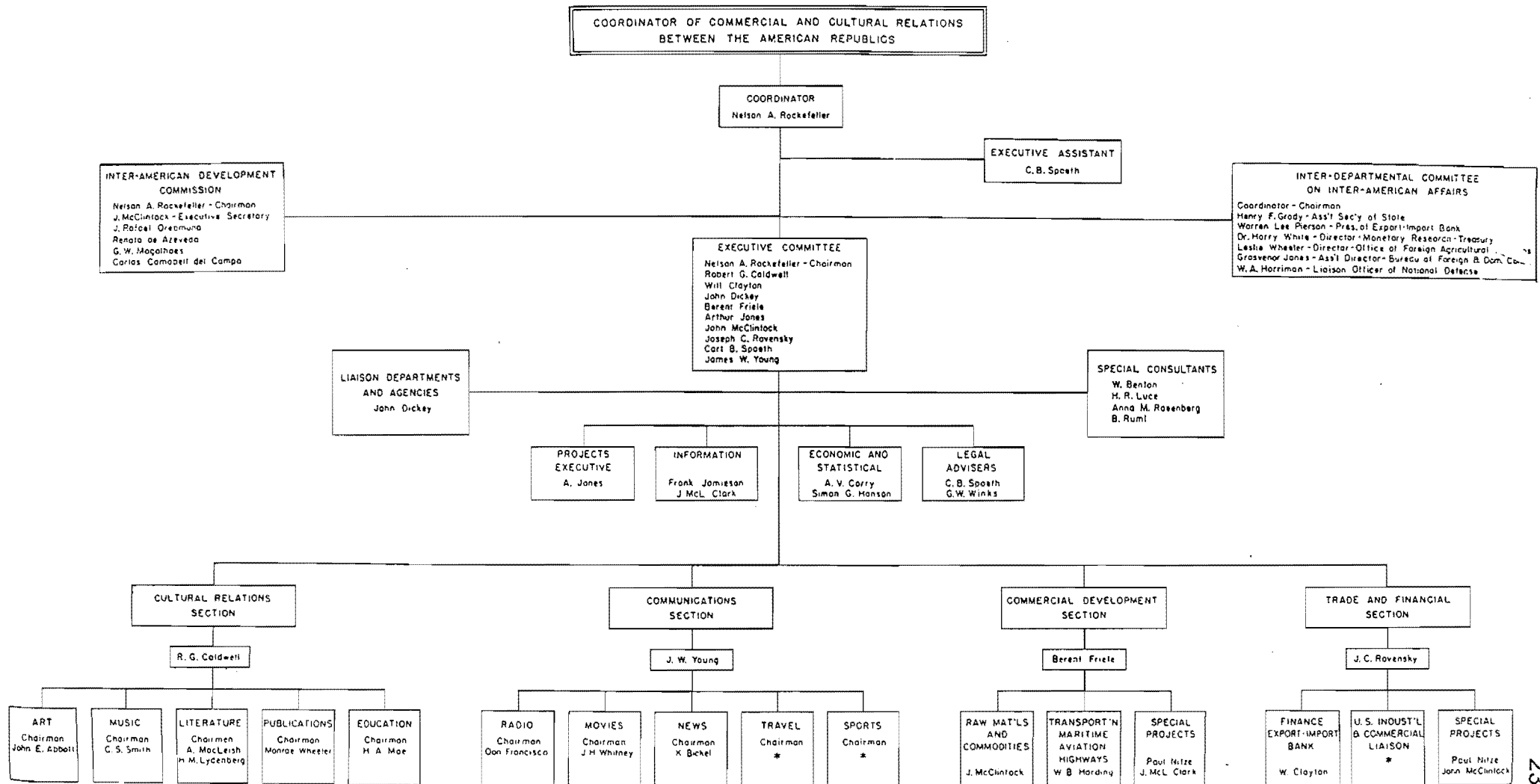
**Tese de doutoramento apresentada ao  
Departamento de História da Faculdade  
de Filosofia, Letras e Ciências Humanas  
da Universidade de São Paulo**

**Orientação:  
Prof. Dr. Arnaldo Daraya Contier**

**São Paulo, 1998**

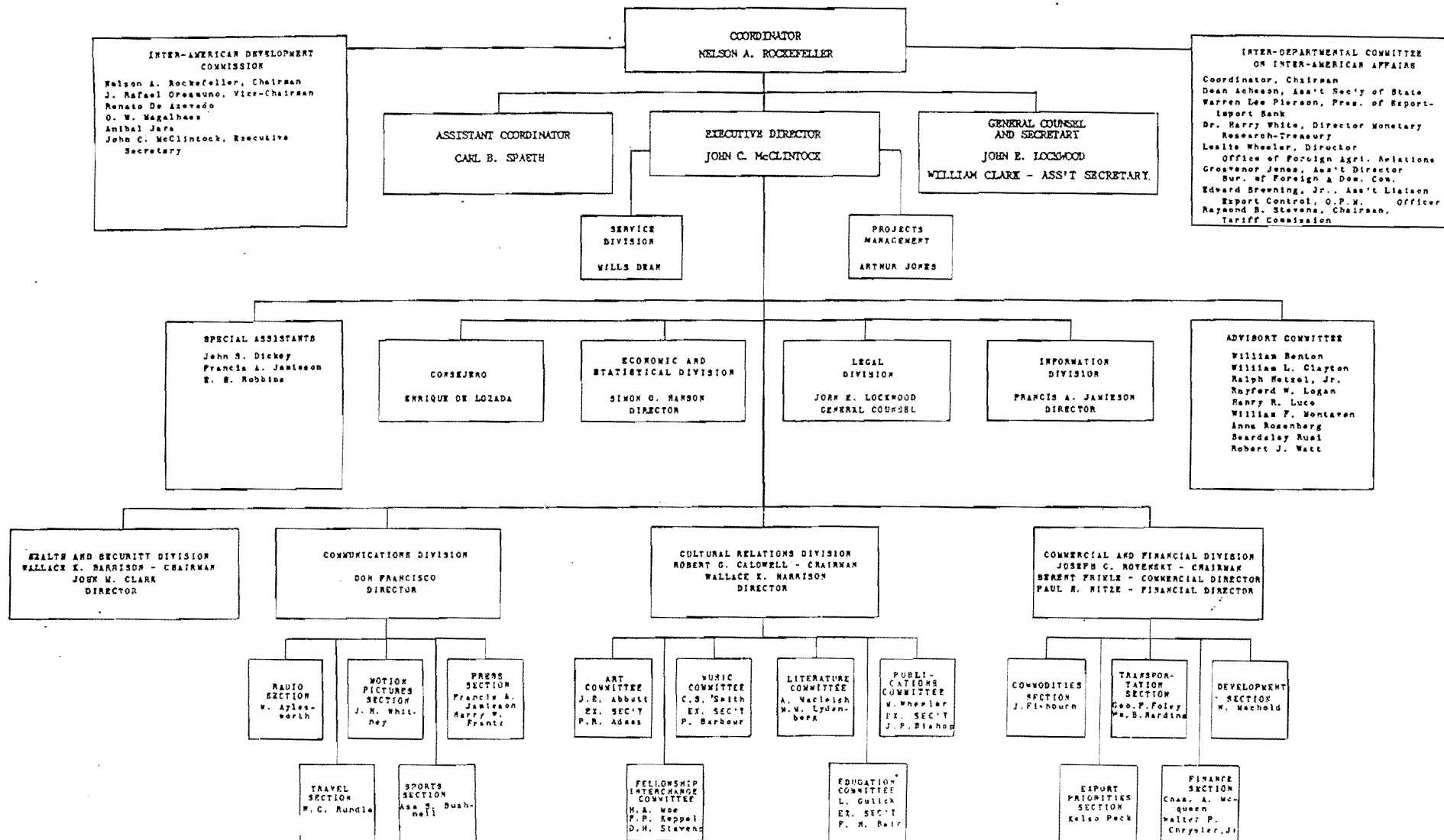
**VOLUME 2 – Anexos**

**Anexo 1 – Organograma do OCIAA: 1940; 1941; 1942**

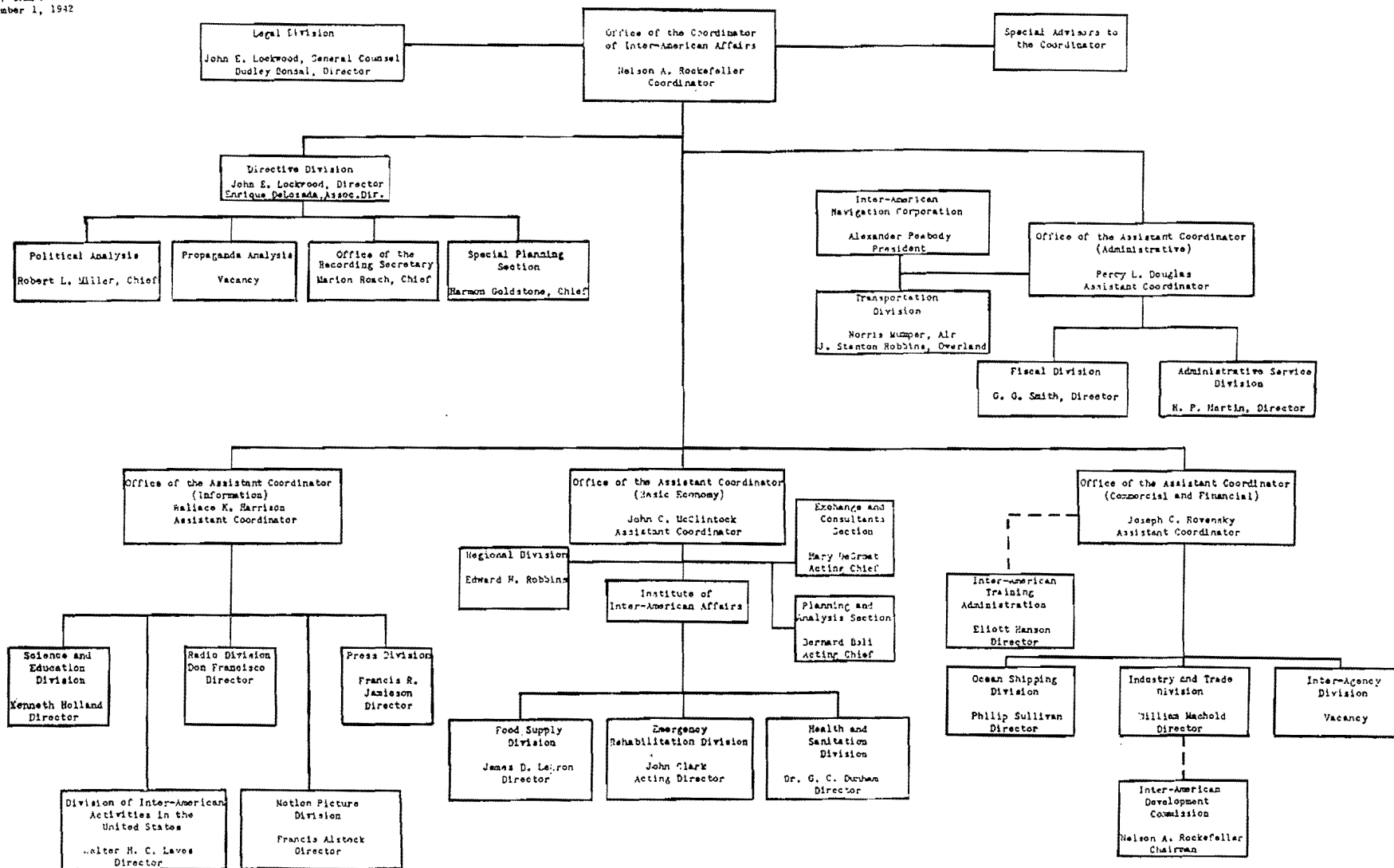


\* Appointment to be announced

EXECUTIVE OFFICE OF THE PRESIDENT  
OFFICE FOR EMERGENCY MANAGEMENT  
COORDINATOR OF INTER-AMERICAN AFFAIRS







Prepared by:

Personnel Office  
 Classification Section

## **Anexo 2**

**Correspondência enviada e recebida por Carleton Sprague Smith**

DECLASSIFIED
Authority <i>MND795087</i>
By <i>EAS</i> NARA, Date <i>11/5/90</i>

Caixa Postal 63-B  
São Paulo

~~FILE~~  
File

São Paulo, 14 de Junho de 1944.

Ilmo. Snr.  
Heitor Villa Lobos  
Rua Araujo Porto Alegre, 56  
Rio de Janeiro

Caro Villa:

RECEIVED	
17 JUN 1944	
FILE	06.1

Da última vez que estive no Rio não tive oportunidade de pegar as músicas que você tem aí para mim. Espero estar no Distrito Federal dentro em breve, mas a minha impaciência de ver as suas composições é tão grande que gostaria de recebê-las agora. Seria possível mandá-las para São Paulo? Assim eu poderia discutir as obras com você quando fôr ao Rio. Se você achar mais fácil, penso que alguém do Escritório do Coordenador de Assuntos Inter-Americanos poderia apanhar as músicas em sua casa e encarregar-se da remessa.

Com um abraço para você e para D. Arminda,  
creia-me

Seu amigo sincero

Carleton Sprague Smith

CSS/bqs

copia para o Sr. F. Nattier,  
Coord. de Ass. Inter-Americanos

P.S. to Frank Nattier: Perhaps you will be good enough to follow this up, giving Villa a call. I must practice the music now if concerts are to ensue later. Why not also turn Egidio de Castro e Silva on the trail? I presume that you or at least Rosario sees him from time to time.

*CSS*

DECLASSIFIED
Authority <i>MND795087</i>
By <i>SA</i> NARA, Date <i>11/5/90</i>

Box Postal 63-B  
São Paulo

*FEW*  
*File*

São Paulo, 14 de Junho de 1944.

Ilmo. Snr.  
Aldo Parisot  
a/c Escola Nacional de Música  
Rio de Janeiro

RECEIVED	
17 JUN 1944	
FILE	06.1

Prezado Aldo:

Acabo de receber uma carta do Institute of International Education dizendo que não ha muitas possibilidades de se conseguir uma bolsa para os Estados Unidos no momento. A questão de transporte é tão difícil que nem as famílias dos diplomatas conseguem lugar nos aviões. Já escrevi novamente ao Instituto, entretanto, para saber se hão haveria outra solução.

As escolas todas a que me dirigi responderam que você teria grátis a taxa de admissão, sendo, porém, mais difícil solucionar o problema da manutenção. Haveria, por acaso, alguma possibilidade de obter uma bolsa do governo brasileiro? Se você realizasse, por outro lado, alguns concertos para os soldados norte-americanos no norte do Brasil, chegando até o Pará, é possível que conseguisse transporte até Miami num dos bombardeiros do exército. Uma vez lá, você teria uma grande parte do problema resolvida. Talvez o Frank Nattier, do Escritório do Coordenador de Assuntos Inter-Americanos, e o Arnaldo Estrela tenham sugestões a fazer nesse sentido.

Nesse meio tempo, estou lhe enviando um catálogo da "Juilliard School of Music", em cuja página 58 você poderá observar as condições para o exame de admissão. Você, naturalmente, não terá nenhuma dificuldade.

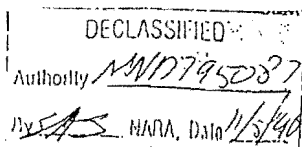
Com um abraço, creia-me

Seu sincero amigo

Carleton Sprague Smith

Anexo: 1 catálogo

CSS/bqs  
cc. Mr. Frank Nattier ✓

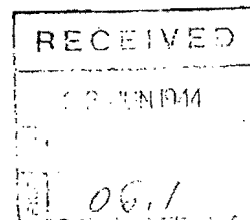


Caixa Postal 63-B  
São Paulo

*File*

São Paulo, 16 de Junho de 1944.

Ilmo. Snr.  
Rodolpho Josetti, Presidente,  
Cultura Artística do Rio de Janeiro  
Edifício Carioca  
Largo da Carioca, 5 - 4o. andar  
Rio de Janeiro



Prezado Amigo:

*Co. Sprague Smith*

Encontrando-se no Rio de Janeiro, neste momento, o maestro Camargo Guarnieri, lembrei-me de comunicar ao amigo, pois talvez queira aproveitar a ocasião para vê-lo. O Departamento de Cultura de São Paulo está organizando para breve uma homenagem ao Guarnieri e ocorreu-me que talvez a Cultura Artística desejasse fazer o mesmo.

Como se sabe, Koussevitsky, Stokowski e Toscanini têm executado ultimamente obras do compositor paulista e, a meu ver, poucos são os sul americanos que prometem tanto quanto esse jovem maestro brasileiro. Sendo, pois, a Cultura Artística, uma das organizações líderes no campo da música, tal iniciativa não poderia ser mais apropriada e oportuna.

A música de Guarnieri é por vezes tradicional, outras vezes mais moderna. Parece-me, pois, que, se fôr levada a efeito a homenagem, deveria ser acompanhada de notas explicativas no programa, descrevendo as composições do maestro e, possivelmente, precedida de uma palavra de apresentação por um crítico de renome. Aliás, eu próprio gostaria bastante de escrever qualquer coisa a esse respeito, se o amigo achar conveniente, o que poderia ser feito da próxima vez que eu vá ao Rio. Talvez fosse interessante falar com o Sr. Luiz Heitor Correia de Azevedo, enquanto o Maestro Guarnieri se acha nessa Capital.

Aguardando suas notícias, firmo-me

Cordialmente,

CSS/bqs

Carleton Sprague Smith

cc. Sr. Battier  
Luiz Heitor  
de Azevedo

(Copy of letter from Lincoln Kirstein addressed to Dr. Carleton Sprague Smith.  
Sent from Buenos Aires, Argentina. Received July 17, 1941.)

July 10, 1941

Dear Carleton:

I don't know whether this will reach you in New York or in Mexico. I have not wanted to write until I left Brazil but I think I have a fair idea of what has happened till now.

As a whole we have been a success, as the papers testify. But the success has been based on Balanchine's classic works which have been wildly received, particularly the old ones. Due to a series of circumstances which I will enumerate, the American scores were either ignored or forgiven.

a. Political: due to the split between the Embassies and the Coordinator's attitude, no diplomatic aid was extended in Rio on behalf of the specifically "American" end of it.

b. Social: Springing from A. political. The American colony made no gesture in behalf of the company which might have given strength to the journalistic appeal of the new scores.

c. Temperamental: The usual prejudice against American art as a whole. "And how many of your dances are American? -- Really but of course that one is really Italian," etc.

d. and most serious: practical. In the number of rehearsals permitted a ballet company travelling on a terribly restricted budget. There was simply not enough time to rehearse the scores the way they should have been. The orchestras are no orchestras but simply aggregations of musicians, fireman (yes indeed) lady harpists etc. Actually, they played the Schubert Koechlin worse than anything including Alec Wilder or Paul Bowles. All the men in Rio also are composers. You know how many "great" poets there are in Brazil. All the "great" composers were in the orchestra of the Teatro Municipal and they were not friendly to North American manuscript scores.

Anyway Rio and Sao Paulo has heard a lot of American music and some liked it. Our distinguished Ambassador told Barbour he would stop us from playing the scores if he could--but he was not sufficiently interested. This of course sifted down into the peripheral social levels and infecting certain sections of men and public was not conducive to a favorable reception.

I'm painting as black a picture as possible simply because I'm sore, disappointed and tired and I feel the North American music angle is not working out right for a deadly combination of political, economic and social reasons. In Buenos Aires it will be harder as the competition with the Colon season etc exists.

Brazilian music seems to me in an awful way too. The great bronze monument of native folklore--the word should have a U in it. Senhor Heitor Villa-Lobos could not conceivably have been more trying. He blamed me for: a, his failure with Stokowski; b, his failure with Toscanini which has become a psychosis with him; c, his failure with the Russian Ballet and Massine. He was too busy to accept a commission, too busy to see me, etc. He said there was a negro called Donga who would take us around. Needless to say he did not appear. He also, I heard, tried to screw us up with D.I.P. when he heard we were making records (a hell of a lot of fine stuff -- over 100 songs) but he's sort of out with the Dept. Then, he got a wild attack of hurt feelings because we'd not made any further effort about him. I thought him personally a cagy old goat with well-calculated hysterics. He is losing fast at home and wants to come to the U.S. but bad. His terms -- fare back and forth; 18 concerts in 6 weeks, only his works; \$2,000 a performance and only Boston, Philadelphia and so forth orchestras, period.

As for musicians, Hekel Tavares, the great Brazilian autodidact has written a lot of new piano, violin, God knows what concerto - based on real folklore. There is a difference between real folklore and just period; folklore. It sounded like Rachmaninov, Grieg, Goldmark and Chopin.

Laurencao Fernandes is writing an opera -- or has written it. It will be produced at the Temporada Lyrica Nativa in September. It is called Malazarte, a great national folklore figure, a kind of Till Eulenspiegel. The book is a play by the great Brazilian poet Graca Aranha. The play was produced in French at the St. Martin in Paris in 1909. It has the atmosphere of stained Tiffany glass and Belasco that is cringe-making. Everyone thinks it's a mistake for Fernandes to have done it--but it's done.

I tried to get ahold of everybody I could to do a ballet --but it was not easy. Finally we hit on Mignone -- whom I believe is not liked in the U.S. but whom I liked very much. So did Balanchine. We spent a lot of time with him. He was sweet and his stuff was very well done. We took the 4th Fantasia Brasileira -- a brilliant piano and orchestra number written in 1936, on Carnaval and Samba themes. Strong and handsome. I paid him \$500 for the rights and royalties till October 1st, then \$25 a performance afterwards. There is no money for commissions so I did it personally. I also similarly patronized two painters Santa Rosa and Portinari. I want to have money to commission a new score by Mignone. Also, Carleton, he should get out of Brazil as fast as he can. It's killing him. He wants to leave. He really must be helped. His situation is very poor. He is mal vue from the ordinary academic attitude, while a charlatan like Tavares and a dope (I hope no one ever sees this) get on by virtue of chance. So give Mignone \$5,000 for a report on something, a score for me, his fare back and forth and a few whacks at some American orchestras.

