

666 Fifth Avenue
New York 19, N. Y.

January 18, 1963

SPECIAL DELIVERY

Mrs. Pablo Casals
Isla Verde K2 H3
Santurce
Puerto Rico

Dear Martita:

In answer to your second letter of the 15th which just came via special delivery:

There is no problem concerning Florida.

I called Boosey & Hawkes and, in Mr. Adams' absence, spoke to Miss Smith of the Rental Department. She said that the material is on the way to Dean Kuersteiner at the Florida State University in Tallahassee.

At first their impression was that the Philadelphia Orchestra would need the material immediately, but the librarian assured Boosey & Hawkes that it would be alright if Florida sends the material on to the Philadelphia Orchestra immediately after April 1st -- so that it will be in Philadelphia two weeks before the performance.

Therefore it will not be necessary to print additional material now. The situation seems to be under control.

On Monday I will discuss all these questions with Sasha -- Florida, Washington D.C., Philadelphia, etc. and will write you again.

With my love to you and to Maitre Casals, as always,

Dinorah Press

Answer checked

Pablo Casals
Isla Verde H 2 - H 3
Santurce, Puerto Rico

January 15, 1963.

Dear Dinorah,

Here I am again !

I am enclosing the letter we just received from Leonard Bernstein, about John Wummer. I hope that the matter will be settled, so that Mr. Wummer may come.

Last night I had a telephone call from the Dean of the Florida University about the proposed presentation of "El Pessebre" in Florida. We have not given them a definite answer until we hear from them that they have the soloists we want, etc. but M. Casals is inclined to accept it if everything goes well.

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 o.k. -
 1/18: called
 Phil. Ord.
 send up
 material
 to Florida
 Phil. needs
 it 2 weeks
 before
 performance

He telephoned only, and maily, I mean to tell me that he had in his other phone at that same moment the secretary from Boosey and Hawkes, who told him that there were no more parts available, and that they could only do them if we (M. Casals) paid for the printing of the new copies necessary. The Dean was quite worried, since their performance would be on April 1st. and they have little time. Therefore, he called me, holding her in the other side of the line, to get us together. I told him that we would try to arrange this problem through Mr. Adams, and I told him not to worry about it until he heard from me.

X What do you think that can be done ?

On the other hand a half an hour later I received your letter together with Sach's and Isaac's, saying that everything was alright for the music for England and Germany.

May I ask you again to inquire about this new problem with Florida. As a matter of fact this is the most urgent (if we do it) since it is so soon ! They have already accepted Fortas' fee for the Foundation, and they will make the arrangements with him. The only thing we are waiting for is the soloists.

Thank you dear Dinorah, and please excuse my continuous interruptions with new problems.

Love,
Martita

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

December 28, 1962

Air Mail
Registered

222-8000
222-2540

Mr. Pablo Casals
Isla Verde Road
Santurce, Puerto Rico

Dear Mr. Casals:

Mr. Owen Sellers, who serves as Assistant Dean of the Florida State University School of Music in Tallahassee, was fortunate in speaking to you and Mrs. Casals recently in regard to our hope that you might be available to spend all or part of a Florida Fine Arts Festival being planned by the University for April 1 through April 7, 1963. We are delighted you are sufficiently interested to suggest that we write regarding certain details of the Festival.

The opening concert will be Monday, April 1, 1963, featuring a Bach orchestral number and the "Mass in E Minor" by Bruckner. Throughout the week other arts, drama, opera, painting and sculpture, will be introduced ending with the performance on Palm Sunday, April 7th, of the "Passion According to Saint John" by Bach.

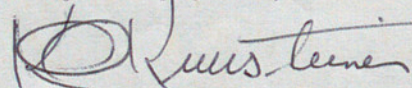
We would be overjoyed at the prospect of having you conduct some or all of either of these programs. It would also be wonderful were you to be available for a program of chamber music, perhaps your own solo performance in the middle of the week, Wednesday, April 3rd, in either the Governor's Mansion or in the home of the President of Florida State University.