Much more serious is the case of Camargo Guarnieri who really is the best man in Brazil, maybe the best in South America. He has had a hellish time. He won the Sao Paulo prize to go abroad for three years. He gave up his only security to take it. The war killed the scholarship in a year; he had to come home. No job and only envious home boys. Still he wrote and damn well. The Sao Paulo musical situation is also lousy. The orchestra is unspeakable. Slaves of the radio and the prefeitura. The head of the Syndicate of Paulista musicians is also director of the orchestra, if you know what I mean and I think you do. Mario d'Andrade has been more or less displaced, as you

know, not only from the Discotheca but from an active part in the local life. Camargo Guarnieri is a wonderful fellow with no chance. He is crazy to come to New York. I didn't give him a commission as I had no money left after Rio. I'm really hard up as I have a wife, a hell of a lot of flowers and entertaining to take care of and I don't receive a salary as I'm scared if I do we can't make it. This is no complaint and for Christ's sake I'll kill you if you talk about it. Only Guarnieri is very much worth getting out of Brazil. You can do it. I can't.

Brazil is a desperate country -- or rather I think it is in a desperate situation culturally. There is no chance for a creative cultural life. The D.I.P. is the Gestapo in a more subtle form and if smart lads get good radio or propaganda jobs like Ayres, Andrade and a few critics they do nothing for the culture of Brazil or the future of music. Mignone and Guarnieri must be aided. Mignone because he is older, has worked hard and has lost out by virtue of his integrity and sweetness -- and Camargo because he's the only future they have, the only one who knows his own country and an international musical point of view.

The folk material in Brazil is not easy to utilize in an art form. All the Negro stuff is only applicable to negro dances as far as I'm concerned -- and to use negros in Harlem to dance Macumba ceremonies is silly. However Mignone's Fantasia I will present as a classic ballet with motifs from local dances and a suggestion of carnaval, but transformed into a more universal spectacle. Brazil is so provincial, suspicious, apathetic (in Rio) or competitive (in Sao Paulo) that there is no ambience in which an artist can move. The plastic arts do not exist at all.

The Yale Glee Club was a great prestige success but could have been a hell of a lot more. They should have had commercial handling like they are finally getting here in Buenos Aires. The goodwill stuff is a stamp of dilletantism in people's minds.

Give my dearest love to Chavez. We must one day have our Theatre in the Centre. We all could do something then with the incredible richness of material which exists to be transformed. I am returning an ardent imperialist, at least culturally. If America doesn't take the artistic responsibility for creating new works then the Germans deserve to take us.

I will see Castro, get a score from him, also Isamit. I want to have a season in January in Washington and New York under the joint auspices of the Library of Congress and the Pan American Union and the Music Committee of the Coordinator's office. I want to do a new ballet Figurache Buracion of Chavez and my own Latin American stuff and I want Carlos to conduct. But do please vote some money for Mignone and Guarnieri. Otherwise they are lost. If you can only do one, make it Guarnieri. He is very young.

My best to your wife.

Yours ever gratefully and devotedly,

Lincoln



**Anexo 3**

**Correspondência oficial : assunto Villa-Lobos**

COPY

August 21, 1941



MEMORANDUM

To: Dr. Henry Allen Moe  
From: Gustavo Durán, Music Committee  
Subject: Heitor Villa-Lobos

I understand that the Music Educators National Conference wishes to invite Villa-Lobos to its biennial conference in Milwaukee the week of March 28, 1942; also that the Pan American Union is very much interested in having him give them a concert on Pan American Day, April 14, 1942.

The Music Committee of the Coordinator of Inter-American Affairs considers Villa-Lobos' visit to the United States to be of prime importance and believes that its sure success will have beneficial repercussions in the interest of Inter-American relations.

At Mr. Wallace K. Harrison's request, I am listing below some of the qualifications of this great composer:

As you know, Villa-Lobos is the outstanding Latin American composer of our time. His extensive collection of works include innumerable piano selections as well as chamber, orchestral, choral and dramatic music, all of which reveal a very intense and vigorous personality, profoundly original and diverse. Using folklore as a source of inspiration, his music bears a strong Brazilian accent and he is today one of the foremost pioneers of americanismo musical. At the same time, due to the universal quality of his expression, Villa-Lobos belongs as much to Europe as to the Western Hemisphere. His compositions have been interpreted by the best orchestras throughout the Americas and in Europe, and he is known to and loved by everyone sincerely interested in the art of music.

COPLAND COLLECTION 355 / 11

C O P Y

PAN AMERICAN UNION  
 Music Division                      Inter-American Music Center  
 Washington, D.C.



August 27, 1941

Dear Dr. Moe:

Interest in a possible trip to this country by Heitor Villa Lobos, outstanding Brazilian composer, seems to be increasing. I have told Mr. Gustavo Durán about the desire of the Music Educators National Conference to devote a day of their biennial convention in Milwaukee during the week of March 28 to the problem of Latin American music and of the proposal which I made to them that Villa Lobos be invited to attend the meeting and conduct a massed chorus of high school boys and girls. I believe Mr. Durán has written to you about this.

Now comes a proposal from Dean John W. Beattie, School of Music, Northwestern University, to invite Villa Lobos to the summer session of 1942 in Evanston. I understand that vacation in Rio, which would be the best time for him to be absent from his regular work, comes from December to March, so perhaps we might plan for a winter rather than a summer visit. Dean Beattie writes me from Buenos Aires that he thinks Ann Arbor and Eastman would be likely to cooperate. May I ask if you have any advice to give me whereby these various interests can be made to pull together, so that Villa Lobos will be enabled to come to the United States during next spring or next summer or both and occupy his time to the greatest possible advantage?

Sincerely yours,

(s) Charles Seeger  
 Chief

COPLAND COLLECTION 355/11

August 27, 1941

Dear John Beattie:

I have a number of letters from you to thank you for. Especially one from Chile in which you gave appreciation of Santa Cruz and now another one from Buenos Aires telling of the outlook there and of your plans in regard to Villa Lobos. It will be too late for me to say anything about the Argentina visit. I hope you will have <sup>had</sup> plenty of time to talk with Castro, Vega, and Paz. The main thing I want to talk about in this letter are the plans to bring Villa Lobos to this country.

When Mr. Buttelman and Miss Lawler were here on August 13, I asked them if it would be possible for the MENC to invite Villa Lobos to attend the biennial convention in Milwaukee at which already a day of Latin American music has been planned. They greeted the idea enthusiastically and suggested that a massed chorus of 3,000 high school voices could be arranged to sing Villa Lobos' music under his own direction. This is a good beginning.

I would like very much to have Villa Lobos be the central point of a celebration on Pan American Day next April 14 at the Union where we usually have a grand concert. The Washington Choral Society could sing his works under his own direction and we might arrange for other groups, possibly an orchestra, to play other works of his.

I feel sure that he would be very much interested to visit some of our schools and colleges and there is scarcely one that would not like to have him lecture, conduct, or confer with them. I am not bothered at all by the language problem. He has very many friends here and is very vivacious in his speech and gestures and, if necessary, we could attach a good interpreter to him to help out. I have a young man in mind, Egydio de Castro e Silva, who is in Washington at the present time and is enthusiastic at the prospect. Luiz Heitor Corrêa de Azevedo is acting as consultant in the Music Division for six months (August 1941 to January 1942) and says that he thinks that a visit of Villa Lobos would be highly successful and that, in addition, Villa Lobos is anxious to come.

Now--these things are vastly helped by some intelligent personal contacts. When you are in Rio, would you be so kind as to act as our agent and sound out Villa Lobos upon the various ideas of which I have spoken and those which you have in your own head. I would say that a visit of three to six months would produce the best results, perhaps arriving in February or March and staying through August. This probably would be <sup>not</sup> as convenient for him as arriving in December and staying till the end of March, for that is the time of vacations in Brazil and hence his work there would be least disturbed. You might find that there would be some other people in Rio who would have ideas as to the best way to handle this problem but of course make no commitments of any kind and simply explain that you are feeling out the situation and that, after you return to the United States and have a chance to talk things over with me and with others, some concrete proposal might evolve.

Secy. to Guggenheim Foundation &

I have meanwhile written to Dr. H. A. Moe, active secy. of the Committee for Inter-American Artistic and Intellectual Relations autonomous body set up to disburse funds handed to it by the Coordinator. It is possible that Dr. Moe might find it convenient to allot a substantial amount of money to this project and might possibly decide to put it under the sponsorship of the Pan American Union as he has the consultancy of Luiz Heitor. I am not asking that, but if somebody should propose it, I would entertain the matter with an open mind.

Please do the best you can for us there and do, if you can, stop in Washington soon after your return. Any theoretical works you can bring us from Brazil, especially descriptive of the works in the public schools, would be highly appreciated.

With best regards to yourself and Mr. Curtis and wishes for a safe return, I am

Cordially

Charles Seeger  
Chief

Dean John W. Beattie  
Hotel Gloria  
Rio de Janeiro, Brazil

P.S. Aaron Copland should arrive in Rio at any time. If possible, have him suggest some plans by which the American Composers Organizations could aid in building a successful schedule and program for Villa Lobos in this country.

PAN AMERICAN UNION

Music Division

Inter-American  
Music Center

September 8, 1941.

Dear Dr. Moe:

You will be interested, I am sure, in a paragraph from a letter of August 28, from Dean John W. Beattie of the School of Music, Northwestern University, which I received a day or so ago:

"We have had two conferences with Maestro Villa Lobos and find him not at all interested in a trip to the States. In fact his chief interest is in Villa Lobos. We have watched him work with two groups of children and can express the fervent hope that he be brought to the States as one of the world's greatest living composers, certainly not as a music educator. He is a most curious person, very likable, easily approached, but completely wrong in his approach to children. We will continue to work with him and perhaps can convince him that he could find something of value in our musical life."

Sincerely yours,

Charles Seeger  
Chief

Dr. Henry Allen Moe  
Committee for Inter-American Artistic  
and Intellectual Relations  
551 Fifth Avenue  
New York City

*fectors!*  
*Henry*



Excerpt from letter of Dean John W. Beattie dated September 13 from Brazil, to Charles Seeger, Chief Music Division, Pan American Union.

"Villa Lobos.

Following receipt of your letter, we spent many hours with him. We like him and believe he likes us. We had two talks about a possible visit to the U.S. He first said that he was interested only in a trip of a professional character under management of some purely business man. He would not go under any government or foundation subsidy. He does not consider them sincere but suspects them of "political connections."

"The next time he again stated his preference for a purely professional trip and declared he was not interested in conducting children in the U.S. That relieved us for we do not believe he has anything to contribute. He speaks no English, is highly excitable, knows nothing of either child psychology or correct vocal methods. We say this after having heard his rehearsals, attended his big outdoor show involving 30,000 children and visiting his school work. His much vaunted stunts with hand signs are such as were discarded by us forty years ago and are used down here because there is no music in the children's hands. The tone quality he wants and gets is terrible.

"Again, let me impress the fact that we consider Villa Lobos one of the great creative artists of the day. He is definitely not a music educator. Those who have touted him as such have never heard our work in the States and have no way of knowing what it is all about."

ADDRESS OFFICIAL COMMUNICATIONS TO  
THE SECRETARY OF STATE  
WASHINGTON, D. C.



DEPARTMENT OF STATE  
WASHINGTON

DIVISION OF MUSIC  
RECEIVED

AUG 11 1943

Forwarded *as*

In reply refer to  
RC 810.42711 Music/995

August 10, 1943

My dear Mr. Seeger:

I shall appreciate your going ahead with the matter of tentative arrangements in connection with the proposed visit to the United States of Mr. Heitor Villalobos of Rio de Janeiro. In this regard I refer specifically to the suggestion you made at the time Miss Phillips called upon you, namely, that Mr. Downes be requested to discuss with Mr. Arthur Judson possible engagements for Mr. Villalobos with the leading orchestras of the country. You will of course keep the Department informed of new developments.

Enclosed herewith is a copy of my letter of June 26, 1943 to Mr. John F. Simmons, cultural relations officer at Rio de Janeiro, together with a copy of his reply thereto on July 12, 1943. There is also enclosed a copy of a memorandum of conversation between you and Miss Phillips on July 24, 1943.

I appreciate your assistance in this regard.

Sincerely yours,

*Charles A. Thomson*

Charles A. Thomson  
Chief

Enclosures:

Division of Cultural Relations

1. Memorandum of conversation with Emily Phillips, July 24, 1943.
2. To John F. Simmons, June 26, 1943.
3. From John F. Simmons, July 12, 1943.



Mr. Charles Seeger, Chief,  
Music Division,  
Pan American Union,  
Washington, D.C.



COPIED AND COMPARED  
(C: EFP)

In reply refer to  
RC 810.42711 Music/995

June 26, 1943

Dear Jack:

At the meeting of our Advisory Committee on Music yesterday the question came up of a visit by Villalobos to the United States. It was pointed out that he is the only one among the leading composers of South America -- and he, of course, is considered the greatest -- who has not been in this country. Members of the Committee felt that the longer an invitation is delayed, the more difficult it will be to arrive at an agreement with the temperamental Villalobos.

I am told that Villalobos has taken the position that he prefers not to be invited by the United States Government, but would like to come to the United States at the invitation of one or more symphony orchestras, to conduct at the rate of \$2,000 a performance. His figure is, of course, out of the question. However, at the meeting of the Music Committee yesterday it was suggested that it might be feasible to extend to him an invitation primarily because of his great interest in music education and then, in addition, try to work out engagements with a number of symphony orchestras in the United States.

Olin Downes, music critic of the New York Times, who was present at the meeting, said he had recently received a letter from Villalobos concerning a trip to the United States. Downes thought that there would be no difficulty in arranging for him to conduct four

to

John F. Simmons, Esquire,  
American Embassy,  
Rio de Janeiro, Brazil.

-2-

six of our leading orchestras if a satisfactory agreement could be reached on the fee. The members of the Committee were disposed to believe that \$2,000 was merely Villalobos' asking price.

It therefore occurs to me that it might be feasible for the Department to extend Villalobos a travel grant invitation primarily in relation to the possibility of his conferring in the United States with leaders in the field of music education. Then Downes or someone else would try to work out engagements with leading orchestras. Downes said that he is answering Villalobos in a few days and would send a copy of his letter to me for approval before letting it go forward.

I am not recommending any specific action at this time, but I am only sending you this letter in order that you and Joe Piazza might have this background information. I should, however, welcome prompt word from you by airgram or cable, indicating whether there is any objection on the part of the Embassy to an invitation to Villalobos.

With kindest regards,

Sincerely yours,

Charles A. Thomson

RC:CAT:RMM 6/25/43

~~COPIED AND COMPARED~~  
~~(RC:EFF)~~

The Foreign Service  
of the  
United States of America

AMERICAN EMBASSY  
Rio de Janeiro  
July 12, 1943.

Dear Charles:

After receiving your letter of June 26th, I asked Ted Xanthaky to be kind enough to have an informal talk with Villalobos along the lines of the general suggestions which have been made.

This has been done and Villalobos has expressed himself informally as being very much disposed to go to the United States. In fact, he would welcome an invitation for such a trip but as he is a man of no means, he would like to have some definite understanding in regard to payments for concerts which he might conduct while there. He would like to have some kind of guarantee or assurance that he would receive one thousand dollars each for a series of five concerts. If this condition were met he has told us informally that he would be completely satisfied on the financial side; this, of course, quite independent of the expenses of his trip which I understand would be furnished to him in addition to any fees which he might receive while there.

He also said that he could stay for only three months' time, so that all plans should be made with this in mind. Incidentally, he mentioned that he had been considering an offer of approximately six thousand dollars in connection with a trip of this type to Argentina, but that personally he would prefer to go to the United States if he had the opportunity.

I think that you may feel perfectly free to proceed with any plans which you might wish to make, keeping the above general information in mind as a guide to his willingness to accept any invitation which might be offered.

As to the Embassy's viewpoint, there is no objection whatever as far as we are concerned to the extending of an invitation to Villalobos.

With all best wishes,  
Sincerely yours,

John F. Simmons.

P.S. T.X. is a close personal friend of V's.

## DEPARTMENT OF STATE

*Memorandum of Conversation*

DATE:

SUBJECT:

July 24, 1943

Proposed visit of Mr. Villalobos to the United States.

PARTICIPANTS:

Mr. Seeger; Miss Phillips.

COPIES TO:

Mr. Seeger.

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\*\*\* 1-1493

At Mr. Pierson's suggestion I called upon Mr. Seeger and took with me Mr. Simmons' letter of July 12, 1943.

Mr. Seeger was delighted to learn from the letter that Mr. Villalobos might be engaged for \$1000 rather than the \$2000 quoted by Olin Downes at the music meeting.

He also said that the way Mr. Simmons had gone about it was "the only way" and that all other methods in the past had failed because Mr. Villalobos had never been properly approached.

Mr. Seeger said that Arthur Judson, Columbia Concerts Bureau, Incorporated, Steinway Building, 113 West Fifty-seventh Street, New York would be the one to make the arrangements with the leading orchestras of the country, as follows:

Boston Symphony  
New York Philharmonic  
NBC Symphony  
Chicago Symphony  
Los Angeles Symphony

He thought Olin Downes should talk with Mr. Judson, and efforts immediately were made to get Mr. Downes by long distance in New York.

Further

-2-

Further with regard to the price, Mr. Seeger doubts if Mr. Villalobos could get more than \$300 to \$500 per concert which is the prevailing honorarium for guest conductors. However, Dr. Downes and Mr. Judson would work out these arrangements, and whatever Mr. Judson could settle for would have to be accepted as final.

As far as per diem is concerned, I called the Department and learned that \$10 a day with first-class traveling expenses paid by the government, is the rate for distinguished leaders. I explained that the government rate could not be altered in individual cases. Mr. Seeger thought more should be allowed, as Domingo Santa Rita "nearly went broke on \$12 a day" and Mr. Chavez at \$15 a day still demanded \$75 more from the Pan American Union beyond what had originally been stipulated.

With regard to the time of year Mr. Villalobos should come, Mr. Seeger thought from the middle of January until the middle of April would be best. This would include the Music Educators National Conference, though the exact date has not been set, and Pan American Day at the Pan American Union. The place for the conference, Mr. Seeger said, would be somewhere in the middle-west, as Detroit, Kansas City, Cleveland or Chicago.

Suggested activities for Mr. Villalobos were outlined briefly as follows by Mr. Seeger:

1. Reception of honor at the conference.
2. Address, for which a good interpreter would have to be provided.
3. Conduct massed choruses, orchestras and bands
4. Short address on organization and technique.

Aside from the conference:

5. Conduct bands and orchestras and observe music education at such places as Joliet, Des Moines, Kansas City, Detroit.
6. Conduct five or six of the leading orchestras of the country, for which both long and short-wave broadcasts (NBC and CBS) should be arranged.
7. Conduct Pan American Day Concert Orchestra at Pan American Union on April 14, his last engagement.

It

-3-

It would be understood that:

(a) All speaking and conducting -- everything -- in connection with the conference would be gratuitous.

(b) That the Pan American Day concert expense at the Pan American Union would be financed either by CIAA or by the Department.

When I returned to the Department I recounted to Mr. Pierson in substance the above. He said a clear understanding of all details should be had "on both sides" before final arrangements were drawn up between the Department and Mr. Villalobos.

LFP

RC:KFPPhillips

August 13, 1943

Dear Mr. Downes:

You will remember that at the meeting of the Advisory Committee on Music of the Department of State last June, the question came up of a visit by Villa-Lobos to the United States. Inquiries were directed to Brazil, and it was learned that Villa-Lobos would welcome an invitation but would have to have some definite understanding in regard to payment of fees for concerts which he might conduct while in this country. He would like to have some guarantee or assurance that he would receive a fee of one thousand dollars each for a series of five concerts. If this condition were met he would be completely satisfied. This, of course, is quite independent of the expenses of his trip which he would expect to be furnished to him in addition to any fees he might receive while here. Apparently he has been considering an offer of approximately six thousand dollars to go to Argentina on a trip of this type, but would prefer to come to the United States.

Charles Thomson has asked me to take up with you the possibility of your sounding out Arthur Judson in regard to any engagements for Villa-Lobos with the leading orchestras of this country. Apparently the best time for his visit would be the middle of January until the middle of April. This would allow him to attend the biennial convention of the Music Educators National Conference somewhere in the middle west in March, where he could conduct massed orchestras, bands and choruses of children in previously prepared compositions of his own. It might also be possible for him to conduct a special concert on Pan American Day, April 14, at the Pan American Union, just prior to his departure for his own country.

I am, of course, aware that it is a little late to arrange for bookings with the leading orchestras for the coming season. I am also aware that the fee of one thousand dollars per concert is rather steep in this instance. I cannot say what financial support could be expected from the Department of State. Their travel grants usually cover

- 2 -

round-trip airplane passage, with suitable priorities, and ten dollars a day. It might be possible, however, that funds could be found which could make up, let us say, half of the thousand dollars for each of five concerts, if the orchestras could provide the other half.

This being an exceptional case, Charles Thomson and I both feel that the best first step would be for you have a personal talk with Arthur Judson to sound him out upon the possibilities. We hesitate to put in writing, to anyone outside of the Committee, matters of this sort, since only too often people outside of Washington jump to the conclusion that the mere talking about a matter constitutes a Government commitment. I wonder if you could let me know at your earliest convenience whether you would be willing to undertake this assignment, and if you are, what results you have been able to obtain.

Of course, there remain many other possibilities for inclusion in the plan. I think especially of Villa-Lobos' conducting some professional choruses in a program of his own works, and also a program of his own chamber music under the auspices of the League of Composers. This, however, would not signify much in the solution of the basic financial problem, and could well be taken up later.

With best personal regards,

Cordially,

Charles Seeger  
Chief

Mr. Olin Downes  
The New York Times  
Times Square  
New York, N.Y.

CS:web  
CC: Mr. Charles Thomson



October 16, 1943

Dear Charles:

I have just received a letter from Arthur Judson, regarding the proposed engagements for Villa-Lobos. I give you the substance of his replies from seventeen conductors and managers on the attached sheet. It looks as if we might be stymied, unless New York, Boston, Philadelphia and Chicago might, at the end of the season, manage something which might lead up to an appearance by Villa-Lobos at the Hollywood Bowl, which undoubtedly would appeal to him. Let's talk about this in the near future, if possible.

Cordially,

Charles Seeger  
Chief

Mr. Charles A. Thomson, Chief  
Division of Cultural Relations  
Department of State  
Washington, D.C.

Replies received from orchestra managers and conductors.

LOS ANGELES Referred to the new conductor of the Los Angeles Orchestra, Mr. Alfred Wallenstein. The Manager, Mrs. Irish, states that if Villa-Lobos will stay until July, she could, in all probability, present him at the Hollywood Bowl to a tremendous audience.

DETROIT Karel Krueger, Conductor, states that he has no vacant spot left in their series. However, if there is a change of plans, he will be glad to present him.

WASHINGTON At the moment, there is no possibility of changing their plans, but if anything develops they would like to use Villa-Lobos.

CLEVELAND Completely booked and cannot use him except if an emergency developed.

INDIANAPOLIS Schedule complete and have no appropriation to put on special concert.

CINCINNATI Could put on special concert February 19th (Saturday) and could pay \$500 as fee.

ROCHESTER They give only twelve concerts and have no time available.

MINNEAPOLIS Their schedule is complete. They have no available time.

CHICAGO Schedule complete, but the manager is investigating to see if anything can be done so they may present Mr. Villa-Lobos.

PHILADELPHIA Cannot answer until they hold Board Meeting. No reply received up to this time.

BOSTON No reply received as yet.

NEW YORK If a tour is arranged, it may be possible to use him in March, but this will depend on whether a tour materializes.

The following have not answered.

KANSAS CITY (they do not know yet if they will have an orchestra this season due to lack of funds), PITTSBURGH, ST. LOUIS, SAN FRANCISCO and MONTREAL.

- 2 -

I must point out that symphony orchestras invariably book their artists very early in order to get first choice. As managers of artists, we naturally like to set orchestra dates first because it governs their tours' itinerary. If the Government wishes to bring any one to the United States, of the type of Villa-Lobos, and if they will make decision by the first of December, Columbia Concerts will be delighted to do everything in its power to arrange a satisfactory tour for the season following. Bookings are done a full year in advance.

In the case of Villa-Lobos, is there any possibility that some one of your Committees, such as the Rockefeller Committee, could be interested in financing Special Concerts? As you know, orchestras always lose money and operate at a deficit. Their budgets are now very "tight", so that with the best will in the world to help in a project of this sort, they cannot afford to put on a concert which might upset their whole budget. If some Department of Committee could be interested in the Villa-Lobos tour, I will be glad to sit down and map out what would be the most productive and least expensive. This need not interfere with his engagement by those orchestras which can afford to and will engage him.

October 16, 1943

Dear Mr. Judson:

I want to thank you heartily for your letter of October 14. I communicated its contents to Mr. Charles A. Thomson, Chief of the Division of Cultural Relations of the Department of State, and hope that I may have a chance to talk the prospects over with him early next week. It seems as if something might still be done at the very end of the season, if New York, Boston, Philadelphia and Chicago might be combined to lead up to an appearance at the Hollywood Bowl. This failing, the best plan, however, would seem to be to go ahead with arrangements for the season 1944-1945.

I shall write to you again as soon as I see Mr. Thomson.

Sincerely yours,

Charles Seeger  
Chief

Mr. Arthur Judson, President  
Columbia Concerts, Inc.  
113 West 57th Street  
New York, N.Y.

CS:web

261

ADDRESS OFFICIAL COMMUNICATIONS TO  
THE SECRETARY OF STATE  
WASHINGTON, D. C.

25

DIVISION OF MUSIC  
RECEIVED

JAN 20 1944

DEPARTMENT OF STATE  
WASHINGTON

Answered 9

January 19, 1944



In reply refer to  
RC

My dear Mr. Seeger:

Mr. Charles Child of the art and music unit suggests that you would be interested in the enclosed copy of a letter to Mr. Thomson from Mr. John F. Simmons of the American Embassy, Rio de Janeiro, dated December 30, 1943.

I presume that if Villalobos is to come to this country eventually, the next tentative steps should be taken without too much further delay.

Sincerely yours,

Harry H. Pierson  
Acting Assistant Chief  
Division of Cultural Relations

Enclosure:

To Charles Thomson,  
December 30, 1943.



Mr. Charles Seeger,  
Chief, Music Division,  
The Pan American Union,  
Washington, D. C.

RC:COPIED:MBR  
COMPARED: EFP

American Embassy,  
Rio de Janeiro  
December 30, 1943

Dear Charles:

I have read with great interest your letter of November 30 in regard to the proposed trip of Villalobos to the United States.

You have made a very careful analysis of the whole situation and we all appreciate the effort you have made to obtain a true picture of the setup as regards his trip, which is naturally a matter of some importance and should be arranged only if conditions are entirely favorable. I have shown your letter particularly to Messrs. Xanthaky, Crawford and Piazza.

We are all in agreement in regard to the conclusions which you have reached which seem to be amply justified on the basis of the facts you have collected after the canvass made by Mr. Arthur Judson for you.

With all best wishes for a very prosperous and happy New Year,

Sincerely yours,

John F. Simmons

Charles A. Thomson, Esquire,  
Chief, Division of Cultural Relations,  
Department of State,  
Washington, D. C.

ED AND COMPARED  
A:VEN 6/16/44

THE LIBRARY OF CONGRESS

Washington 25, D.C.

June 8, 1944

Dear Mr. Thomson:

You will remember our previous correspondence concerning the plan of the Library of Congress for temporary consultants in Hispanic Culture. Because of your sympathetic interest in this plan, I am taking the liberty of bringing before you another project in the same field. Dr. Harold Spivacke, Chief of our Music Division, has suggested that the Library invite Senhor Heitor Villa-Lobos as a consultant for a period of four to six months. Dr. Spivacke would like to have Senhor Villa-Lobos study our collection in the Music Division and prepare a report which would assist us in improving our activities in the field of musical interchange with Brazil. Because of Senhor Villa-Lobos' particular interest in folk music, he would probably be particularly interested in our Archive of American Folk Song.

You will remember that one of the objectives of our plan for short-term consultants was to provide these distinguished leaders with the time and facilities for carrying on special investigations of their own or for doing creative work. Dr. Spivacke has discussed with Mrs. Elizabeth Sprague Coolidge the possibility of inviting Senhor Villa-Lobos to compose while here in the Library a composition of chamber music in accordance with the regular provisions of the Coolidge Foundation which provides a honorarium of \$500. Mrs. Coolidge has approved this and Dr. Spivacke is eager to have Senhor Villa-Lobos compose such a work while serving as consultant in the Library and has suggested that it would be highly desirable to arrange a special concert at which this composition would be played before Senhor Villa-Lobos returns to Brazil.

I am writing you now, therefore, to inform you that the Library of Congress would be happy to receive Senhor Villa-Lobos

- 2-

as Consultant in Music for a period of four to six months beginning preferably in October.

Sincerely yours,

Luther H. Evans  
Acting Librarian of Congress

Mr. Charles Thomson, Adviser  
Office of Public Information  
Department of State  
Washington 25, D.C.



265  
DIVISION OF MUSIC  
RECEIVED

NORTHWESTERN UNIVERSITY  
EVANSTON, ILLINOIS

JUN 20 1944

Answered 5

June 15, 1944

THE SCHOOL OF MUSIC

Charles Seeger, Chief  
Music Division  
Pan American Union  
Washington, D.C.

Dear Charles:

In the morning mail came this letter from Villa-Lobos. Herskovits had told me about a meeting of the orchestra managers two or three weeks ago, and I understand that they are in touch with you and the State Department. Villa-Lobos would be a good man to bring up, but, as you know, has never been very interested in coming under what he calls "political auspices." On the other hand, the only other way possible would be as a conductor, and he has always asked fantastic prices. I am writing him as diplomatically as possible, suggesting that the orchestra managers are working together with the State Department to make a visit possible.

You have been sufficiently warned, I am sure, of his idiosyncrasies and his difficult personality. Granting all that, he is a musical figure who should be widely known in this country, and I would be willing to put up with a little hardship for the sake of furthering music. His letter, as you note, does not mention any fabulous sum, but I suppose he would deal with that himself. He certainly has a curious idea of the geography of this northern hemisphere.

Cordially yours,

JWB:W

  
Dean.

Encl.

P.S. I talked with Mr. Kuypers, the new manager of the Chicago orchestra, and he only confirmed what Herskovits had told me, so apparently you people in Washington are already pretty well in touch.

J.W.B.

June 29, 1944

Dear John:

Your letter of June 15 and enclosures of correspondence regarding Villa-Lobos arrived here when I was away from my office, and now that I return I hasten to acknowledge its receipt.

You will surely remember that at the time you were serving on the Music Advisory Committee of the Department of State, discussions of the Villa-Lobos visit had already been under way for some time. Negotiations have been going on ever since. Olin Downes and Arthur Judson have both become interested in the visit. It was at the suggestion of the latter, with whom I have been in correspondence on the subject for over a year, that Mr. Charles J. Child of the Science, Education and Art Division of the Department of State, and I attended the meeting of the Orchestra Managers Association in Boston last month.

It is believed here that a plan has been worked out through which it will be possible for Villa-Lobos to be invited to come to this country under conditions which will incline him to accept. I shall write you more about the details as soon as I can. Meanwhile, your offer of aid from the Chicago area will, I am sure, be much appreciated.

With warm personal regards,

Cordially,

Charles Seeger  
Chief

Dr. John W. Beattie, Dean  
The School of Music  
Northwestern University  
Evanston, Ill.

CS:ea:

STANDARD FORM NO. 64

*Office Memorandum* · UNITED STATES GOVERNMENT

DATE: June 17, 1944.

TO : Mr. Charles Seeger, Chief, Music Division, Pan American Union.  
FROM : Charles Child, Science, Education and Art Division, Department of State.  
SUBJECT :


The attached copy of a memorandum to Mr. Pierson will, no doubt, be of interest to you in connection with the proposed trip of Villa-Lobos to the United States.

DIVISION OF MUSIC  
RECEIVED

JUN 20 1944

## Enclosure:

Memo to Mr. Pierson  
June 17, 1944.  
Ltr. to Mr. Thomson  
June 8, 1944.

Answered CS  
SEA:CJChild:MBR

XXXXXXXXXXXXXXXXXXXXX  
Science, Education and Art Division

June 17, 1944.

SEA - Mr. Pierson

Subject: Proposed Trip of Villa-Lobos to the  
United States

In relation to the attached letter of June 8, 1944 to Mr. Thomson from the Library of Congress I believe that a practical method has now been found to bring Villa-Lobos to this country in such a way as to put the emphasis on his stay at the Library of Congress and on his composition under the provisions of the Coolidge Foundation. Such a plan would still leave open the possibility of a number of concerts for Villa-Lobos arranged through Arthur Judson and the Columbia Concert Bureau as proposed by Mr. Judson during my recent trip to Boston, the account of which I believe you have.

I would suggest that Villa-Lobos be brought up for a period of at least six months, beginning in October, 1944 which will allow ample time for his appearance with major United States orchestras during the Spring concert season.

I would suggest that the most satisfactory method of working out his length of stay and his itinerary would be for those who are concerned to meet informally and work out a plan. I understand that the Library of Congress will not pay him a per diem, and if this is our obligation his possible stay until the month of June, 1945 would extend the length of his trip to nine months which might be a considerable financial burden on the Department. Mr. Spivacke suggests, however, that if Villa-Lobos were given adequate compensation for appearances with major orchestras the per diem from the Department need not be continued.

A practical move might be for Messrs. Spivacke, Hanke, Thomson, Seeger, Pierson and Child to meet in the near future to clarify these details in such a way that our mutual efforts on behalf of Villa-Lobos will not conflict or overlap.

SEA:CJChild:MER

Sept. 8, 1944

Dear Mr. Judson:

I have heard recently from Heitor Villa-Lobos that he expects to give a concert with Warner Janssen's orchestra in Los Angeles on November 13th next. This is done entirely, I understand, under a private contract between Villa-Lobos and Janssen. I also have confirmation from Los Angeles via collaborators of Janssen.

Word has come to me from Rio that "an extensive series of concerts throughout the Americas has been planned for this distinguished composer" by me, which is surprising, since I have made it quite clear that if any such arrangements were to be, I expect them to be made through you or independently by Villa-Lobos, as in the Janssen situation. A letter from Villa-Lobos received today reads in part as follows:

"As to the possible combinations concerning my future realizations in your country, I think it will be better for us to enter in a personal and practical agreement with Mr. Judson, for instance, during my free time in Los Angeles, from the 15th to 30th of next November, or at the occasion of my eventual passage in New York or Washington, possibly in the first days of next December.

"I believe that such combinations may be definitely settled on account of my second visit to the U.S., probably in 1945, for which the Brazilian Government will give me a new leave of absence from my official post here."

Sincerely yours,

Charles Seeger  
Chief

Mr. Arthur Judson, President  
Columbia Concerts, Inc.  
115 West 87th St.  
New York, N.Y.

CS:  
e a

November 13, 1944

AIRMAIL

CONFIDENTIAL

Dear Mr. Pierce:

Some time ago I received a letter from a Brazilian musicologist, who had served as consultant to this Division for six months several years ago, giving me some advice about getting on with Villa-Lobos. I thought of sending it on to you but hesitated for a number of reasons. Thinking the matter over, it seems that it would be a friendly thing to do, so you can take it for what it is worth. This man, whose judgment I greatly respect, says:

- "(1) Always treat Mrs. Arminda Neves de Almeida, his companion, under any circumstances, as though she were, in fact, his wife; There is no divorce in Brazil, and this is the actual situation.
- (2) Do not insist, in talking with him, upon the excellency of the music education system in the United States; he will be inclined to think that all that you do in your country in this connection is wrong and that only his own personal orientation is right.
- (3) Never enter into discussions with him in front of other people; alone, he may recognize that his opponent has some sense, but before witnesses, never!"

Hoping that we shall have a chance to see Villa-Lobos in Washington, if only for a day,

Sincerely yours,

Charles Seeger  
Chief

Mr. Russell Pierce  
Motion Picture Society for the Americas  
Coordinator of Inter-American Affairs  
1111 Guaranty Building  
Hollywood, Calif.

CS:eh

## PAN AMERICAN UNION



## MEMORANDUM

TO Dr. L. S. Rowe

FROM Charles Seeger

I attach for your information memorandum which I have just received on the subject of Villa-Lobos' plans. I have just talked to Mr. Borella, who is not going to New York and has no further information.

December 11, 1944

Mr Seeger

Noted with interest.  
Please keep me informed  
of any further developments  
MR

MEMORANDUM12-6-44 DIVISION OF MUSIC  
RECEIVED

DEC 11 1944

TO: Walter Hecht  
FROM: Raymond G. McKelvey, SCCIAA

Answer 2

SUBJECT: Villa-Lobos

You already have been advised indirectly by Merwin Travis, Motion Picture Society for the Americas, as to the latest developments concerning Villa-Lobos. At the moment Villa-Lobos is in a benign mood. He promises to leave Los Angeles sometime between now and Friday, December 8th. The Brazilian Embassy in Washington is requesting plane priority. If unsuccessful the Hollywood office will try to get him and his "Senhora" aboard a train bound, however, not for Washington but for New York.

Apparently Victor Jorella, representatives of the Pan American Union and others are going to be asked to go to New York and meet the Maestro and to work out details for the exploitation of his time. At the moment Villa-Lobos is willing to remain in the United States until the end of February and to conduct his works before orchestras of every caliber without remuneration other than transportation and living expenses. (Living expenses in Los Angeles for six days were \$200.00 and for the next seven days better than \$300.00 - these were expenses without transportation). Mr. Villa-Lobos professes to believe in plain living and high thinking.

Villa-Lobos is in the hands of the William Morris Agency in New York. I do not know where he will stay in New York. Presumably the William Morris Agency will find quarters.

Apparently Villa-Lobos will now conduct his music for the Boston Symphony and the Philadelphia Orchestra. Dates and arrangements are unknown to me and I believe are still only tentative. If concerts are not made available at more places than Boston and Philadelphia, Villa-Lobos will return to Brazil.

Sorry I can't be more precise.

cc: Charles Seeger ✓



December 13, 1944

Dear Mr. Leiser:

In addition to my letter of December 12, I want to say something about the situation in Washington and to request you to see that Mr. Villa-Lobos thoroughly understands it. I am sending him a copy of this letter.

I would very much like to have Mr. Villa-Lobos conduct a concert of his works in Washington. There are here, however, only three orchestras. Two of them, the United States Navy Band Orchestra and the United States Marine Band Orchestra, are United States Service units and perform only under their own conductors. The third, the National Symphony Orchestra, is conducted by Dr. Hans Kindler. In 1942 and 1943 we were able to obtain the services of this orchestra for two concerts, one under the direction of Juan José Castro of Argentina, and the other under the direction of Carlos Chávez of Mexico. We were able to do this on account of the facts (1) that we could plan them far in advance, and (2) we received grants from the Coordinator of Inter-American Affairs with which to defray the expenses.

Inquiries made at the office of the National Symphony Orchestra as soon as Mr. Villa-Lobos arrived in the United States disclosed the fact that the earliest possible dates upon which we could obtain the services of this orchestra are January 14-20, 1945. Calculations based upon present cost indicate that the cost of a concert at the Pan American Union during the week of January 14-20, with an extra rehearsal, would cost about \$3,000.00. I am prepared to make inquiries regarding the possibility of obtaining this sum of money. Perhaps I should state here that the Pan American Union has no funds for concerts of this sort, working as it does upon a strict budget. I cannot, however, go out in search of such an amount for such an occasion unless I am positive that Mr. Villa-Lobos will be here at the time and will be satisfied in the preparation of a program with only two 2 1/2 hour rehearsals. There is also the possibility that a soloist would be needed, and before I were to attempt to secure backing for such a concert I would have to know about that factor. Under a budget of \$3,000.00 I could allow Mr. Villa-Lobos an absolute limit of \$100.00 for expenses. Not having, as I said above,

- 2 -

any funds for special concerts, the Union has never paid fees to artists presenting programs in the Hall of the Americas or in the Gardens in the summertime. These, without exception, have always donated their services, and I have never heard of anyone refusing an invitation to perform at the Union unless on account of absence from this part of the world.

The thing for you to do, therefore, is to explore the possibilities of Mr. Villa-Lobos' remaining in the United States until the third week in January and to give me a definite answer, one way or the other, at the earliest possible time. I cannot guarantee even now that by the time I receive your answer the orchestra will still be available, nor can I guarantee that I can obtain the necessary funds. There is a sporting chance of both, and you would probably have to wait until the end of December before I could give you a report one way or the other. Should the project actually be carried to a successful conclusion, we would, of course, want to entertain Mr. and Mrs. Villa-Lobos at a formal luncheon.

Hoping that I have made myself clear and that I will hear from you in the near future,

Sincerely yours,

Charles Seeger  
Chief

Mr. Henri Leiser  
William Morris Agency  
Steinway Hall  
119 West 57th Street  
New York 19, N.Y.

CS:eh  
CC: Mr. Villa-Lobos

NEW YORK

LONDON

CHICAGO

HOLLYWOOD

275



ESTABLISHED 1898

WILLIAM MORRIS AGENCY

INC.

STEINWAY HALL

113 WEST 57TH STREET

NEW YORK 19, N. Y.

TELEPHONE CIRCLE 7-4737

DIVISION OF MUSIC  
RECEIVED

DEC 17 1944

Answer

5

HENRI LEISER

December 18, 1944

Mr. Charles Seeger  
Chief of Music Division  
Pan-American Union  
Washington, D. C.

Dear Mr. Seeger:

My friend, Heitor Villa-Lobos has asked me to thank you very much for your kind letter of December 12th and I join him personally regarding your information of December 12th and 13th.

The Maestro is impressed by the attention you give him and will gladly accept your invitation to come to Washington on January 8th in order to have a discussion about his contribution to Pan-American ideas in this country and to meet with the important people you have in mind. Olin Downes whose wonderful article in the New York Times you certainly must have read, will accompany him and upon the expressed desire of the Maestro and suggestion of Olin Downes, I will join them on their trip.

We had most interesting conversations with Villa-Lobos. Our agency, whose guest Villa-Lobos is in New York, has great plans with him for the next season. We hope to be able to convince the Maestro to return next year to the United States for a tour if possible even with his own orchestra and also in order to give guest-conductor appearances with the most well-known American orchestras. Being a member of the Brazilian government however, Villa-Lobos is afraid that he will only receive the necessary permission if he can prove to his authorities that an interest in his activities in this country has already been aroused during his actual stay. Therefore, it is of greatest importance that he will appear with some orchestras and over the air from now on until March. It is very probable that Koussevitsky and Stokowski will offer him opportunities and there are negotiations pending with broadcasting networks also. Columbia will have Villa-Lobos conducting his own works in two sustaining programs.