The Festival is being planned to honor the State of Florida 39th Session of the Legislature. This would be a fine opportunity for the availability of one or two honorary degrees in the field of arts. Although the University has only offered one such degree in the field of Music and that to our Distinguished Professor, Ernst von Dohnanyi, I am confident that I would need only to suggest your name to the secret committee to extend you an honorary Doctor's Degree of Music if you were inclined to accept it. I am hoping that a stopover in Tallahassee for all or part of the Festival is a possibility.

If this is a possibility, would you kindly indicate what would be involved financially and otherwise for such an important occasion. I could then negotiate with the University in the hope of meeting your need.

Since you probably are not aware of the caliber of our school here at Florida State University, I am enclosing a copy of a recent brochure.

Very truly yours,



K. O. Kuersteiner
Dean

KOK:mb
Encl.

41
JAN 10 1963
JAN 10 1963 PM 11
January 2, 1963,

Mr. L. O. Kuersteiner
The Florida State University
Tallahassee, Florida.

Dear Mr. Kuersteiner,

Maestro Casals received your letter with your invitation to participate in the Florida Fine Arts Festival. Maestro Casals is grateful for your invitation, but regrets that it will not be possible for him to go to Florida at the time you suggest. As I mentioned to you during our telephone conversation, he will be busy in Philadelphia in April preparing the performances of his Oratorio in Philadelphia and in Washington. As you probably already know, Maestro Casals is doing a series of performances of his Oratorio all over the world, as a Peace crusade.

Regretting that our visit to Florida will not be possible this time,

Sincerely yours,

(Mrs. Pablo Casals)

January 10, 1963.

Mr. K. O. Kuersteiner
The Florida State University
Tallahassee, Florida.

Dear Mr. Kuersteiner,

In regard to our telephone conversation yesterday, I wish to tell you that I spoke to Maestro Casals about your invitation to Florida to perform his *Obaterio* as part of his Crusade for Peace.

We are trying to arrange our schedule in order to be able to do this, but before we can give you any definite answer I would like to tell you a few of Maestro Casals' reactions as to the performers, etc. and also the conditions in which this is usually done.

As you know, Maestro Casals is doing these performances as message of Peace, and therefore, he is donating all his "fees" as conductor, to the Casals Foundation for welfare purposes. The ~~casals~~ has been asked in all other performances as donation to the Foundation has been is \$5,000, and then our expenses have been required. In case of concluding our agreement, I would ask you to contact our lawyer Mr. Abe Fortas (1229 Nineteenth Street, Washington D. C.) for all financial arrangements for the Foundation, etc.

As you know this work requires full orchestra, chorus (at least 150 voices) and soloists: soprano, alto, tenor baritone and bass. Since this is a rather demanding work for the soloists and there is little time until April 1st, Maestro Casals would feel safer if he could have at least the most important soloists, the ones that he has already had and have sung the work. It would be wonderful if you could have Mr. William Warfield for the bass part. There is a puertorrican soprano who has sung all the performances of "El Pessebre" is she is exceptionally good. Since she is so near, Maestro Casals would like to have her. As far as the tenor is concerned, we also have an excellent tenor who has sung this work his name is Paulino Saharrea who lives in Mexico. The contralto which has sung the work is Miss Maureen Forrester. If we could have these four you would be sure to have a first class performance in every respect. The baritone could be filled by a local singer, since the part although very difficult, is not large. It would have to be a very musical person.

W3
In any case, I am waiting for the recordings you will send of the tenor and alto, in case that the ones we mentioned would not be available.

One thing that is important to Maestro Casals is that the performance should be presented as message of Peace and part of his crusade.

In case that everything works out, I would send you all the material for the programs, including the Maestro's written message, the text of "El Pessebre" etc.

The Maestro's requirements for rehearsals would be:

One rehearsals with soloists alone (providing that they are the ones that have sung the work). Two with the baritone which would be new.

The chorus will be prepared by the chorus master, but he would need two rehearsals with the chorus alone, before the orchestra rehearsals, for matters of interpretation.

He would need two rehearsals with orchestra alone, one with orchestra and chorus, one with orchestra and soloists and then the dress rehearsal. This would mean 5 rehearsals with the orchestra, each rehearsal about 3hrs., including, naturally the required intermission.