In order to make the arrival of the Maestro well-known and create interest in his activities, our agency sponsored last Thursday a cocktail party at the Waldorf-Astoria to which more than a hundred people, press as well as outstanding musical personalities attended. Being aware of the great importance which the Maestro's activities will create to further Pan-American relations, we will employ our best efforts to contribute.

CABLE: "WILLMORRIS" NEW YORK. "WILLHOLL" HOLLYWOOD

Mr. Charles Seeger  
Pan-American Union

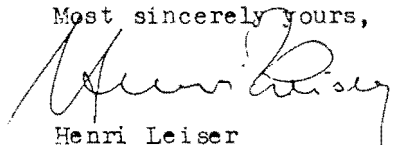
December 18, 1944

The date for a concert in Washington during the week of January 14th to 20th will be available and the Maestro will gladly accept to be remunerated only for the expense entailed in coming to Washington and staying there. He will however, not be able to prepare his program with only two-and-a-half hour rehearsal time and he was surprised that such a short time was offered to him. His works as you know require quite a detailed rehearsal. It is unnecessary to say that the Maestro will want to deliver a perfect performance and in order to do what he has in mind with musicians who do not know him, he needs eight or nine hours rehearsal time.

Would you kindly let me know at your earliest convenience what your intentions are concerning this eventual Washington concert.

I will be glad to have the opportunity to talk to you again. Perhaps you remember I had the pleasure of meeting you when I came to Washington some years ago upon the invitation of Dr. L. S. Rowe.

Most sincerely yours,



Henri Leiser

December 21, 1944

Dear Mr. Leiser:

Thank you for your letter of December 18. I am glad to know that Villa-Lobos will conduct two programs of his own works for CBS. I certainly hope that Koussevitzky and Stokowski will offer him opportunities. The important thing, however, is to develop a second trip later in 1945, carefully planned ahead. This sudden bursting upon the scene is only too likely to produce miscellaneous heartburnings.

When I wrote to you I would be glad to explore the possibilities of a concert in Washington, I meant exactly what I said. We have all the good will in the world, but the cost of an orchestra with one two and a half hour rehearsal is a bit more than \$2,000, provided one can find a date. Additional rehearsals run to about \$500 a piece. Three extra would, therefore, bring the total amount up to about \$3,500, and there would have to be about \$500 for programs invitations, attendants, miscellaneous expenses and Villa-Lobos' expenses, travel from New York to Washington and return, and general expenses for a period of at least three days. I would say it would not be safe to attempt to give this concert without \$4,500 assured. Furthermore, I seriously doubt that I can obtain such a large sum for such purpose. I shall let you know definitely, however, when I see you soon after Christmas in New York. The only reason I suggested two rehearsals was because I thought we might stand some chance of obtaining \$3,000. I am one of the last persons to approve of the stinting of rehearsal time, especially for new works under the composer's direction and an honored guest at the same time. But you being a businessman must realize that these things have to be paid for.

With the Season's Greetings,

Sincerely yours,

Mr. Henri Leiser  
William Morris Agency  
113 West 57th Street  
New York 19, N.Y.

Charles Seeger  
Chief

CS:eh

December 21, 1944

MEMORANDUM

TO: Walter Hecht

FROM: Raymond G. McKelvey, SCCIAA

SUBJECT: Visit to Los Angeles of eminent Brazilian Conductor-composer, HEITOR VILLA LOBOS, and Senhora VILLA LOBOS.

Tues., Nov. 21: The SCCIAA arranged reception at the Lockheed Airport Terminal, Burbank, California, for the arrival of the distinguished composer-conductor of Brazil, Heitor Villa Lobos and Senhora Villa Lobos. The Press was represented and photographs taken. SCCIAA arranged with the Los Angeles County Sheriff's office to have a special car and Sheriff escort to take the Maestro from the airport to Occidental College. He arrived just in time to join the academic procession to Thorne Hall, where an assembly of 1000 persons paid homage to him in a program featuring the London String Quartet and where he received an honorary Doctor's degree. Werner Janssen spoke.

At the airport the SCCIAA aided the distinguished Brazilian visitors so that they had a minimum amount of trouble with customs and immigration authorities.

The program at Occidental College was photographed by newsreel companies and covered by press representatives of the city of Los Angeles and of national newspapers and magazines. The program was one of the outstanding musical events in the history of Los Angeles County and was given wide publicity.

Maestro Villa Lobos was given transportation to the Ambassador Hotel by the SCCIAA and from the time of his arrival to his departure the distinguished Brazilian visitors were aided constantly by a representative of the SCCIAA.

Wed., Nov. 22: SCCIAA arranged press interview at 11:00 A. M. at the Ambassador Hotel for Heitor Villa Lobos.

1:00 P.M. - luncheon provided by SCCIAA at Universal Studios. SCCIAA assisted Maestro Villa Lobos in constructing several new instruments for orchestral effects at the concert to be given on Sunday, November 26th.

4:00 to 6:00 P.M. - Maestro and Senhora Villa Lobos were honored guests at a high tea given for him by Mrs. Hoyt Mitchell, prominent matron of Los Angeles. More than 150 of the musical and social leaders of Los Angeles County were on hand to greet Maestro and Senhora Villa Lobos. It was a beautiful affair and Villa Lobos was grateful for the attentions he received.

- 2 -

Fri., Nov. 24: SCCIAA provided transportation for Senor and Senhora Villa Lobos from the Maestro's place of rehearsal to the Beverly Hills Hotel, where they were honored guests at a luncheon given by the Music Division of the Motion Picture Arts and Sciences. SCCIAA provided transportation for their return, and also arranged to have Senhora Villa Lobos as honored guest at afternoon performance of the Los Angeles Philharmonic Orchestra.

Sat., Nov. 25: SCCIAA provided transportation for Erico Verissimo, Brazilian novelist, translator, and for Heitor Villa Lobos, to the Janssen Symphony Orchestra rehearsal at the Philharmonic Auditorium and provided an informal luncheon following the rehearsal.

Sun., Nov. 26: SCCIAA arranged last minute necessities for the Janssen Symphony concert directed by Maestro Villa Lobos, giving a program dedicated completely to his works.

Maestro and Senhora Villa Lobos were guests at the civic reception and dinner given at the Los Angeles University Club by the SCCIAA and the social leaders of Los Angeles gathered. Speeches were made by civic leaders and Maestro Villa Lobos. Entertainment and dinner arrangements and invitations were all completed by the SCCIAA.

Mon., Nov. 27: SCCIAA aides Senor and Senhora Villa Lobos in their program for visiting points of interest in Los Angeles and vicinity.

Thurs., Nov. 30: Meeting of SCCIAA representative with Maestro and Senhora Villa Lobos at the Los Angeles Ambassador Hotel, assisting in orientation and musical projects and travel accommodations as well as helping to arrange program during the remainder of their stay in Southern California.

Dec., 2: Senor and Senhora Villa Lobos honored guest at dinner given for them by Carl S. Bentzel featuring a musical discussion of the Americas and future plans for Maestro and Senhora Villa Lobos.



ESTABLISHED 1898

WILLIAM MORRIS AGENCY

DIVISION OF MUSIC  
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INC.

STEINWAY HALL  
113 WEST 57TH STREET  
NEW YORK 19, N. Y.  
TELEPHONE CIRCLE 7-4737

JAN 15 1945

Answered S

HENRI LEISER

January 11, 1945

Mr. Charles Seeger  
Pan American Union  
Washington, D. C.

Dear Mr. Seeger:

Mr. Villa-Lobos has asked me to thank Dr. Rowe and you very much for the numerous courtesies you have extended to him during his visit to Washington and I join him in his feelings.

We were very sorry that your previous obligations did not allow you to attend the meeting with Mr. Rockefeller which was a very cordial and successful one. Mr. Rockefeller declared that he is very aware of the great importance of having Villa-Lobos conduct his own works in the United States with regard to Inter-American relations and that he will be only too glad to give the proposed tour of the Maestro an official significance.

He was also very much interested in the concert for soldiers which is eventually to be given in Washington, and he asked me to drop him a line about the whole matter. I enclose for your information copy of a letter which I have sent to Mr. Rockefeller and I shall appreciate very much if you would take the project up with him. So far I haven't heard from Mr. Kindler, but I hope that he will be able to realize his desire to offer a concert to Villa-Lobos within the next few weeks. Villa-Lobos believes very sincerely that the soldiers concert could be a very outstanding event in Washington and will very favorably impress our soldiers. I hope that you will be able to convince the people you had in mind to spend \$3000 to sponsor this concert and I am sure that the Maestro will feel very obligated for it and that it will be most effective.

You will be interested to hear that I signed a contract with Mr. Koussevitsky whereby Mr. Villa-Lobos will conduct three complete concerts with the Boston Symphony Orchestra, one at Cambridge before the Harvard faculty and students only on the 21st of February and two regular concerts in Boston on the 23rd and 24th of February. One of these concerts is to be broadcasted.



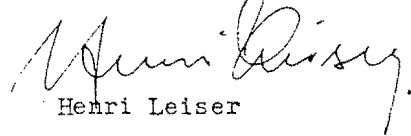
Mr. Charles Seeger

January 11, 1945

Mr. Villa-Lobos' concert yesterday over CBS was very enthusiastically received and in the opinion of the director of Columbia, it was one of the most outstanding events of the year.

I shall appreciate very much to hear from you at your earliest convenience, and with kindest personal regards, I am

Most cordially,

  
Henri Leiser

P.S. Mr. Villa-Lobos would appreciate very much if you would send him a draft of the catalogue of his works which you intend to publish in order to make eventually the necessary corrections.

HL:fh

Enc.

January 10, 1945

Mr. Nelson Rockefeller  
Assistant Secretary of State  
State Department  
Washington, D. C.

Dear Mr. Rockefeller:

Mr. Villa-Lobos has asked me to thank you for the kind reception you have given us and the interests shown in his activities.

He is appreciative of your desire to facilitate his proposed concert tour throughout the United States as guest conductor of twenty of the best United States orchestras, planned for the coming season, and your further assistance to make it a Pan-American affair of official significance.

Our organization will start immediately with arrangements as to appearance dates, and therefore I shall appreciate it if an official invitation could be sent at your earliest convenience to the Brazilian Government asking that it grant Villa-Lobos permission to return to the United States in the fall of this year. The Brazilian Ambassador is very much interested in this venture and is gladly offering his services.

Concerning the suggested concert for soldiers in Washington, the situation is as follows: Mr. Kindler has expressed his desire to offer his orchestra to the Maestro for one concert within the next few weeks, before Villa-Lobos leaves the country in the beginning of March. A materialization of this plan would offer an opportunity to Villa-Lobos to fulfill one of his great desire to make a contribution to the war effort by giving a special concert only for soldiers in Washington's Constitution Hall.

Villa-Lobos has written a War Symphony - a music which symbolizes the efforts of fighting men and which he believes will favorably impress our soldiers. The orchestra for this music consists of a regular symphonic orchestra plus the military band in uniform, and therefore provides also an unusually great spectacle.

The expenses for this concert, which if possible should be recorded and broadcasted are relatively small because Mr. Kindler's orchestra could be used with a few additional rehearsals.

to Mr. Nelson Rockefeller

January 10, 1945

Mr. Charles Seeger of the Pan-American Union considers this idea excellent and mentioned possibilities of eventually raising the necessary money. If you and Mr. McLeish approve of it, the necessary steps should be taken immediately, especially the question of procuring a sponsor. This problem solved, I shall be glad to return to Washington in order to offer my services for the realization of the venture.

Hoping to hear from you at your earliest convenience, I am

Sincerely yours,

Henri Leiser

HL:fh

NEW YORK

LONDON

CHICAGO

HOLLYWOOD



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## WILLIAM MORRIS AGENCY

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FEB 1 1945

Answered 5

HENRI LEISER

February 13, 1945

Mr. Charles Seeger  
The Pan American Union  
Washington, D.C.

Dear Mr. Seeger:

Thanks very much for your kind letter of February 5th. I am glad to inform you that the first appearance of Villa-Lobos with the New York Philharmonic was highly successful. The audience was very attentive and gave him tremendous applause and the press was also very favorable and considerate to his works and conducting job.

The 12th and 13th, he is conducting his works with Stokowski's orchestra and the 21st and 23rd and 24th, he will conduct Koussevitsky's Boston orchestra. The concert on Saturday, February 24th will be broadcast over the Blue Network from 8:30 to 9:30 P.M., and I hope that you and the friends of Villa-Lobos in Washington, will have the possibility of listening in.

On February 27th, Mr. Villa-Lobos will be guest of honor at a Chamber of Music evening given at the University of Chicago and then he will leave for Brazil, with the intention of returning in November.

I spoke with the maestro concerning the celebration program at the Hall of The Americas on April 14th, and he felt honored that you will select one of his works to be played at this date and I suggest either his Bacheana Brasileira #7, which takes 50 minutes, or the 2nd Symphony which takes 55 minutes, with Burle Marx as conductor, who is as you know, very familiar with his works. The music can be obtained through the Associated Music Publishers.

I shall not fail to inform you about further developments especially with publishers. There are several who are very interested to get Mr. Villa-Lobos' works and I am pretty sure that from now on, there will be a great demand for his music.

Cordially,

Henri Leiter

HL:mg



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MAR 1 1945

Answered CS

HENRI LEISER

March 15, 1945

Mr. Charles Seeger  
Pan American Union  
Washington, D.C.

Dear Mr. Seeger:

I am only too glad to give you an outline about the activities of Heitor Villa-Lobos during his short stay in the United States. He arrived as a tourist in Los Angeles on November 17th, 1944 and was invited to conduct the Janssen Symphony Orchestra of Los Angeles on November 26th where he played a full program of his own works as follows:-

Symphony No. 2 (first performance in the United States)  
Rude Poema (first performance in the U.S.)  
Choros No. 6 (first performance in the U.S.)

He was also made an honorary doctor of music by the University of Los Angeles.

On December 15th, he arrived in New York as a guest of the William Morris Agency with which he signed a long term exclusive representation contract for North and South America, personal representative, Henri Leiser.

On C.B.S.' regular hour, "Invitation to Music", he conducted two concerts consisting of the following program:-

January 3rd - "Discovery of Brazil"

"New York Skylines"

January 10th - "Amazonas" (Symphonic poem - first performance in the United States)

Three Serenades - 1. April

2. Love Song

3. Song of The Car Driver  
(soloist- Jennie Tourel)

On January 28th, he was the honor guest of the League of Composers presenting the following program at the Auditorium of the Museum of Modern Art: -

1. Two Choros - (Bis.) for violin and cello - soloists 2  
Alexander Schneider & Benar Heifetz
2. Group of piano solos - soloist - Gene Behrend
3. The Three Maries
4. Two Cirandas

*Jeanne*

5. Danza do Indio Branco
6. Group of Songs, soloist - Olga Coelho
7. Cancao do Marinheiro
8. Lundu da Marqueza de Santos
9. Modinha - Serista No.5
10. Serenata - Serista No.12
11. Cancao do Carreiro - (first New York performance)
12. Second trio for violin, cello, and piano  
soloists: Alexander Schneider, Benar Heifetz, and  
Erich Itor Kahn.

On February 8th and 9th, he conducted the Philharmonic Symphony Orchestra of New York playing his:-

- Choros No.8 - Raoul Spivak and Ignace  
Strasfogel, pianists  
Choros No. 9 -(first performance in  
the United States)

On February 12th and 13th, he conducted the City Center Orchestra playing: - "Uirapuru" and

"Bachianas Brasileiras #7" (first performance in the  
United States)

Dr. Koussevitsky invited him to conduct the Boston Symphony Orchestra on February 21st, 23rd, and 24th, where he played the following works:

- "Bachianas Brasileiras #7"  
"Choros #12" (first world performance)  
"Rude Poema"

"Rude Poema" was repeated on March 14th in a concert which Dr. Koussevitsky himself conducted at Carnegie Hall.

Villa-Lobos also did some recordings with Columbia:

- Three Songs with Jennie Tourel - 1. April  
2. Love Song  
3. Song of The Car  
Driver

"Bachianas Brasileiras #5" (seven cellists and soprano:  
Bidu Sayao)

Hoping that this information will serve your purpose, I shall appreciate if you would send me some copies of the editions of the Pan-American Bulletin in which this outline will appear.

Most cordially,

Henri Leiser

HL:mmm

**Anexo 4**

**Correspondência enviada e recebida por Villa-Lobos**

COPY.

M. E. S. — CONSERVATÓRIO NACIONAL DE CANTO ORFEÔNICO —Brasil.

Rio de Janeiro, 24th. May 1944.

Mr. Olin Downes,  
Music Critic of the  
New York Times.

My dear friend:

As I will have a good opportunity to travel in foreign countries from September 1944 to February 1945, that is, with six months allowance from my official and hard work as leader of musical education in my country, and having had many invitations to conduct there some festivals of my own music, I am sending you now the respective programs, being sure that, with your valuable interest kindly manifested in the foregoing letters and your great protection as leader of the north-american critics, it will be possible, at last, to realize in New York one or two concerts of my symphonic works under my own direction.

In order to give you an idea, I include hereby the plan which was sent also to the various inviters of others countries, accordingly to their wishes and the possibilities of dates and conditions for the concerts. These ones are now ~~different~~ somewhat different from those which I have already proposed to you by letter, answering the consultaion on the conditions of my going to the U.S.A.

Due to special circumstances, they may be scarcely the following:— a)—Travel expenses (if possible by plane from the nearest place) and living expenses for two persons (from the date of arrival to the day agreeded for the departure);— b)—payment of the author's rights for the rent of musical material and the performance of the works included in the programs.

Quite frankly, I don't know who will be able to make the expenses, but I believe that my dear friend will make the best efforts to give a good solution to that problem, at least through the official system of Cultural Interchange in U.S.A., as good neighbour policy, as my traveling to that country would be official, notwithstanding the particular economical conditions and the impossibility of having a good help from the Brazilian Governement, on account of the present moment.

I think that the amount of \$1.900,00 (one thousand and nine hundred dollars) would be enough, more or less, for all the necessary expenses putting aside any "cachet" in my own favour.

With my best wishes and hoping to have briefly your news, I am yours truly  
(H. Villa-Lobos)



M. E. S. - Conservatorio Nacional De Canto Orfeonico - Brasil  
Avenida Pasteur, 350. - Praia Vermelha (Urca)

Rio de Janeiro, 30-5-1944

Senhor John W. Beattie  
DD. Deão da Escola de Musica  
da Universidade de Northwestern  
Evanston, Illinois - E. U. A. N.

Meu caro amigo.

Em 1943, tive a satisfação de receber uma carta sua na qual transparecia a insinuação amavel de uma visita minha a Chicago. - Por esse motivo, lembrei-me de consulta-lo sobre a possibilidade de se realizar naquela cidade, entre Dezembro do corrente ano e Janeiro de 1945, um ou dois festivais de minhas obras musicais, em primeira audição, sob a regencia do proprio autor.

Para a sua orientação, formulei o seguinte plano, que executarei caso seja possivel a realização do meu desejo:

Em Setembro (2a. quinzena): Montevideo, Buenos Aires e Chile.

De Outubro a Dezembro: Panamá, México e Canadá.

De Dezembro 1944 a Janeiro 1945: New York, Chicago, Illinois e Los Angeles.

De Janeiro a Fevereiro 1945: Philadelphia e Boston.

O programa do concerto em Chicago poderá ser um dos seguintes ou então ambos no caso de se poder efetuar dois concertos:

Programa n. 1.:

Tocata e Fuga . . . . .	J. S. Bach - Villa Lobos	(15 minutes)
3a. Sinfonia . . . . .	H. Villa - Lobos	(30 " )
Saudades da Juventude . . . . .	" "	(18 " )
Uirapurú . . . . .	" "	(20 " )
Chôros n.º 8 . . . . .	" "	(20 " )

Programa n. 2.:

2a. Sinfonia . . . . .	H. Villa-Lobos	(55 " )
3a. Suite do Descobrimento do		
Brasil . . . . .	" "	(30 " )
Chôros n.º 6 . . . . .	" "	(30 " )

As condições são as seguintes: passagens de ida e volta, das cidades mais proximas onde estiver, para duas pessoas e possivelmente de avião; despesas de estadia para duas pessoas, pelo tempo necessario de preparo, até e dia da partida; direitos autorais relativos ao aluguel de material e a execução das obras musicais.

Como vê, meu prezado amigo, não estabeleço nenhum "cachê" pelo meu trabach individual como regente de orquestra.

Aguardando uma resposta urgente para poder fixar as datas, envialhe cordiais saudações o amigo e admirador que lhe deseja toda as felicidades,

H. Villa-Lobos

M. E. S. - CONSERVATÓRIO NACIONAL DE CANTO ORFEDÔNICO -Brasil.

COPY.

THE NEW YORK TIMES

Times Square, New York, N.Y. - Lackawanna 4-1000.

June 13, 1944.

My dear Mr. Villa-Lobos:

I have read with much interest your letter of May 24th. Already, as a member of the Advisory Music Committee of the State Department in Washington, we have discussed with great hope the thought of a visit by you to the United States. And Mr. Seeger, with whom I know you have corresponded, has been exerting himself warmly in behalf of this conception.

Sometime ago I asked you to give me an estimate of the financial terms on which you would desire to make a tour of the United States -- not because I am in any sense a manager or one who has any practical knowledge of concerts conditions in this country, but only because if anyone benevolently interested in such an idea had asked me about it would be able to tell him your general requirements.

I think that Mr. Seeger, however, is continuing with these business discussions and I know that he has recently talked with orchestra managers about this matter. I shall tell him that I have heard from you and, if I later have your permission, shall forward him a copy of what you have written me unless you have already communicated with Mr. Seeger in this way, in which case a repetition of your terms would be superfluous.

I shall be extremely interested and pleased if these arrangements can go through, because of the great interest I have had for many years in your remarkable music.

With best wishes, I am sincerely yours

(S.) OLIN DOWNES.

M. E. S. - CONSERVATÓRIO NACIONAL DE CANTO ORFEÔNICO -Brasil.

COPY.

NORTHWESTERN UNIVERSITY  
 School of Music  
 EVANSTON - ILLINOIS

June 16, 1944.

Sr. H. Villa-Lobos.

Dear Maestro:

It is a great pleasure to hear from you and to learn that at last you are contemplating a visit to North America. You should have done that long ago, because your music is becoming known here and you yourself should see what we have up here. I have always agreed with you firmly in the belief that the artistic future of the world lies in the western hemisphere, and that includes, of course, both South and North America.

The managers of the various symphony orchestras have an informal association, and I know that they have discussed the possibility of bringing you to this country. Quite candidly, I doubt ~~whether~~ whether it would be possible to have such a trip sponsored solely by the orchestras. The matter of distance and expense is involved, and the expenses alone would probably be greater than the orchestras could bear. However, it is known here that you are not only a first line composer and conductor but interested in music education. Why, then, not come on a dual purpose, one, to present your music, and the other, to visit our schools, conservatories, etc.? That might be worked out by the end of next season, though hardly by as early as January. We have a number of important orchestras scattered around the country, and an interesting itinerary could be worked out ~~XXXXXXXXXXXXXXXXXXXX~~ which might actually be turned into a series of triumphal occasions for Villa-Lobos. Such a trip would ~~be~~ probably call for joint effort by the State Department and the orchestras.

You understand I have no official connection with any of the orchestras nor with the people in Washington. I have friends among the managers, as well as among certain of the bureaus in Washington, and have long urged that Villa-Lobos should visit us. Please do not hesitate to come by whatever means is opened up. I do not know what the means will be, but hope that something will be done.

Since my visit down there, the director of our fine Chicago orchestra died, and a new man has been appointed. Also, more recently the manager of the orchestra died, and a new man has been appointed. These new men have their own ideas, and I am not sure how much they would listen to me. But rest assured I shall further the idea of your visit in any way I can.

Cordially yours,

(S.)

John W. Beattie

Dean.

DIVISION OF MUSIC  
RECEIVED

JUL 10 1944

M. E. S. - CONSERVATÓRIO NACIONAL DE CANTO ORFÊONICO -Brasil.  
Avenida Pasteur, 350 (Urca).

Rio de Janeiro, ~~June 26th~~, June 1944.

Dr. CHARLES SEEGER,  
Chief of the Music Division.

Pan-American Union.-Washington, D.C.  
U.S.A.-

Dear Sir:

Having received a letter from our friend Mr. Olin Downes (dated from the 13th. of this month), in which he told me of your particular interest for my projected musical excursion in North America during the current year and the next one, I have the pleasure of sending you, hereby included, a copy of my late correspondence with that friend, as well as the complete plans and programs for the symphonic festivals which I intend to execute under my own direction during the referred excursion.

And I will be very grateful to you for the best solutions that you could arrange for the project's realization in connection with your country, specially as to the possible concerts of my music in Washington and New York.- The respective conditions, now proposed by myself, are always the same already exposed in the mentioned letter written to Mr. Olin Downes.

Expecting briefly the best news from you and the answer which would allow me, as soon as possible, to fix the exact dates and make everything ready for the excursion,

I am, with my best regards and good wishes,

yours sincerely



(H. Villa-Lobos)

P.S.-

You will also find, included, a copy from Mr. John W. Beattie's letter of June 16th, connected with the same subject of this one, and I beg you the kindness of considering too its interesting terms.

  
(H.V.L.)

M. E. S. - CONSERVATÓRIO NACIONAL DE CANTO ORFEÔNICO

PLANO DE EXCURSÃO ARTISTICO-Educacional do MAESTRO  
H.VILLA-LOBOS PELO CONTINENTE AMERICANO.

ANEXO N.1.-D A T A S:L O C A I S:

-Outubro de 1944(de 1 a 15)..... México.-  
 - " " " (" 15 " 30)..... Chile(Santiago).-  
 -Novembro de 1944(de 1 a 14)..... Buenos Aires.-  
 - " " " (" 15 " 30)..... Los Angeles.-  
 -Dezembro de 1944(de 1 a 31}..... New-York.-Washington.-  
 e Janeiro " 1945(" 1 " 15)..... Chicago.- Boston.-  
 - Janeiro de 1945(de 15 a 30)..... Canadá.-  
 - Fevereiro de 1945(de 1 a 14)..... Philadelphia.-  
 - " " " (" 15 " 28)..... Panamá.-

N.B.:- Os intervalos entre as datas acima serão reservados para  
concertos e conferencias nas seguintes ~~idades~~ locais:-

São Francisco.-  
 Ohio.-  
 Pennsylvania.-  
 Texas.-  
 Nova - Orleans.-  
 Louisiana.-  
 Massachussets.-

Rio de Janeiro, 10 de Agosto de 1944.

VISTO.

*H. Villa-Lobos*

July 25, 1944

AIRMAIL

Dear friend Heitor Villa-Lobos:

You may be sure that I was most happy to receive your letter of June 22. As Mr. Downes has told you, I have been urging that you be invited to come to the United States now for quite a number of years, and have corresponded at length with Mr. Downes, Mr. Arthur Judson, President of Columbia Concerts, Inc., and with other people. Dean Seattie had already sent me a copy of his letter to you; so you see I was well posted upon the situation.

I have just learned that a message has been sent to Brazil by the United States Department of State, containing information that the Library of Congress desires to invite you to come to Washington for a period of four months to serve as Consultant in Brazilian Music. I am much pleased to know of this fortunate development and of the desire it expresses to honor your outstanding achievement in music.

At the same time I am aware of your desire to appear as conductor of symphony orchestras and choral groups in the United States. I am writing to you, therefore, to inform you of the situation in the United States, as far as such public appearances are concerned.

Most engagements for guest conductors are made about a year in advance - during the months of January, February, and March. Thus, if arrangements are made, let us say, in January, 1944, appearances could be expected in the spring of 1945. The exceptional situation, which would arise through your acceptance of the invitation of the Library of Congress, would undoubtedly allow an acceleration of these arrangements. For instance, if you come to Washington in October, sometime before the end of the month, or early in November, you could go to New York for conference with Mr. Judson, and you could hope that appearances could be arranged during the "spring season", perhaps as early as February, but with more certainty during April, May, and during the summer, provided, of course, you could prolong your stay, as I most surely hope you could.

About a month ago, I addressed the Orchestra Managers Association in Boston, in company with Mr. Charles J. Child, Chief of the Art and Music Section of the Science, Education

and Art Division of the Department of State. The above situation was made clear to us at that time. Emphasis was placed upon the desirability of appearances by you at large out-of-door concerts in the summer, such as at the Stadium in New York and at the Hollywood Bowl. At the same time, managers emphasized that, due to the intense competition among conductors and the decreased orchestra services during wartime, it would be, by all means, desirable for you to be ready to propose sharing programs with regular conductors; that is, you would take over half of the program for the conducting of your own works, leaving the regular conductor to handle the other half of the program.

As to remuneration for these appearances, you would have to take up each appearance as a separate proposition and entirely in a personal capacity. I am not sure what these financial arrangements would be, nor could I engage to take any part in the making of them, except to prepare introductions. As a rule, however, I believe that the orchestra managers would prefer to have you make dual appearances; that is, conduct the same program upon two occasions, such as an afternoon concert of one day and an evening concert of the next. It is my guess that you could expect \$500 per half concert. This would give you \$1000 for each pair. Please do not, however, take this statement as more than a guess. Mr. Judson is a public-spirited gentleman and keenly interested in the development of inter-American relations in the field of music, and I feel that you could trust him implicitly to do the best possible thing for you in drawing up your contracts. At any rate, do not, I beg you, form too rigid preconceptions of the possibilities of the orchestra situation in the United States until you have had an opportunity to talk at length with Mr. Judson and other people in the United States more closely in touch with concert management than I am.

In respect to performance fees, there is a complicated situation in the United States at the present time, and it is wise for composers to graduate their demands according to each situation. For instance, for a commercial broadcast a relatively high fee can be charged and obtained. For a sustaining (non-commercial) broadcast the fee should be considerably lower. For a straight symphony concert before an audience of regular subscribers, fees should be the most modest. For with the rising cost of living (and, hence, increased cost of personnel) and the general dislocation due to the war emergency, symphony orchestras are having a hard time making ends meet. It is my understanding that the Associated Music Publishers are your agents in the United States; they will be able to advise you intelligently.

The problem of orchestral scores and parts is, as you know, always a difficult one. If you have sets of mastersheets (india ink on tissue paper), it would be, by all means, the wisest thing to do for you to despatch these to the United States well ahead of time, in order that enough sets of parts can be made for your use. I shall not presume to advise you regarding the shipment of orchestra parts on ordinary heavy paper, but I would urge you to give the earliest and closest attention to the problem of their arrival undamaged in this country. There is, unfortunately, a serious lack of orchestra material for your works in the United States. Many times we have requests for a suitable work of Heitor Villa-Lobos, and we have to say that we do not know of the existence in the United States of either score or parts. It would, therefore, by all means

be desirable for you to plan to leave with your agent in the United States the fullest possible library of scores and parts. Your actual presence in the United States will give great impetus to the already well established interest in your work, and I believe that the presence in the hands of your agent of the fullest possible collection of scores and parts would not only represent an important benefit to international relations between Brazil and the United States, but would, at the same time, be financially profitable.

I would hope that during your stay in the United States you would arrange for a certain amount of publication, especially of piano and chamber music. We have fair distribution for serious compositions for symphonic band, and I would urge you to give some attention to this new and interesting development. At the same time, choral music which could be used in the schools is much in demand, and publication is possible in that field. In this connection, I want you to know that the catalogue of your works by Lisa Peppercorn will be published at the latest by the time of your proposed arrival.

In closing, let me say once again how pleased I am that this invitation has gone to you, and how earnestly I hope that you will accept it. The terms are, indeed, modest, but these same terms have been accepted by the most distinguished scholars and artists throughout the world. It would be my hope that a concert of your works could be arranged to take place at the Pan American Union. These concerts are attended, entirely by invitation, by members of the diplomatic corps, high officials of the United States Government, and a few persons especially interested in inter-American cultural relations. If arrangements could be made to obtain the services of suitable performing groups, we could probably count upon the cooperation of the most distinguished assisting artists, and upon the recording of the concert in the form of an album of discs. Perhaps I should say in passing that these artists invariably donate their services as a gesture toward inter-American cooperation, since the Pan American Union does not have funds for payment of fees.

With warm personal regards and hopes that I shall have the pleasure of meeting you whose works I have known now for over twenty years,

Cordially,

Charles Seeger  
Chief

Maestro Heitor Villa-Lobos  
Conservatorio Nacional de Canto Orfeônico  
Avenida Pasteur, 350 (Urca)  
Rio de Janeiro, Brazil

CS:ah

CC: Department of State (2 copies)



M. E. S. - CONSERVATÓRIO NACIONAL DE CANTO ORFEÓNICO - Brasil.

Avenida Pasteur, 350. - Praia Vermelha (Urca)

Rio de Janeiro, 13th. August 1944.

Dr. CHARLES SEEGER,  
Chief of the Music Division,  
Pan-American Union,  
Washington, D.C. - U.S.A. -

Dear Sir:

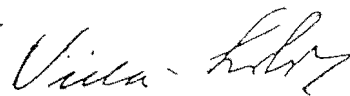
With reference to my letter of late 26th June, -connected with my Plan of Artistic and Educational Excursion in the American Continent-, I have the pleasure of communicating you that the part of the mentioned plan concerning my symphonic concert in Los Angeles, to be realized in the second fortnight of next November, is already settled as it follows from the cables lately received from Master Werner Janssen, Director of the Janssen Symphony of Los Angeles, which terms are these:

Therefore, I would be much obliged if you let me know, as soon as possible, which would be the solutions for the other parts of the referred plan concerning my concerts in that capital as well as in New-York, Chicago, Boston and Philadelphia, for which you have shown particular interest as our dear friend Olin Downes told me in his letter of June 13th, whose copy was sent to you together with my letter of the 26th (above mentioned).

Believing that the same one is missing, and considering that the beginning of my excursion is already quite near, I am sending you, hereby included, the respective copy and the other ones connected with the subject.

Expecting the pleasure of receiving briefly your answer with good news from you, I am, with my best regards and good wishes,

yours sincerely



(Villa-Lobos)

M. E. S. - CONSERVATÓRIO NACIONAL DE CANTO ORFÊÔNICO - Brasil,  
Avenida Pasteur, 350.-Praia Vermelha(Urca).

Rio de Janeiro, 30th August 1944.

Dr. CHARLES SEEGER,  
Chief of the Music Division.  
Pan-American Union.-Washington, D.C.  
U.S.A.-

DIVISION OF MUSIC  
RECEIVED

SEP 8 1944

*Cs*

Dear friend Charles Seeger:

Many thanks for your kind letter of late July 25th, received the 25th current, and which gave me much pleasure by the attention and interest bestowed on the subjects connected with my next and first rise to that country.

I am so sorry I cannot accept the invitation to serve as Consultant in Brazilian Music in Washington: first, because I consider that function more fit for the younger musicians and, secondly, because it would be impossible for me to remain such a long time (4 months consecutively) abroad, -since I have already many affairs incompatible with the referred post. On the other hand it interests me to go abroad only as an artist that really I am and not in the character of any representative function. -So, I will have the pleasure of representing my own country only in my true functions of composer and orchestral conductor. And if perchance it exists any curiosity in the U.S.A. for my presence, it must be only for what really I am (with or without success); otherwise it will be impossible.

It is true that I am going to Los Angeles, but only for having had the possibility of combining everything (dates for rehearsals, concerts and other activities) accordingly to my plan, as I already notified you in my letter of the 18th current.

As to the possible combinations concerning my future realizations in that country, I think it will be better for us to enter in a personal and practical agreement (with Mr. Judson, for instance) during my lay-days in Los Angeles, from 15th to 30th of next November, or at the occasion of my eventual passage in New-York or Washington possibly in the first days of next December.

I believe that such combinations may be definitely settled on account of my second rise to the U.S.A., probably in 1945, for which the Brazilian Government will give me a new leave of absence from my official post here.

Concerning the other subjects of your letter, I took note of the good suggestions in order to utilize them in the best way possible and I thank you them heartily.

With my best wishes and hoping to see you briefly,

I am cordially yours

*H. Villa-Lobos*

(H. Villa-Lobos)

M. E. S. — CONSERVATÓRIO NACIONAL DE CANTO ORFEÔNICO .Brasil.

Avenida Pasteur, 350 (Praia Vermelha, Urca). — Rio de Janeiro, 18/5/45.

Dr. CHARLES SEEGER.  
Chefe da Divisão Musical  
da União Panamericana. —  
— Washington, D.C. — E.U.A. —

DIVISION OF MUSIC  
RECEIVED

JUN 23 1945

Caro Doutor: —

Answered 2

Respondendo as vossas cartas de Abril (24) e de Maio (1) do corrente, tenho a dizer-vos o seguinte:

1. — No tocante ao catalogo de minhas obras musicais, que possam ser adquiridas ou alugadas, vai o mesmo juntamente com esta e na forma a mais completa possível (incluindo todas as indicações uteis). — Devido á urgência dessa remessa, não foi possível efetuar-se aqui a respectiva tradução para o inglês, mas eu lhe ficaria muito grato se mandasse fazê-la aí. — Assim, parece-me que o catalogo será recebido bem a tempo antes do meu retorno a esse país, que deverá realizar-se sómente em Novembro proximo.

2. — Quanto á senhorinha Lawler, continuo aguardando a sua chegada aqui e atenderei com prazer a vossa recomendação em favor da mesma.

3. — A respeito do assunto que se relaciona com o VI Volume do Boletim Latino Americano de Musica, tomei boa nota das respectivas considerações apresentadas na vossa carta ultima, e cumpre-me responder sobre as mesmas como segue:

Em 1º. lugar, não é esáto que tivesse havido qualquer pressão no sentido de que o referido Volume fôsse dedicado exclusivamente ao Brasil. — Na realidade, os dois únicos motivos pelos quais temos cogitado de consagrar esse Vol. ao Brasil, são estes:

a) — A matéria musical brasileira que deveria ser aproveitada no mesmo é tão grande, que nem mesmo toda é-la poderá ser incluída nas 600 e tantas paginas que lhe fôram reservadas — b) — pela mesma razão, a verba concedida pelo Governo Brasileiro, para as respectivas despesas, certamente não comporta a inclusão das matérias relativas a outros países americanos. —

Assim, e em 2º. lugar, essa inclusão ultima ficaria apenas dependendo da concessão de outras verbas especiais por parte dos respectivos interessados eventuais, naturalmente dentro das justas proporções. — E, conversando a respeito com o nosso amigo Curt Lange, pareceu-nos que os E.U., por exemplo, poderia dispor do espaço de umas 200 paginas no tal Vol desde que concedesse a correspondente verba de uns 2.000 (dois mil) dolares. —

Aguardando, pois, a vossa palavra sobre o caso (o que é bastante urgente) e retribuindo-vos, juntamente com a minha senhora, as amáveis expressões que nos dirigiu, sou muito cordial e sinceramente o vosso



(H. Villa-Lobos)  
Diretor do C.N.C.O.

**Anexo 5**

**Correspondência entre Forrest & Wright (Bob & Chet) e Villa-Lobos :**  
**assunto *Magdalena***

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA446 PD=BEVERLYHILLS CALIF 26 220P=

MADAME VILLA LOBOSE

MEMORIA HOSPITAL RM 1002 444 EAST 68 ST=

DEAR ARMINDHA A HAPPY BIRTHDAY FROM YOUR DAUGHTER MALENA  
MAY SHE GROW TO BE AS LOVELY AND CHARMING AS YOURSELF ALL  
OUR LOVE=

BOB AND CHET=

ARMINDHA=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

316 South Doheny Drive  
Beverly Hills, California  
May 5, 1947

Dearest Maestro and Armindha:

We have purposely delayed answering your charming letter because we had hoped to have some definite plans and dates to announce to you regarding the progress of "Magdalena".

(Of course, we have kept Henri Leiser informed each week as to developments here, with requests that he forward to you any information he thought you would find interesting.)

But, unfortunately, the producers are still unable to arrive at any definite dates for production. We feel you will understand their inability to do so in the light of the following paragraphs.

Messrs. Curran and Lester were enormously impressed by their first hearing of "Magdalena" complete. In fact, they were overwhelmed by the ambition, magnitude and beauty of the work. They feel, as we feel, that it is an enormous step forward for the American music theatre. Mr. Curran particularly became convinced that the quality and structure of his story grew inconsequential in the light of Maestro's genius.

Determined to rectify this inadequacy, in so far as it is possible, he has devoted the past weeks to devising new and increased story and character values for "Magdalena". These story changes, when finally consolidated, will undoubtedly necessitate some changes within Maestro's score. But it is our sincere belief and hope (at this time) that these changes will be very minor and will consist principally of further adroit cutting, which, of course, will always be submitted to Maestro for his approval and suggestions.

Mr. Curran is devoting his entire time and energy to this effort to bring the story within the compass of Maestro's score. In so far as we are able, we are conferring with him, making suggestions and keeping him informed in detail as to what is and is not possible musically.

Meanwhile, our enthusiasm and admiration for Maestro's creation in "Magdalena" have, day by day, increased -- to the point where we can no longer restrain ourselves from the actual writing of words. This we have started to do,

and, though we are proceeding with more care than ever before in our lives, we must confess we are pleased with the results. As soon as we have any considerable number of words completed we will send you typewritten copies of them for your reading and criticism.

Mr. Curran's admiration and confidence in the ultimate successful production of "Magdalena" have increased since hearing the completed score. It is needless to say that we are even more aware of its value than anyone else.

We are both practicing, pianistically and vocally, to be able to give an ever improved rendition of the score. Of course, we truly need Maestro, and Jose, and Armindha to realize completely its presentation, but we are sincerely doing the best we can.

The new number - the "Cansao de humor" -- is an added gem in Magdalena's diadem. Completely different from anything else in the score, yet belonging in Maestro's indestructible unity of conception. We thank you very much for it. And, though we only requested it in case we needed it, we can assure you its place will be prominent among the other jewels in this treasure called "Magdalena".

We will continue to keep in weekly communication with Henri Leiser and will also write you whenever there is any further development of importance. Meanwhile, be sure we miss you both very much -- and we would truly love a cup of Armindha's invigorating coffee at this moment. Please give our fondest love to Jose and tell him we miss him, too, very much.

Sincerely, your devoted friends,

✓ Cher and Bob

P.S.- Dearest Armindha, don't let Maestro belittle your "very good English". It is very good indeed, and we only wish we could write to you in Portugese of comparable quality and clarity.

316 South Doheny Drive  
Beverly Hills, California  
U.S.A.  
July 1, 1947

Dearest Maestro and Armindha:

We are so grateful to you for your charming letter. We would have answered some time ago but, once again, we had hoped to be able to write you more specific and detailed news of "Magdalena". Unfortunately, we are still not able to do this. But, after a very pleasant visit with Henri Leiser yesterday, during which we learned of your forthcoming European trip, we decided to write you immediately, to inform you of our progress and to wish you a wonderfully happy "bon voyage".

We are really making considerable progress with "Magdalena", though it is still impossible to give you much information in addition to that which we have already written you. As before, the precise situation is this: Mr. Lester's light opera season will be concluded late this month (July). At that time, Mr. Curran has assured us, he and Mr. Lester will make definite commitments and plans for the production of "Magdalena", and that these will be communicated to you, to Henri and to us at the same time.