The work lasts two hours; one intermission is made. There are two versions: the original in Catalan, and an English translation. I presume that you would prefer it to be sung in English.

Please let me know your reaction to all these points, in the meantime I hope that I will be able to give you a definite answer as to Maestro Casals' possibility to go to Florida and his final acceptance, if such is the case.

With best wishes, and kind regards,

Marta M. Casals

Here are the addresses of the soloists we suggest:

Miss Olga Iglesias, (soprano) Cacique 2200 Sta. Teresita, Santurce, Pto. Rico

Mr. Paulino Saharrea (tenor) Calle Benjamin Franklin II4, Mexico, D. F.

Mr. William Warfield and

Mrs. Maureen Forrester

- agent is :

Miss Nelly Walter
Columbia Artists Management

165 West 57th Street
New York 19, New York

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THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

January 10, 1963

Maestro and Mrs. Pablo Casals
Pablo Casals
Isla Verde K 2 - H 3
Santurce, Puerto Rico

Dear Mr. and Mrs. Casals:

This is a written verification of our phone conversation yesterday regarding the availability of your new oratorio for performance on the campus of Florida State University in Tallahassee, Florida on the evening of Monday, April 1, 1963. Since speaking with you, I have conferred with the President of the University, with Mr. Sellers, the Assistant Dean, and a number of other important persons on this campus. To be able to present one of the first performances of your oratorio arouses much enthusiasm from all of us.

It is my opinion that there are many reasons why this would be appropriate. As I indicated over the phone, the resources of the School of Music are great and would guarantee a first-class performance. There are over 400 music majors in residence on this campus at the present time, and the total student body is over 10,000. The tradition of an outstanding School of Music goes back over sixty years at Florida State University. Recent faculty members include Ernst von Dohnanyi, Albert Spalding, and Anna Kaskus. Present distinguished members include the mezzo, Elena Nikolaidi, recent member of the Metropolitan Opera Company and the Vienna Staatsoper, the recognized composers, Carlisle Floyd and John Boda, the distinguished pianist, Edward Kilenyi, and others. I have recently held discussions with Leopold Stokowski and expect to work out arrangements for him to be guest visiting professor next Fall.

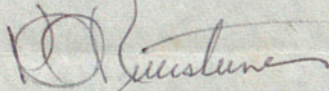
Florida is a gateway to the United States. We trust that a stopover here on route to Philadelphia and Washington would be convenient. Your presence on this campus and in this community would be received with open arms. We can provide pleasant housing accommodations on campus through motels, hotels, or in private homes. We would hope to have you here as long as you wished to insure the sort of performances necessary to meet your standards. We are prepared to begin immediately on the preparation of the work by both chorus and orchestra. We would simply substitute your work for the E Minor Mass of Bruckner's oratorio planned for April 1. The orchestra could number approximately 80, and the chorus could be almost without limit from 80-300 voices. You would find Florida State University a fine example of a state university which is devoted to humanities as well as sciences.

Maestro and Mrs. Pablo Casals
January 10, 1963
Page 2

A recording and tape of the mezzo and tenor of our faculty was forwarded to you yesterday.

We are anticipating with much pleasure having your answer.

Very truly yours,

A handwritten signature in dark ink, appearing to read "K. O. Kuersteiner", written over a horizontal line.

K. O. Kuersteiner
Dean

KOK:kr

January 15, 1963.

Dr. K. O. Kuersteiner
Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner,

Thank you very much for your very kind letter of January 10th. We sincerely appreciate your interest in giving Maestro Casals oratorio in Florida.

We trust that you received my letter of January 10th, and that it will be possible to arrange this performance.

Thank you very much for the recordings which we have received, and already listened to it.

The tenor, although he has a beautiful voice, does not have the quality needed for the work. We sincerely believe that Mr. Saharrea is much more appropriate, and besides, he already knows the work very well.

As for the contralto, she is a beautiful singer and we enjoyed her recording. But before we can say if she would be appropriate for the work, we will have to ask you a confidential question. In the record it sounds wonderful, but it is impossible to judge from it, the actual size of the voice (since in recordings the use of microphones can change many things.). "El Pessebre" demands a big voice since this work, specially for the contralto arias, has a heavy, let us say-Wagnerian - Orchestration. If the contralto voice is not powerful, it is easily covered by the orchestra. We have been able to appreciate Miss Nikolaidi's beautiful singing and expression and quality, but would you please tell us if her voice is big and powerful as well.