Meanwhile, we have continued working every day, and in two ways.

First, we have assisted Mr. Curran in editing and revising the text of his story, to make it conform to the new and greatly improved ideas that have come into existence since your completion of the score and his enthusiastic hearing of it, here. The first three scenes (all of Act I) are now in very much improved shape. Mr. Curran is working arduously on the scenes of Act II at the present time, and expressed to us last night his conviction that he would have them completed some time before the middle of August.

Second. At the same time, we have been continuing to write the text. We have completed all of the opening of Scene 1 (Page 1 through page 17); "The Emerald Song" (Pages 130 through 139); The "Chorale" (Pages 313 through 322); and a considerable portion of the scene in Paris (Pages 52 to 72).

1788



(Maestro & Armindha - 7/1/47 - Page 2)

We have also written "The Bus Song" (Pages 18 through 28) twice, but have encountered considerable technical difficulties with it which we are trying to remedy in a third version we are now preparing. When this third version is completed to the best of our ability, we want to send it to you for suggestions and advice, as the principal problem here is enabling the singer to take enough breath to project the song with the necessary vigor.

Unlike French and Portugese, the English language is one which requires a great deal of breath for its easy and free singing projection, and this is the principal problem in "The Bus Song". We have a few suggestions to solve this and we trust Maestro will either concur with us in these, or will have others of his own. At present it is a problem that has worried us greatly.

The more we hear and study and work on "Magdalena" the more devoted we become to its intrinsic originality and vitality. Everyone of our friends for whom we have been able to play any part of it invariably shares this enthusiasm. We can only look forward with the greatest and happiest anticipation to the day when we will be able to share this great treasure of Maestro's with all of his many admirers in America. We feel "Magdalena" is certain to please all of his old friends here and to make many, many thousands of new ones as well.

Please take very good care of yourselves in Europe, and we would so love to hear from you while you are there. We greatly envy you what we know will be a most wonderful trip. We only wish we could be with you, to see Paris through Maestro's eyes (we have never been abroad, you know, and it is the fondest dream of our lives to go there with someone who loves it and is loved by its people.)

Is Brandao going with you? Please tell him we feel very badly not to have had at least a post-card from him, and we would greatly appreciate some word. Please give him our fondest regards and, dear Maestro and Armindha, be sure of our continuing affection and devotion to "Magdalena" and, most of all, to yourselves. Once again:  
Bon Voyage. Your friends,

1948 Bob and Mary

La Mar Drive  
Los Angeles 46, California  
May 11, 1948

Dearest Maestro:

Although virtually all of the lyrics of "Magdalena" are now complete, we have included in this score only those which do not depend on the musical revisions required by the new story.

As soon as we are together with you, and you can familiarize yourself with the new story, and the musical changes we suggest to conform with it, we will present the balance of the lyrics to you.

We are very much pleased with the new story, and feel that at last the book of "Magdalena" is in the best possible condition to provide a suitable background for your magnificent score. All of our efforts and interest, from the day we left you in New York, have been devoted to this task of encouraging Mr. Lester and Mr. Curran to see that the story for the play would provide a harmonious setting for your music. After months of work, we feel that this is at last almost accomplished.

We are much concerned over the state of your health, and hope that by this time you are feeling much, much better, and that it will not be many days before we can be together.

We send our love to you and Armindha.

Your friends,

Bob and Ches

9246 Sierra Mar Drive  
Los Angeles 46, California  
May 23, 1948

Dearest Maestro and Armindha:

We have been anxiously awaiting word from you that you have arrived safely in Rio, and that Maestro is feeling much better.

Our trip home was uneventful and, of course, we found much to do upon our arrival. Everything is proceeding well and according to plan, and we know you would be pleased with the progress that is being made. We gave a full and complete report to Messrs. Lester and Curran of the happy hours we spent with you in New York, and they were particularly delighted with your comments on the new story. We have relayed your message to them about Henri, just as you gave it to us, and we feel sure the letter you have written will bear fruit.

Although we will always be sorry it was impossible for you to come West and visit with us here, at the same time we will always remember and treasure the two wonderful days we had with you in New York. They meant a great deal to us and gave us a renewed sense of assurance and confidence to carry on our efforts in Maestro's and Magdalena's behalf.

We are enclosing a full account of all those changes discussed with you in New York. We received Henri's request for them yesterday and are rushing them to you post-haste, in view of the rapidly approaching beginning of rehearsals for Magdalena. These rehearsals will start June 15, and the show will open July 26. Thus you will see how urgent it is that we receive your orchestrations just as soon as it is possible.

It will help us greatly if you will send immediately piano manuscripts of the new transition in Act I, #4, and the new ending in Act II, #2.

It is our constant hope that you will very soon be feeling your strongest self again.

With our love to you both, and looking forward to seeing you again very soon,

Devotedly,

B of + Cher

Rio, 27 May, 1948

Mr. Forrest and Wright  
 216 South Doheny Drive,  
 Beverly Hills  
 California

162A

Dear friends Bob and Chet

Found in Magdalen's instrumentation with you some mistakes in the score, that's why I send you the corrections to be done in the N.5 - Second Act.

1 - On the 17th measure of the rehearsal n. 2 the bassoon starts with tenor key instead of basse key.

2 - On the 17th measure of the rehearsal n. 3 flute and oboe instead of xxxxx oboe and clarinete.

3 - On the 30th measure of the rehearsal n. 3, tuba plays C, G instead of C, B.

4 - On the 6th measure of the rehearsal n. 4 on the oboe and flute parts - A3 instead of A A Natural

To-morrow I shall send you the numbers IV and VI already instrumentated.

Hoping you are very well, I am glad to send you the best wishes and amities of Mindinha and myself.

Cordially yours,

*H. Villa-Lobes*

H. Villa-Lobes

R. Araujo Porto Alegre 565-224

Rio de Janeiro

9246 Sierra Mar Drive  
Los Angeles, California  
June 5, 1948

Dearest Maestro and Arminha

We gratefully acknowledge your two letters, and please have no fear, Armindha, that your English does not clearly convey to us whatever you wish to say.

We are happy to know you had a good trip, though very regretful to hear that Maestro must undergo an operation. It is reassuring to know his condition is good, as his strong constitution will undoubtedly be most important at this time. We are delighted that he has been able to continue with the instrumentation for "Magdalena".

According to your letter of May 27, Numbers 4 and 6 are now complete and on their way to us. Also, as conveyed in your cable to Mr. Lester, Number 7 is also finished by now.

This leaves only Numbers 9 and 10 to be done, and then Act I will be complete.

In Act II, of course, we greatly need Numbers 1 and 2, and Numbers 7, 8 and 9, with the cuts and additions discussed in New York and listed in our last communication to you.

Due to your illness, if it becomes necessary to eliminate any of the numbers, we suggest that it be Number 7, as this is the only number in Act II which we could possibly do without. Of course, we would very much like to have it also, but we suggest that it be the last one completed.

In addition to these numbers, we greatly need the added number to which you consented in New York, the "Cancao de Marinheiro", as it fulfills an important scene in the story.

We hope we will soon have all of these orchestrations, and you can relax from your arduous labors.

Our hopes and prayers will be with you in your operation, and we trust it will not be too unpleasant, and that you will soon be feeling your strongest self again.

With all of our love and our devotion to you and Armindha, and to your beautiful daughter "Magdalena",

Your friends,

*B. F. - Lucia*

9246 Sierra Mar Drive  
Los Angeles 46, California  
June 23, 1948

Dear ~~Armintha~~ and Armindha:

Words will never be able to tell you how grateful we are to you for the orchestrations of your beautiful music. Most of these have arrived and are being copied. We will attach a list to this letter showing the numbers which we have received.

It is with deepest regret that we know you have been forced to do all of this work under the added strain of physical suffering. We hope and pray that your condition is steadily improving, and that you will soon again enjoy good health.

Rehearsals began here 3 days ago, on June 21st. They started with a complete performance of the score by us. When we had finished, your music received such an ovation that surely you must have heard it, all the way to Rio. Every member of the company, from the stars to the chorus, begged us to express to you his gratitude for the opportunity to sing this wonderful music.

If this enthusiasm for your "Magdalena" is any criterion, we can be certain it will be an enormous success wherever it is played.

It has been a great adventure for us -- one for which we will always be grateful to you, and our only unhappiness is that you cannot be with us here, now, to supervise and enjoy the production as it takes shape. All members of the company have asked us to extend their felicitations and their appreciation.

Please write us again as soon as you can. Your letters are great treasures to us, Armindha, and please be sure that we feel very close to you both, during these trying times.

We send our love and good wishes to both of you.

Your devoted friends.

*B. J. + C. L.*

Mr. Forrest and Wright  
9246 Sierra Mar Drive  
Los Angeles -California

4163

Dear friends Bob and Chet:

I am very glad to write ~~you~~ to say you that happily I finished my ~~hard~~ work with the Magdalena's orchestration. I think you can not imagine how ~~was~~ much hard to me to do this. I put above all my word, I forgote my health and everything, because the things more important was to finish my compromise.

Did Mr. ~~L~~ester receive all orchestration? I sent to Leiser ~~the~~ all papers of the airmail to confer the packets.

I ~~enclosed~~ <sup>of the mistakes more impor-</sup> enclose the erratas that I found in my orchestration and I ask you to ~~provide~~ <sup>put</sup> all corrections in ~~the~~ the orchestra score, ~~xxxxxx~~

I send you too, one list of the instruments ~~xxxx~~ that I used in my orchestration with the translate in English, *accordingly I promised you*

Mindinha and I hope you are very well and you are finished your work with the lyrics of Magdalena.

~~xx xxxxxxxxxx~~

Mindinha and I to send you our best wishes and amities.

Cordially ~~xx~~

Villa-Lobos

## FIRST ACT

## Act I

N. 1 - At the 3rd measure of § 9 in the Trombone and Tuba parts add in small figures the following example, in case of not have piano.

At the 7th measure of § 9 (also in case of not have piano) add in the viola and cello parts the following:

At the 11th measure of § 9 in the Horns part (also in case of not have piano) add the following:

At the 10th measure of § 10 the Harp part go on four measure more with the same music as follows.

One bar before § 11 the string basse part is played with bow, and § 11 (2/4) the first and second violon and cello, also must play with bow.

If not having piano add the following in the second violon and viola parts.

N. 4 - At the 4th measure of § 16 Poco Allegreto the first D is natural instead of flat.

At the 2d. measure of § 22 (Waltz) instead of - write:

N. 6 - At the 11th bar of § 14 is missing in the 4th group of singers.

N. 9 - In the 11th bar of § 2 write § 3, and 12 measures after, write § 4 and Tempo de Marcha Moderato.

Add also one measure before § 4 9/8 in the children ensemble and in the String quintet.

Second Act

## Act II

N. 5 - At the 17th bar of § 3 is flute and oboe instead of oboe and clarinet.

Three measures before § 4 the tuba part is instead of  
At the 6th bar of § 4 the A in the flute and oboe is sharp instead of natural.

N. 7 - At the 2d. measure of § 1 the first C in the Bassoon is flat and the 2d C is natural. In the same measure the 2d. C is natural in the cello and string basse parts.

N. 8 - At the 5th measure of § 4 the violas play in the second beat this. instead of

At the 21st bar of § 8 write § 9 which is missing.

At this measure add an appoggiatura in the viola part as folo  
At the 5th measure of § 9 in the Harp part add the following

----- which group of 2 measures must be repeated abbreviated until the § 12.

At the

1621

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9246 Sierra Mar Drive  
Los Angeles 46, California  
July 3, 1948

Dearest Maestro and Armindha:

We have already acknowledged, by cable, receipt of the entire "Magdalena" orchestration. It is heart-breaking for us to know that you had to work under such a strain. We hope you will now be able to get some much needed rest, so that you can recover your health.

We, and Mr. Arthur Kay, who will conduct the score, want to thank you especially for the lists of errors in the orchestration. These will all be corrected as they are copied.

We all appreciate, too, your list of the instruments used in the orchestration, and their accompanying English translation. Also the drawings, which are of great help. We feel confident we will be able to secure all of these here, but we wish to thank you for sending us the Pio, which we imagine will arrive very soon.

We attend the rehearsals of "Magdalena" from early morning until late night, every day. They are going very well indeed, and everyone's enthusiasm for the beauty of the music grows and grows as he learns better to sing it and to dance to it. We have a wonderful cast, and their voices are a joy to hear, ringing out in your score. We have seen all of the costumes and sets, and we can assure you we think they are very beautiful indeed -- some of the most beautiful ever created in America.

We have turned over all of the pictures which were made of you in New York, to the publicity department of the production. We have also endeavored to give them as much additional information as we could about you. Of course, they are always desirous of knowing more, and of obtaining more pictures for publicity purposes. As we explained to Armindha in New York, they are most interested in the stories of your recent triumphs abroad, and they would also love to have some of the pictures which you showed us at the Waldorf-Astoria. They would like to feature any colorful incidents which would make interesting reading matter.

Knowing that you are not well, and knowing of the great strain it has been for you to orchestrate when you were not enjoying the best of health, the publicity people have naturally hesitated to write you direct. However, because they are so sincerely interested in

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publicizing you, we take the liberty of asking you and Armindha, if it is not too great an inconvenience at this time, to send us some more material on which a publicity campaign can be built.

We know how many, many interviews you have given, and we know of much of your great work in education, in Brazil, of which Jose Brandao told us a great deal. But unfortunately, we are certain we do not know even a small part of what there is to tell.

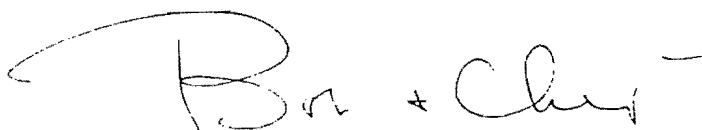
If Armindha could write out a biographical sketch to supplement those that are available here in the music magazines and books, we are sure the publicity representatives would be enormously grateful.

We trust you will forgive us for asking further favors, but we know you are interested in all phases of the production, and we know you are aware how important publicity is to the success of any theatrical venture -- and yours is the name from which all publicity for "Magdalena" must originate.

We miss you very much and wish you could be here with us during these exciting days, as "Magdalena" begins to come alive. We hope she will be a wonderfully happy and successful birthday present for you, Armindha.

We trust this finds you feeling better, dear Maestro, and that we can look forward to hearing from you both very soon.

Your devoted friends,

A handwritten signature in cursive script, appearing to read "Br + Chas", with a long horizontal flourish extending to the left.

9246 Sierra Mar Drive  
Los Angeles 46, California  
July 23, 1948

Dearest Maestro and Armindha:

Forgive the brevity of this note, but we do not have a moment these days when we are not rehearsing. We are working almost sixteen hours a day, preparatory to our opening next Monday night. As soon as that is over, we will write you a long letter giving you the details and enclosing the reviews.

The orchestra rehearsal went splendidly and every member of the cast was thrilled to hear his music in Maestro's magnificent orchestrations. We can never be grateful enough for this wonderful work, particularly as we know under what grave difficulties Maestro had to labor.

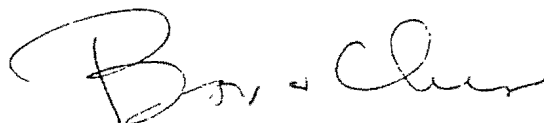
Miss Sarnoff asked us to tell you how much she appreciated your letter, Armindha, and we have given remembrances from you and Maestro to Miss Petina also.

As we wired you, the errata have all been corrected, and now there is nothing left for us all to do but work, work, work, for a brilliant and successful opening night on Monday the 26th.

Please do write again, Armindha, and let us know how Maestro is progressing, as we are most anxious to hear any news.

Our love and prayerful wishes for his early recovery.

Your devoted friends,



4421/ Villa Mar Drive  
 Los Angeles 46, California  
 August 12, 1948

Dearest Maestro and Armindha:

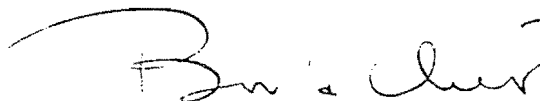
We rejoice to hear that the Maestro is making steady progress in his recovery. We have been working very hard, otherwise you would have had an answer to your last letter by return mail.

There is still a great deal to be done before "Magdalena" will be ready to come to New York, and we are doing everything possible to see that it is done in a right and suitable manner. That we are making steady progress is attested to by the enclosed recent review, which expresses Mr. Greene's admiration for the improvement made in the show during the first two weeks of its presentation. Everyone loves the music so much that no one feels he can work hard enough for its success.

As soon as we are able to relax a little from the ardors of continuing rehearsals we will write you more and in greater detail. But until then you will have to bear with us and know that we love your charming daughter more and more every day, and that we will stay by her side until she no longer needs our help.

We regret that the Maestro will be unable to remain in New York until "Magdalena" finally arrives there, but we realize the urgency of his returning to Rio, and know how much happier he will be when he is back in his beloved Brazil. We have every hope that it will be possible for us to visit you both there and bring you good and joyous news of "Magdalena's" success in New York.

Your devoted friends



P.S. - We are also sending a program which all the members of the staff and company were happy to autograph. Together with two additional programs as you requested.

We leave on Saturday for San Francisco

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and another opening -- which means more rehearsing -- a new orchestra -- and all the other problems attendant upon moving a show of this magnitude. We will send you the reviews, and we know you will join us in the hope and faith that they will be excellent and rewarding ones, and will be fully appreciative of the Maestro's great contribution to the music-theatre.

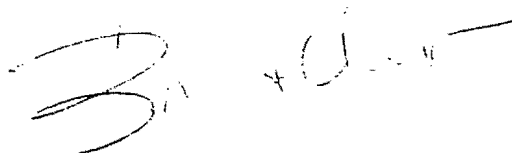
1925

Dearest Maestro and Arminda:

We have just finished the long detailed report of the revisions. We will try to place it in the same envelope with this letter, but if this is not possible we will enclose it in a separate letter and mail both of them to you post haste.

We are leaving San Francisco to-night after the final curtain falls on the 56th and last performance of Magdalena in California. We are driving East and though we will drive very fast, it is almost impossible for us to arrive before Thursday or Friday - New York is 3000 miles away. In any case there is nothing concerning Magdalena that remains for us to do - all is done insofar as we are concerned. We will phone you immediately on our arrival, and we rejoice with you in your returning health.

Your devoted friends,

A handwritten signature in dark ink, appearing to be "Sam + Anna" with a long horizontal line extending to the right.

1135

319

9246 Sierra Mar Drive  
Los Angeles 46, California  
November 23, 1948

Dearest Maestro and Armindha:

Once again we are home in California and can collect ourselves sufficiently to write to our dear friends.

We remained in New York many weeks longer than we had planned, because John Raitt's throat did not permit him to do the extra rehearsing required before the new version of "The Forbidden Orchid" could take its rightful place in the show. However, before we left New York we had seen that this was done. It was, as Maestro had predicted, a great improvement.

The ballet devoted to the theft of the Madonna turned out to be a very exciting finale for the first act, and we know you would have been pleased. We only wish it had been possible to have this great improvement in the show on opening night.

"Magdalena" is continuing with considerable success at the Ziegfeld Theatre. Due to its very high operating costs, its continuance in the face of only moderate grosses has made it necessary for Mr. Curran and his partners to absorb a loss almost every week. However, so proud are they of "Magdalena", and so great is their faith in the ultimate triumph of the music, they have expressed no hesitance to continue, as long as the operating loss is within reason. But the box-office status is precarious, and there is no way for anyone to know just how long it will be possible for such an expensive show to run. Our prayers and hopes are that it will go on and on, and that this production will be but the first of many, in Europe and South America. Whatever the ultimate outcome, "Magdalena" will always mark a high point in our lives, for we shall always be grateful to you for the opportunity of working with you, and for your friendship.

Mr. Lester showed us your telegram regarding the explosion scene, and we assure you we were completely sympathetic with your attitude. It certainly is far from a good scene, and one that presents very little opportunity for any artistic musical contribution. We wish the author could find some way of eliminating it, but fear that thus far it has been impossible.

We trust you have heard from Mr. Varese and that he has safely received the score we sent him from California. We were unable to lend him our score in New York, as it was the only one we had with us, and either we or Bobby Zeller or Mel Peterson were finding it necessary to check something with it almost constantly. However, the one we sent him from here, though it does not contain all the lyrics, is musically complete, and it will be possible for him to keep it several weeks for study.

We are enclosing two pages of photographs and story that appeared in Collier's Weekly, a magazine with one of the largest circulations in America. Hope you will be pleased.

We trust Maestro is enjoying a complete and satisfying recovery, and we look forward to hearing any news of his activities that Armindha can find time to write to us. While we are keeping in touch with Henri Leiser for any further developments, of course we always prefer to hear from Maestro direct.

Mr. Curran has asked us to send his warmest remembrances to Maestro and Armindha, and we request, for ourselves, that they not forget their fond and devoted friends --

With love

Bob & Chet



4433

9246 Sierra Mar Drive  
Los Angeles 46, California  
December 20, 1948

Dearest Maestro and Armindha:

We trust the fact that we have not heard from you in reply to our letter of November 23 does not mean you did not receive it, because, if you did not, you must be perplexed as to why we have not written you.

As you must have guessed from that letter, we were taken completely by surprise when "Magdalena" closed. We had hoped it would continue for many months, and are most disappointed that it did not do so. However, as we told you, we did know it was running at a loss to the producer, due to the very expensive quality of the production. Apparently this loss suddenly became so heavy that they could not continue.

Mr. Curran is much interested in reviving "Magdalena" for Los Angeles and San Francisco, and for a tour of the other American cities, in the not too distant future. We know he has written you about this, and also that you have heard from Mr. Lester in the same connection. They have told us of your reply to them, and we are gratified that you and we are in agreement on so many points.

Of course we have made it clear to Messrs. Curran and Lester that the principal revision of "Magdalena" concerns the book, and that our chief interest in continuing to work on it for the future would be to include some of the many beautiful passages in Maestro's original score that we were forced to eliminate. As we have written and told you, we love all of this music so much we will never be happy until "Magdalena" returns more closely to the original score which you composed for it. We feel the music is the only important thing in the play, and that every concession should be made to it for its perfect presentation.

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We were delighted to learn that you are planning to return to this country for concertizing. We know Messrs. Curran and Lester are exerting all their influence to secure concert appearances for you here on the West Coast. It is our fervent hope that they will be successful, on this short notice! For then we will be seeing Maestro and Armintha again soon, and there would be no nicer way to start another New Year.

May we wish you every joy of the Christmas season, and all health and happiness in 1949.

Your devoted friends,

B. Curran

*4155*  
ROBERT WRIGHT AND GEORGE FORREST

9246 SIERRA MAR DRIVE

LOS ANGELES 46, CALIFORNIA

May 7, 1949

Dearest Maestro and Armindha:

Forgive us for not having written you for so long. We had hoped that somehow we would have been together again before now, but the Fates seem to have decreed otherwise.

We were disappointed that no concerts materialized in California for Maestro. We know Mr. Lester and Mr. Curran made considerable efforts to arrange some, but apparently the time was too short. We know their efforts will bear fruit in the future.

Mr. Curran has been seriously ill for many months. He has undergone major surgery, apparently recovered, and suffered a relapse. Now, at last, he seems to be growing steadily stronger once again. We are praying for his complete recovery. He is still in the hospital, where it seems he must remain for an indefinite time. We know a cheering word from Maestro, of whom he is so fond, and whom he so admires, would mean a great deal to him. When last we were permitted to visit him he talked of nothing but the future of "Magdalena", for he is determined that it will have a future, and that somehow all of the mistakes that were made will be corrected, and this magnificent music can become a part of the permanent living repertoire. We share this hope and this faith with him. Though we have no idea yet how it can be accomplished or how long it will take, it is certainly part of our plans for the future.

As regards ourselves, we have done a complete revision and revival of an old operetta "The Great Waltz" for Mr. Lester. This was presented three weeks ago in San Francisco, where it is now playing. It is a big hit with the audiences, though we must confess, after Villa-Lobos, writing lyrics for the music of Johann Strauss is far from exciting. However, the audiences are pleased, so we try not to be too unhappy in what we feel is a betrayal of our best abilities. We can hear Maestro saying, "More Cadillacs".

Now that "The Great Waltz" is finished, we are going back to work on our own original musical comedy. It is about sailors in the United States Navy. While it is not very artistic, and doesn't aim to be, it is very spirited and in the popular American tradition. It is a lot of fun to write.

2

We would very much love to hear from Maestro and Armindha. So many of your friends, and friends of "Magdalena", call us and ask for news of you. We would appreciate being able to answer a little more fully. Any and all the news will be welcome.

We trust Maestro's health has continued to improve and that his prodigious creative activity is continuing unabated.

With every wish for health and happiness, we send very much love to you both.

*You devoted friends  
Ben - Chet*

## ROBERT WRIGHT AND GEORGE FORREST

9246 S. ... DRIVE  
LOS ANGELES, CALIFORNIA  
June 3, 1949

Dearest Maestro and Armintha:

We hasten to answer your letter, and to inform you that the final script of "Magdalena", as presented in New York, is already en route to you. It is going by air-mail.

We are tremendously excited by the news that you are going to present "Magdalena" as an opera. We feel sure that what it has needed all along has been your closer association with its production, and we are confident you will know how to solve some of the problems we found so difficult. If there is anything we can do to help you with this project, please do not hesitate to call upon us, as nothing would make us happier than to serve you and "Magdalena" in any way we can.

The lyrics are all included in the script. If you have any difficulty in adjusting them to the musical continuity, please let us know, so that we can be of assistance.

Mr. Lester asks that we convey his best wishes to you in your efforts, and sends his warmest regards to you both.

Mr. Curran is still gravely ill, though we are all continuing hopeful for his ultimate recovery. It will undoubtedly be a long siege, as the doctors now tell us he will require a second operation, and before this can be done he must have two or three months in which to build up his strength. We will tell him at the first opportunity of your plans for the presentation of "Magdalena" in Rio. We know he will rejoice to hear this wonderful news, and to know that your interest in "Magdalena" is continuing.

We are happy to receive the wonderful news about your health, and we assure you that all of your friends from "Magdalena" will also be glad to learn you are in excellent condition again.

Please let us hear from you as to the progress of your efforts, and, again, do not hesitate to call upon us if we can be of any assistance.

Our regards to you both.

Your devoted friends,

*Robert Wright and George Forrest*

P.S.— If another copy of the script would be of help to you, we can secure one and send it to you.

We are also confident we can send you a copy of the piano score if it is needed.

## ROBERT WRIGHT AND GEORGE FORREST

92 MAR DRIVE  
LOS ANGELES, CALIFORNIA

September 23, 1949

Dearest Maestro and Armindha:

Mr. Curran read to us your letter of last week and we were most grateful to hear from you again. Also, we have had a letter from Henri Leiser, who tells us Maestro continues in good health and may come to New York in December.

We did not, nor did Mr. Curran, quite understand the precise nature of the problems you mentioned in connection with working out the operatic version of "Magdalena". We would greatly appreciate a more detailed letter from you, so that we may understand more clearly. We doubt very much that there is anything we can do through the mails to help, but if there is we would certainly want to do it. If not, we can begin now to lay plans for the future, when we can be with Maestro, to help in whatever way he desires.

Our own musical comedy, of which we wrote, should be completed before Christmas, and there is a possibility that we will be in New York around that time, endeavoring to arrange for its production the following Spring. If so, and you are there, we shall of course be most overjoyed to see you both.

Mr. Curran is not yet well by any means, though we are all continuing to hold high hopes for his progress and ultimate recovery. He has this week moved to his home in Palm Springs, where he feels the hot, dry air of the desert will be beneficial to him. We had planned to see him this week, but his household informed us he is not quite ready yet for guests, so we will delay our journey until next week.

Mr. Curran was so delighted to hear from you and to know of your continuing feeling for "Magdalena". For him it is a one true love, and he is devoted to the thought that somehow it will be reborn by the Maestro and will win the universal recognition it deserves. Of course, we join him in this hope and faith, and every evidence of your continuing interest is a great boon to our spirits.

We both send you wishes for success and happiness, and we ask you to remember us with much fondness to Jose.

Your devoted friends,



"Falconstone Farm"  
Lebanon, New Jersey, U.S.A.  
August 9, 1952.

Dearest Maestro and Armindha:

The enclosed clipping from Sunday's New York Times music page brought back many wonderful memories to us. Also, it made us both exclaim with delight, to see Maestro looking so well, and so very much himself. We are most happy to see, by this photograph, that he is apparently enjoying excellent health.

We understand that you both were in New York some time last year. Unfortunately for us, we were not able to see you, as we spent the early part of last winter in Palm Beach, Florida, and all of this spring and summer in Los Angeles, California, preparing a highly successful revival of "Song of Norway".

We have not been doing Television for some time, as it was much too exhausting, and it also kept us from doing any writing or composing.

We have completed a musical comedy -- the one we told you about two years ago -- based on Moliere's "Le Medecin Malgre Lui" and "L'Amour Medecin". It will be produced this winter, in New York. (Yes, Maestro, we know Gounod had the idea before us, but his was never a "hit"!)

Our dear friend, Homer Curran, died two weeks ago. As you know, he never fully recovered from his operation for diaphragmatic hernia, in 1949. We spent considerable time with him this year, at his beautiful new home in Palm Springs, California, and there were many happy mentions of "Magdalena" and Maestro's wonderful score. We will never cease hoping and praying that the years will bring a revival of "Magdalena", so that all of America may enjoy this glorious music.

We extend you both the love of our hearts, and wish you continued happiness and well-being.

Devotedly, your friends,

Bob & Cher

"Falconstone Farm"  
Lebanon, New Jersey.  
October 9, 1952.

Dearest Maestro and Armindha:

Since receiving your letter of August 16, we have done everything in our power to help in arranging for "Magdalena" to be presented by your friends at the "Stadttheater Zurich". We wrote Mr. Lester, and he was most cooperative. He, in turn, wrote the executors of Mr. Curran's estate; Mr. Laz Lansburgh and Mr. William Zwissig, also Mr. Curran's bank; in an effort to find out what disposition is to be made of the "Magdalena" orchestrations, scripts, etc., under the terms of Mr. Curran's will. We have been waiting from day to day for some definite reply. But thus far we have received no word, except a copy of Mr. Lester's letter.

In his letter, Mr. Lester recommended that this material be placed in our possession, in order to facilitate the production in Switzerland, and also so that we could attempt to stimulate interest in recording the music here in New York. Mr. Curran had told us that this was his wish, and Mr. Lester feels this would undoubtedly be the simplest way to handle the matter. However, until some word comes from the executors of Mr. Curran's estate, there does not seem to be anything further we can do.

If you have any further thoughts in this matter, we would appreciate your expressing them to us, or directly to Mr. Lester.

We are so happy to learn that you are well, and we shall be looking forward to seeing both of you whenever you come to New York.

Your devoted friends,

A handwritten signature in cursive script, appearing to read "Ben & Cher". The signature is written in dark ink and is positioned below the typed text "Your devoted friends,".



**Anexo 6**

**Correspondência oficial : assunto Camargo Guarnieri**

## PAN AMERICAN UNION

MUSIC DIVISION

INTER-AMERICAN  
MUSIC CENTER

WASHINGTON, D. C.

September 25, 1942

Dear Aaron:

I enclose copy of a letter to Camargo Guarnieri, also one to Dr. Loe. I expect Guarnieri to arrive about October 20th and would like to have him come to Washington for a couple of days to talk over the situation, to meet the people here, and so forth. Although the character of his stay in this country will be completely changed from the original plans, I am not inclined to interfere in any way with his complete freedom of action. I hope you will agree. Have you made any arrangements in New York regarding a place for him to stay, with piano, quiet, and so forth? If not, can you do this or will somebody else have to do it? If so, have you any suggestions?


Now, as to another matter. We have sent out a letter to about eighty of the leading conductors in the country, asking for statement of adherence to the policy of paying performance fees to Latin American composers, whether or not the legal obligation absolutely exists. All the replies received so far gave enthusiastic support, excepting that from Rudolph Gantz, who gives me the following information: "Unfortunately, we have no special budget for performance fees and may be able to secure very little money for that purpose. I have written to my friend, Aaron Copland, regarding short symphonic pieces by Latin American composers. ... As to performance fees, you may be assured that I will do the best I possibly can."

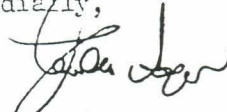
- 2 -

I take it that this means that he will pay fees;  
but why, may I ask can he not pay adequate fees, equal to  
what he would pay for properly protected scores in the  
United States by you or anyone else?

With best regards,

Cordially,



  
Charles Seeger  
Chief

Mr. Aaron Copland  
Arrow Press  
250 West 57th Street  
New York City

September 25, 1942

Dear Dr. Moe:

I do not know whether you have heard as yet that Camargo Guarnieri has just been awarded First Prize of \$750 for a violin concerto in a competition sponsored by Mr. Fels of Philadelphia. Since a number of the leading orchestras will undoubtedly play this work sometime under the direction of Guarnieri, and others at least with his presence in the audience, it begins to look as if our plans for six months of composition and rather quiet living in New York, in close contact with composers and other musicians, might have to go by the board. Plans are already under weigh for a rather extensive concert management.

I would be glad to have your reaction.  
I enclose copy of my letter to Guarnieri.

With best regards,

Cordially,

Charles Seeger  
Chief

Dr. Henry Allen Moe  
551 Fifth Avenue  
New York City

CS:web

## PAN AMERICAN UNION

MUSIC DIVISION

INTER-AMERICAN  
MUSIC CENTER

WASHINGTON, D. C.

November 5, 1942

Dear Aaron:

Cemargo Guarnieri arrived yesterday and will stay here until Tuesday of next week when we expect he will receive presentation of the Prize for the Violin Concerto. He will then go to New York where, you not being available, I have asked Henry Cowell to arrange a room for him at the Great Northern Hotel. Henry can take Guarnieri to call on Moe, but it would be still better if you could make the introductions. I suggest you get in touch with Henry about this.

Cordially,

Charles Seeger  
Chief

Mr. Aaron Copland  
Bell Brook Farm  
Oakland, New Jersey

## PAN AMERICAN UNION

MUSIC DIVISION

INTER-AMERICAN  
MUSIC CENTER

WASHINGTON, D. C.

December 17, 1942

Dear Aaron:

Your letter of December 14th arrived this morning and I hasten to answer it.

As to Guarneri's language difficulties, it is most unfortunate that he is spending so much time talking Portuguese to Burle Marx, that he is not learning English. With most people the only way to learn a new language is to immerse themselves in it. I am afraid that he will not get many of the best things out of his stay here if he does not change this way of living. In addition, Burle Marx is embittered and extremely self-centered. Guarneri's attitude seems to be a very nice one, but I am afraid that it may be influenced.

Judson makes a mistake by saying that the State Department has anything to do with Guarneri's stay. It approved his coming; but that is all. There is no reason why Guarneri should not accept a fee for his services as conductor. Since, however, composers often conduct their own works without fee, and since no orchestra seems anxious to take Briselli as soloist, and since, still further, Guarneri is comparatively unknown in this country, it is not surprising that fees for Guarneri are not forthcoming. I pointed all of this out to Guarneri the day he arrived, telling him, however, that he should at least expect liberal travelling expenses for any appearances without fee outside of New York.

My understanding is that Moe has no objection to Guarneri's appearing a few times as conductor or pianist, but that he very definitely does not want public appearances to become an obstacle to his living the life of a composer, absorbing the music atmosphere of the United States, and coming to know personally leading composers and critics. Mr. Fels told me on December 1st that he would be going to see Mr. Judson during the second week of December. I have not heard whether he did. He told me that he would contribute toward the cost of the program by the National Symphony Orchestra at the Pan American Union, but he definitely said he could not back the full cost. It is possible that he might give travelling expenses; but I doubt it.



- 2 -

I had a letter from Bill Berrien yesterday, which told me that Guarnieri would probably receive an extra fifty dollars a month for his family. This is fine! Guarnieri seems to have complained somewhat to Berrien about a number of his difficulties, which seem to be:

- (1) he is not getting free tickets to concerts in New York;
- (2) his compositions are not being copied fast enough;
- (3) he is not making very fruitful contacts.

Could you do anything to help him with the free tickets? His ABERTURA and ENCANTAMENTO are being copied in New York, and the VIOLIN CONCERTO in Philadelphia. As soon as our Copying Project is set up ( we have not yet received the funds though the contract is signed), I can make arrangements about the copying of some of the other works. Julius Mattfeld of C.B.S. will help out with the copying of the string compositions, provided we can come to an agreement, which will certainly not be difficult. Can you suggest anything in the way of helping Guarnieri make more fruitful contacts in New York?

Now as to the postscript of your letter. On June 11th we sent our library copy of the score and parts of your OUTDOOR OVERTURE to the Division of Cultural Relations in the Department of State from whom we had received a request by telephone. My understanding is that the materials went to Brazil by diplomatic pouch. The matter is being traced down over there today. I shall let you know what happens and whether it would be advisable to send down another set.

Now, I think, I have covered everything.

With best regards,

Cordially,



Charles Seeger  
Chief

Mr. Aaron Copland  
Dellbrook Farm  
Oakland, New Jersey

P.S. Henry Cowell has talked to the League of Composers and to Dr. Moe about a concert of Guarnieri's music. There is a possibility that Moe would put up the \$200 needed by the League. Can you help put this thing through? I think it would be a fine thing in every way.

## PAN AMERICAN UNION

MUSIC DIVISION

INTER-AMERICAN  
MUSIC CENTER

WASHINGTON, D. C.

March 11, 1943

AIRMAIL

Dear Aaron:

Billy the Kid received a fine presentation under Chávez last Saturday night. I enclose a program.

Boosey & Hawkes sent us copies of the scores and remitted the performance fee of \$10. They sent us a bill for the parts, but their parts never arrived while those which you requested from the Fleisher Collection arrived and were used. These parts, however, were for the Ballet and the score was for the Ballet Suite. We had to break our agreement with the Free Library not to mark the parts, and it has taken our trusted librarian, Miss Fern, almost two days to erase the marks for the cuts. There are also a few omissions as, for instance, the piccolo part "non-chalantly", beginning section 1a, Street in a Frontier Town; "moderato", last few measures on page 8, and first few measures on page 9.

Guarnieri's concert in New York at the Museum of Modern Art under the auspices of The League of Composers was a great success. You surely will have heard about it by this time. Possibly you have seen Virgil's very fine review. I am not sure that I agree with Virgil that Guarnieri's forte is the orchestra and the larger forms. I am rather inclined to believe that it is chamber music and smaller forms.

With best wishes,

Cordially,

  
Charles Seeger  
Chief

Mr. Aaron Copland  
c/o Samuel Goldwyn  
1041 North Vermont Avenue  
Los Angeles, California



March 13, 1943

Dear Mr. Burt:

This will acknowledge your letter of March 11 which was received here today. I hasten to tell you that I will be very glad to have you publish, in whole or in part, in your programme book for the symphony concerts of March 26-27, the biographical data on Mr. Camargo Guarnieri which I have sent to you. An article from which the material in this press release was drawn will be published in the Bulletin of the Pan American Union for the next month.

Now as to the description of the Abertura, its form and instrumentation. I gave the score to Mr. Guarnieri upon his departure from Washington after the concert of the National Symphony Orchestra at the Union last Saturday night, March 6. I would suggest that you communicate directly with Mr. Guarnieri regarding this description and any previous performances of the Abertura. Mr. Guarnieri's address is: 22 West 83rd Street, New York City, until March 18, when he is leaving for Rochester, where he can be reached in care of Dr. Howard Hanson, Eastman School of Music, whence he goes to Boston the evening of March 21.

In reference to the statement on Mr. Guarnieri by Aaron Copland, this is a quotation from an article by Copland in Modern Music for January-February 1942, pp. 79 and 80. I enclose transcript of the section quoted, or rather to have been quoted, in the release which you have.

Sincerely yours,

Charles Seeger  
Chief

Mr. John N. Burt  
Boston Symphony Orchestra  
Symphony Hall  
Boston, Massachusetts

COPY

PAN AMERICAN UNION

Washington, D.C.

March 15, 1943

SPECIAL DELIVERY

Dear Mr. Durning:

I wish to certify that the bearer, Mr. Camargo Guarneri, distinguished musician and composer of São Paulo, Brazil, was invited to visit the United States by the Pan American Union on a fellowship, funds for which were handed to the Union as a grant by the Committee for Inter-American Artistic and Intellectual Relations, 551 Fifth Avenue, New York City (Dr. Henry Allen Moe, Chairman). The moneys paid to Mr. Guarneri during his stay in this country November 4, 1942 to March 31, 1943 were solely to cover expenses in this country, and not in any sense as payment for services rendered or to be rendered. It is our understanding that funds so received by a foreign guest are not subject to taxation.

Sincerely yours,

L. S. Rowe  
Director GeneralMr. Harry M. Durning  
Collector of Customs  
New York City

CS:web

CC: Dr. Henry Allen Moe, Camargo Guarneri, Henry Cowell

March 15, 1943

Dear Mr. Koussevitzky:

Mr. John N. Burt sent me in his letter to me of March 11th a copy of your telegram of March 8th to Camargo Guarnieri whose Abertura you plan to play on your program with the Boston Symphony Orchestra on March 26th and 27th. The orchestral parts are packed and ready for shipment by the American Railway Express upon their first call Monday morning.

Hoping that the performance of the Abertura will prove the success we will expect it to be, and thanking you for your cooperation in the furthering of inter-American relations in the field of music,

Sincerely yours,

Charles Seeger  
Chief

Mr. Serge Koussevitzky  
Conductor, Boston Symphony Orchestra  
Symphony Hall  
Boston, Massachusetts

CS:web

March 16, 1943

My dear Sir:

Att.: P:T:2-RLB

On May 27, 1942, I addressed a letter to the distinguished Brazilian composer Camargo Guarnieri, of São Paulo, Brazil, inviting him to spend a period of from four to six months in the United States as guest of the Pan American Union. I proposed that we pay for the airplane travel from São Paulo to Miami and return, for the railroad travel from Miami to New York and return, and in addition, for his expenses in this country, a sum of \$200 for each month of his stay in the United States.

The extension of this invitation to Mr. Guarnieri was made possible through a grant to the Pan American Union from the Committee for Inter-American Artistic and Intellectual Relations, 551 Fifth Avenue, New York, N/ Y., Dr. Henry Allen Koe, Chairman. The funds disbursed by this Committee were derived originally from the Coordinator of Inter-American Affairs.

Mr. Guarnieri arrived in Miami November 3, 1942. He plans to return to Brazil, leaving Miami March 31, 1943.

Early in 1943 it was felt that the \$200 stipend per month to Mr. Guarnieri was not sufficient to cover his expenses in this country. An addition of \$300 was, therefore, made to the grant by the Committee, and was handed to Mr. Guarnieri. Mr. Guarnieri has, therefore, received from the Union sums as follows:

<u>1942</u>	November	\$200
	December	200
		<hr/> \$400
<u>1943</u>	January	\$200
	February	200
	March	200
	Special Grant	300
		<hr/> \$900

- 2 -

In addition, the Committee has granted \$100 for miscellaneous travel. Half of this amount has been spent upon three trips between Washington and New York, upon a strictly expense basis; that is, cost of railroad fare, taxis, telegrams, etc. The other half has been given to Mr. Guarneri to defray costs of a trip to Boston (March 22 to 27) where he will conduct the Boston Symphony Orchestra in one of his own compositions.

The \$200 granted as stipend for the month of April has, by special arrangement with Dr. Moe, been retained to cover cost of (1) a health and accident insurance policy, \$89; (2) additional travel expense of a trip to Rochester, N.Y., to visit the Eastman School of Music; (3) copying of orchestral parts of his works deposited in the Columbus Library of the Pan American Union.

From the preceding paragraphs it should be evident that Mr. Guarneri's visit to the United States has been in the nature of a visit by a distinguished foreigner or, at least, of a fellowship to an established artist. In no way is there involved any question of payment for services rendered or to be rendered. Mr. Guarneri has attended concerts, has continued composition of his Symphony, has met outstanding composers and performing musicians, and has shown his music to a large number of people, all or most of whom are conscious of the importance of the cultivation through music of friendly relations between Brazil and the United States.

A concert of the works of Mr. Guarneri was given by the League of Composers on Sunday, March 7, at the Museum of Modern Art, New York. Attendance was entirely by invitation. Mr. Guarneri himself participated only as accompanist in a few of the numbers, and received no payment whatever. A composition of Mr. Guarneri's will be played by the Boston Symphony Orchestra, possibly under the composer's direction, on March 26 and 27. Attendance at this concert is by paid admission. Mr. Guarneri will, however, receive no fee or expense money.

Three broadcasts of Mr. Guarneri's music have been given by the Columbia Broadcasting System, and another is to be given on the evening of March 18. For these he received nominal remuneration, in the amount of \$236.75, in 1942.

I must mention here the fact that Mr. Guarneri won First Prize in a competition for a concerto for violin and orchestra, offered by Mr. Samuel S. Fels of Philadelphia. According to records in the Inter-American Music Center at the Pan American Union, this concerto was composed in 1940, the competition was announced in 1941, and the First Prize of \$750 was awarded in 1942. The check was handed to Mr. Guarneri by the Brazilian Ambassador at a ceremony in the Patio of the Pan American Union. Two manuscripts of the score exist; one in Mr. Guarneri's possession, the other deposited in The Free Library of Philadelphia. Two sets of orchestral parts exist; one in The Free Library of Philadelphia, the other in the Columbus Library. Mr. Fels reserves right of performance of this work for two years from the date of the award.

Mr. Guarneri is married and has one child of ten or twelve years.

- 3 -

The Alien Division of the Bureau of Internal Revenue, 17 East 42nd Street, New York, New York, has raised the question whether Mr. Guarnieri should pay an income tax to the United States before his departure to Brazil. May I ask you to be kind enough to consider this case on its merits and kindly give me a ruling in time to clear Mr. Guarnieri's papers in preparation for his departure from Miami, March 31st?

Very sincerely yours,

L. S. Rowe  
Director General

The Commissioner of Internal Revenue  
Washington, D.C.

CS:web

**Anexo 7**

**Correspondência recebida e enviada por Camargo Guarnieri**

September 25, 1942

AIR MAIL

Dear Mr. Guarneri:

We had the very great pleasure a few days ago to hear that your violin concerto had won First Prize of \$750 in a competition sponsored by Mr. Fels of Philadelphia. You may be sure that plans for the performance of this work and for a ceremony at which the prize will be awarded are under weigh. We have every hope and expectation that many performances will be given of this work during your visit in the United States.

We wish to leave you entire freedom of action while you are in this country and yet want you to feel that you can call upon us at any time for advice and cooperation. I would like, however, to urge you now not to commit yourself regarding any business matters relating to your work or activities in this country until you are here and can understand the situation.

Be sure to cable us when you leave, and telegraph us from Miami the exact hour you expect to arrive in Washington.

Looking forward to meeting you,

Sincerely yours,

Charles Seeger  
Chief

Sr. Camargo Guarneri  
Rua Amoral Gargel, 611  
São Paulo, Brazil

CS:LF  
CC: Dr. Henry Allen Koe  
Mr. Aaron Copland



March 11, 1943

Dear friend Camargo Guarnieri:

I finally have approval for use at my discretion of the funds remaining to the credit of your fellowship. It will be possible, therefore, for you to make the trip to Rochester, New York, to visit the Eastman School and attend the meeting of the Eastern Division of the Music Educators National Conference March 19-23. If the Boston Symphony Orchestra should play your Abertura on the 26th and 27th, you could go straight to Boston from Rochester, and then you can get a train straight from Boston to Washington on the 28th. We have a reservation for you to Miami on the 29th.

Should the Boston Symphony Orchestra not play your Abertura on the 26th or 27th, you could go with me to Cleveland, where there is an Inter-American Institute on March 24 or 25, and then to Cincinnati to attend a meeting of the North-Central Division of the Music Educators National Conference. On the 27th they plan to play a work of yours. You and I could then come to Washington the night of the 27th to arrive in Washington early on the 28th.

Please let me know at once your decision in this matter and especially please keep me informed regarding the performance in Boston. I have already handed you an advance of \$50 for your trip to Boston. It will be necessary, however, for me to bring with me to Rochester extra funds for your trip to Cleveland and Cincinnati should this trip be undertaken. I feel sure that Mr. Cowell, Miss de Freitas, or Mr. Marks, will help you get your ticket and catch the train for Rochester.

With warmest personal greetings,

Cordially,

Mr. Camargo Guarnieri  
22 West 83rd Street  
New York City  
CS:web

Charles Jeeger  
Chief

CC: Mr. Henry Cowell: Dr. William ...

New York, 11 de Março de 1943

Meu caro amigo Seeger,

DIVISION OF MUSIC  
RECEIVED

MAR 11 1943

Answered *2*

Acabo de receber a sua carta que me trouxe um cheque de 210 dolares para custear a minha despesa de viagem a Washington. Muito agradecido.

Aproveito para lhe contar que Dr. Youssevitzky me telegrafou avisando que mudaria a data para a execução da minha Abertura. Será, portanto, executada nos dias 26 e 27 deste. Hoje irei ao concerto dele aqui, para saber quando devo estar lá, em Boston, para os ensaios. Fiquei satisfeitissimo com o telegrama dele. Será para mim um dos maiores prazeres de minha vida dirigir a Boston Symphony Orchestra. Considero-a a melhor do mundo.

Ainda não falei com o Berrien sobre essa questão de taxas. Amanhã, procura-lo-ei para tratar disso.

Fiquei muito contente em saber que você gostou do meu concerto, realizado no domingo passado. De fato, os meus interpretes foram extraordinarios. Todos artistas de primeira linha. Esse concerto me fez muito bem e, tambem, as criticas foram exelentes.

Por favor, é muito importante enviar a minha biografia assim como, tambem, as notas que deixei com Mr. Pedroza. Ele poderá lhe dar para ser enviada com outras informações para Boston.

Fretendo chegar ai no dia 28 pela manhã. Passarei o domingo ai, e, na segunda-feira, dia 29, seguirei para Miami.

Agradecendo todas as gentilezas de que tenho sido alvo, envio-lhe um abraço cheio de amizade.

Sinceramente,

*Cammymini*

P.S.-Agora mesmo acabo de falar com o Berrien. Ele me disse que nada sabe a respeito de taxa. Acho melhor que o amigo tome essas informações ai, do contrario acho que terei dificuldades em conseguir "sailing permit". Por favor, veja isso para mim, pois os dias estão passando e daqui a pouco terei que partir.

Muchas gracias.

March 15, 1943

SPECIAL DELIVERY

Dear friend Camargo Guarneri:

A telephone call and letter from Bill Berrien and your letter of March 11th have brought me up-to-date in your affairs.

You may imagine how pleased I am that the Boston Symphony Orchestra will play your ABERTURA on March 26th and 27th. I am sorry that I, myself, cannot be present, since I have promised to make an address in Cincinnati and attend certain meetings on those days. I shall, however, see you in Rochester, where I expect to arrive the morning of March 21st, with the understanding that you leave on that day. Miss Lawler will arrive in Rochester about the same time you do and will try to meet you at the train.

We have also written to Dr. Hanson requesting him to arrange for somebody to meet you. We have also reserved a hotel room for you. Should no one meet you at the train, just take a street-car or cab to the Eastman School, where I am sure you will find that everything will be done for you.

I shall bring with me a check to cover the additional expense of the trip to Rochester, Boston and Washington. You already have \$50, which is enough to start you off with. Let me know, however, if you get into any difficulties whatever regarding funds or other things that we can help you with.

I am enclosing copy of a letter I have drafted for Dr. Rowe's signature to the customs authorities in New York which you can present to the officials in Miami, regarding the taxation situation. We feel quite sure that you will have no trouble but shall take every precaution that we can.

Cordially,

Mr. Camargo Guarneri  
22 West 83rd Street  
New York City

Charles Seeger  
Chief

CS:web

DIVISION OF MUSIC  
RECEIVED

Hotel **PARAMOUNT**

APR 5 - 1943

Answered  
FLAGLER STREET  
OVERLOOKING BAYFRONT PARK  
Miami, Florida

Miami, 2 de Abril de 1943

Meu caro Sugar,

Depois de uma serie de complicacoes  
consegui arranjar um lugar no aviao por tanto  
tempo, dia 3, com destino ao Brasil.

Recebi os 35 dolares que tive a gentileza  
de me emprestar. Assim que chegar lhe  
remetterei um cheque.

Por favor, agradece muito ao Dr. Roux  
Diga-lhe que fico imensamente grato por tudo.  
Muito obrigado a voce e ate' breve  
Joao

MIAMI'S NEWEST AND ONLY FULLY AIR-CONDITIONED HOTEL

Amargo Guarnieri  
 Rua Melo Alves, 44b  
 São Paulo-Brasil  
 3rd of May. 1943

DIVISION OF MUSIC  
 RECEIVED

MAY 27 1943

My dear friend Seeger:

Answered                     

I received your letters dated 5th and 20th April 1943. I am answering them a little late owing to my being somewhat ill. Happily I am feeling much better. No words can express the benefits that my visit to the United States gave me.

I have had many interviews with several journalists and have made public my great enthusiasm to your country. I found everything very marvelous and wonderful. Referring to your letters: I wrote to Miss Singleton about the dies and hope to resolve this problem about my violin-concert and orchestra, the solution is as follows: The manuscript score that is with Mr Cowell ought (as you yourself advised me) to be given into the "Free Library of Philadelphia". The photostat copy that belongs to the "American Union" and this is to be lent where needed to Mr Bauer of the Publishing Musical Association". Before leaving the United States, I explained to Mr Bauer that some of my scores was the property of the Union Pan-American, but I had combined with you and so that every time that is necessary the division of music of the Union will lend to the association so that my work will be executed and duly paid for. I think I have made it quite clear.

As there are no documents signed by me about the violin concert and also, not any regulations were published before the concurrence of which I gained the prize.

Mr Fels can't reserve any rights for himself.

I leave it in your hands. All that my friend does is well done. While I was there I combined with Mr Cowell for him to send to Brasil some American composition.

Since being here I have verified that some have already arrived, unhappily not all of them were complete as they only sent part of each of the 5th of the stringed instruments.

If there exists any difficulties in having copies made there in the United States, here the difficulties are much worse.

I think it is better to send the pieces that are missing. These pieces are: 7 pieces of the 1st violin, 6 parts of the 2nd violin, 5 violas, 5 violincellos and 5 bassviols of the following works. Without these parts it will be very difficult to execute these works. Unhappily up to-day the Symphony of Cowell has not arrived. Was it gone to the bottom of the sea?

I would like if you could send them again.

The pieces above mentioned and more of Copland were the only works that arrived. I am glad to know that my Canção Sertaneja was executed by "Navy School of Music Band, and also that my two dances will be executed. I am also adding what you asked for in the lists of my compositions as soon as they are ready I will send them. Now one more favor; as I am needing those scores very much and also the other musics and the records which I registered I left there I ask as a great favor to send them to me as soon as possible. Please let me know all the expenses of postage, etc you have had so I can pay. The 35 dollars which you so kindly lent me will follow by the next mail, together with my most sincere thanks.

I termine this letter by once more telling you what

great luck and happiness it has given me to know at close quarters all these people whom I so much admire. Please remember me to all my friends.

Cordially

Your friend

*Camargo Guarnieri*

P.S. The Comemoration of the Pan American Day I could not conducte because I have been ill. Now, on the 19th May I Shall give my first concert. in which I shall play, An outdoor overture, by Copland, and The plow that broke the plains, by Virgil Thomson.

After this I shall send you the programs

Do you know if Mr Mario Pedrosa has send me records?

I need it because I'm going to do a conference in the Union Brasil- United States.

Mr. Charles Seeger  
Chief Music Division  
Pan American Union  
Washington D.C.  
U.S.A.

May 28, 1943

AIR MAIL

Dear friend Camargo Guarnieri:

Your letter written in English and mailed on May 10 arrived yesterday and I hasten to answer it. You may be sure that I was very glad to hear from you. I am sorry that you have been ill, and now that you are well again I hope you will write to us from time to time and keep us in touch with your work and activities.

All arrangements for the duplication of your work between the Associated Music Publishers and this office are proceeding very smoothly. At present they have the score of the Concerto. After they have photostated it, I shall transmit it, of course, to the Free Library in Philadelphia.

Perhaps I might have allowed a little more time to go by in answering your letter, except that there is an omission in it which is very important. You say, for instance, that you think it would be better to send 7 parts for the first violin, 6 parts for the second violin, 5 violas, 5 violoncellos, and 5 basses for "the following works". Then, my good friend, you do not name the works. Without these names it will be very difficult for me to send you the parts. Please, therefore, let me know at once by air mail the compositions for which you require extra parts.

The two dances were performed with great success by the United States Navy Band Orchestra under Lieutenant Charles Brendler on May 8, 5:00 to 5:30 P.M. over the N.B.C. Network. A great many letters have been received from members of the National Federation of Music Clubs under whose auspices the broadcast was given. I have sent your Encantamento to the University of Iowa for performance by the University Orchestra. Since there is no commercial element in this picture, I am merely informing the Associated Music Publishers of this fact.

We have been held up in the matter of forwarding your discs to you but hope they will be shipped very soon. You need not worry about the expense of shipping this material to you. I shall, however, thank you most heartily when I receive the payment of the small loan that we made to you by telegraph to Miami. I am sure that you understand that this amount went far beyond our budget.

Page 2  
May 28, 1943

Do not fail to send me the programs of all your concerts. They will form an invaluable record in this country of our inter-American music exchange.

We are enclosing the cablegram which you gave me after having made a photostat of it.

Please, if you see our friend Carleton Smith, tell him to write to us.

Now, I shall close this long letter with warmest greetings and all wishes for success to our distinguished guest whose stay in this country we look back to with such pleasure.

Cordially yours,

Charles Seeger, Chief  
Music Division

Mr. Camargo Guarnieri  
Rua Melo Alves, 446  
São Paulo, Brazil, S.A.

CS:ea



## **Anexo 8**

### **Fotos**



Visita à União Panamericana, Washington, D. C., segunda-feira, 8 de janeiro de 1945, de Dr. Heitor Villa-Lobos, eminente compositor e regente brasileiro, em companhia de sua esposa e do Sr. Henri Leiser.

Arquivo : Columbus Memorial Library, OEA



HECTOR VILLA-LOBOS  
of Brazil, Now Visiting North America  
A Sketch made in Los Angeles by  
SOTOMAYOR



Cecil M. P. Cross, Cônsul Geral Americano em São Paulo (à esquerda) em recepção oferecida a Carleton Sprague Smith (à direita), 04/11/43

Arquivo : National Archives II, EUA

**Anexo 9**

Partituras de Magdalena

[illegible]

Arquivo : Museu Villa-Lobos, Rio de Janeiro - RJ

A MINDINHA MAGDALENA  
Nº 1 Ato II

L. Villa-Lobos  
(New York, 1947)

Adagio non troppo (poco recitativo) 100 = ♩

Piace

Piano

A TENDO

pp Musico

Piano

Basso

ppp

ppp

ppp

ppp

## MAGDALENA

## ACT I, SCENE I.

1

## No 1 THE JUNGLE CHAPEL.

*Adagio non troppo* (poco recitativo) 100 - 1

① *ff* ② *p* ③ *poco rall.*

*a tempo*

*pp mistico* ④ ⑤ ⑥

(CURTAIN) (A) WOMEN WEAVING.

PADRE JOSE (HE ENTERS FROM CHAPEL)

Sopranos (AT LOOM, WEAVING)

Alto ( " " " " )

Oh wo-man,

BASSES (AT LARGE BOWLS GRINDING GRAIN.)

Po-ya, ona yo po ya ona yo po ya ona yo po ya ona yo po ya ona yo

(CURTAIN)

8va

⑦ *ppp* ⑧ ⑨

*ppp*



**Anexo 10****Exemplos Musicais**

# Nº 8 COLOMBIA CALLS

ACT I, SCENE II

( A ) . COME TO COLOMBIA

5 *Andante non troppo*

*General*

*Come where the air like rare cha-nel is!*

*Blanco*

*Come where the breeze like mus-ca-fet is!* *Come where the sun-sets like Van Goghs are!*

*Pf*

8

*Come where the birds like chic cha-peaux are!* *Come, or we soon shall lach-ry-mose grow!*

*Come where the or-chids by the gross grow!*

The musical score is written for three parts: General, Blanco, and Piano (Pf). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Andante non troppo'. The lyrics are in Portuguese. The score is divided into two systems. The first system starts at measure 5 and ends at measure 7. The second system starts at measure 8 and ends at measure 10. The Piano part is marked 'Pf' and includes dynamic markings like 'f' and 'p'. The lyrics are: 'Come where the air like rare cha-nel is!' for General, 'Come where the breeze like mus-ca-fet is!' and 'Come where the sun-sets like Van Goghs are!' for Blanco, and 'Come where the birds like chic cha-peaux are!' and 'Come, or we soon shall lach-ry-mose grow!' for the Piano part. The second system continues with 'Come where the or-chids by the gross grow!' for the Piano part.

11

*Teresa*

*General*

*Blanco*

*Females*

*Males*

*pf*

Like Tiff - a - ny's is!

Come where with em - ralds like a - blaze is!

Like Car - tier's is!

13

*Teresa*

*General*

*Blanco*

*Females*

*Males*

*pp*

*pp*

*pf*

No, not

No, not

Come where the air like rare cha - nel is!

Come where the breeze like mus - ca - tel is!

No, No, No, the breeze like mus - ca - tel is! don't go! Oh, No, the air like rare cha - nel is!

No, don't go! Oh,

etc...

# Nº 7 FOOD FOR THOUGHT

## ACT I, SCENE II

12 (As she prepares crepes suzettes)

Tereza

Tell me not of wo - men who whim - per sim - per and  
Bou - doir comes ea - si - ly to the

*Pf* *p*

14

sigh - male when - their men get wea - ry of what a la - dy can  
on - ly in the av - en can wa - man bai - ance her

16

of - fer let them lose their lov - ers not!!  
los - ses! shall I o - ver look this, and fail?

18

Tereza

Oh no, no, no, no, not Te -  
 Oh no, no, no, not Te -

*cresc.* *dim.*

20

re - sa! For while they and  
 re - za! He cools? I weep cook! He

*p*

22

lose their sleep I broil, I steep, I  
 drools! I hook with eel, and veal, and

24

fry! when eye lids droop, and in - dī - cate a de -  
 snail! So when men brood on ev' - ry pret - ti - er

26

Tereza

sire face, to fly your coop and find a fan-ci-er  
when eyes pro-trude at sight of some-ba-dy

28

feather poor nin com poop don't cry!  
ween-by, if you'd be shrewd don't cry!

30

Oh fe-male, fly to your sauce-pan! "Tou-  
Oh mis-tress mas-ter your men-u! "cher-

*cresc.* *dim.*

33

jours la-mour" may not be sure, but oh, tou-jours la  
chez la femme" will pass on them, ja-mais "cher-chéz la

36

*Teresa*

*Soupe!*  
*Food!*

A pinch of this  
A pinch of this

a pinch of that  
a pinch of that

*Ensemble*

*f* (hand clap) *La, la, la,*

*p* *la, la, la, la, la, la*

*Pf*

39

and he'll pinch this!  
and he'll pinch this!

And he'll pinch that!  
And he'll pinch that!

*la, la, la, la, la, la*

*la, la, la, la*

*etc...*

# Nº 6 THE CIVILIZED PEOPLE

## ACT I, SCENE II

( General Carabaña undergoes the traditional champagne test.  
Blindfolded, he tastes and identifies four wines).

80 Poco, Allegretto (half-spoken, half-sung)

General Carabaña

Yes! No? No! But of course, cli - quot' e - ighly sev - en! \_\_\_\_\_

*p*

83

I sip the sun-light of mail - ly! \_\_\_\_\_ Oui! I know! It's Mumm's!

87

Nine-teen hun-dred, and hea - ven I'm Bibe the bre-ezes of Bouz - zy! \_\_\_\_\_ Ah! No!



91

General Carabaña

That bou-quet can it be Del-beck sev-en-ty nine! That maid be-side the

95

Marne bu-col-ic frolic in the old barn! Mmmm! It's heid-sieck!

99

(Spoken:)

Charles? No. Pi-per Heid-sieck turn of the cen-tu-ry! "Voila! Carabaña succeeds where

102

Savarin failed! Mes amis, I give you the golden soul of France - catalogued correct!

*mf* *cresc.* *poco rall.* *gliss.*

105

Vivace

*Females* *ff* Rise to the man of much e - lan, to the

*Males* *f* Rise to the great e -

*Pf* *f*

108

bon vi - vant, gen - tle man of

lan of the bon vi - vant,

etc...