I will be looking forward to your answer to the various points in this and my last letter.

With appreciation and best wishes,

Sincerely yours,

Marta Casals

666 Fifth Ave.
New York 19, N. Y.
Circle 5-1961

47
July 23, 1963

Dr. K. O. Kuersteiner, Dean
School of Music
Florida State University
Tallahassee, Florida

Dear Dr. Kuersteiner:

Please forgive me for not having acknowledged receipt of your letter and copies of correspondence for Mrs. Casals and the proofs of photographs which you so kindly sent. I spent a few days in Marlboro, Vermont, at the Marlboro Music Festival and saw Maestro and Mrs. Casals just before they left for Europe.

Mrs. Casals asked me to thank you very much for the three sheets of proofs and the additional strip of three pictures. If it were possible to get a copy of Nos. 10, 11, 23, 24, she would appreciate it very much.

Mrs. Casals is not writing you personally because of the very busy schedule at the Marlboro Festival and the preparations for the trip to Europe which left so little time for correspondence which she would have liked to take care of. She asked me to tell you how sorry she is not to have written you in answer to your previous letters concerning your project and the proposed tour to South America. She discussed this very carefully with Maestro Casals, but for the moment they are not prepared to give you a definite answer. In the course of August and September they will discuss it further with Mr. Alexander Schneider, Assistant Musical Director of the Festival Casals. Maestro Casals still feels that he wants to explore possibilities of undertaking such a tour with the Festival Casals Orchestra which of course does not mean that he is rejecting the idea of assembling the best students, as you suggested, for such a tour, but he would like a little time to think about it. Mrs. Casals said that either she will write to you personally or you will hear from Mr. Alexander Schneider and she asks that you please be patient for a little while longer.

Mrs. Casals also asked me to send you her thanks for the tapes of EL PESSEBRE which she is happy to have in remembrance of the very enthusiastic performance. She said that for a number of reasons she

Dr. K. O. Kuersteiner

-2-

July 23, 1963

cannot give Maestro Casals' and her permission to have them broadcast, but if you wish to keep a copy for the University's Music Library and for non-commercial use by the students, this would be alright.

Both Maestro and Mrs. Casals are sending you their kind regards and best wishes.

May I add my thanks for the photographs which you offered to send. If they should be used for publication, the byline PHOTO BY FLA. ST. UNIV. will certainly be given. I am enclosing the proofs.

With all best greetings,

Sincerely yours,

Dinorah Press

encls.

COPY

THE FLORIDA STATE UNIVERSITY
TALLAHASSEE

SCHOOL OF MUSIC

July 9, 1963

Mrs. Pablo Casals
Festival Casals
% Miss Denora Press
666 Fifth Avenue
New York 19, New York

Dear Mrs. Casals:

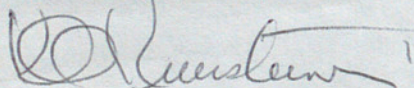
In response to a request from Miss Press, I am sending herewith three sheets of proofs plus a strip of three pictures taken of the Maestro last spring in Tallahassee. These pictures were made by the F. S. U. Photographer, Richard Parks.

If Miss Press needs any of these pictures for her use involving duplication, I can arrange to have 8x10 glosses made through the University. The cost will be minimal to the School of Music with no cost to you or the Festival Casals.

When you indicate the number on each picture you wish to use and return the sheets to me, I will place the order immediately. The glosses will then be forwarded to Miss Press, unless you advise me to the contrary.

Our photographer requests that a byline is given when such photographs are used: Photo by Fla. St. Univ.

Very truly yours,



K. O. Kuersteiner, Dean
School of Music

Note: I am enclosing copies of my June 27 and May 16 letter to you regarding the proposed tour to South America next summer, for the purpose of performing El Pessebre there. I presume the reason you did not answer these letters is that they were sent to Puerto Rico. I am hoping for a favorable answer so that I can proceed to ~~get~~ foundation support for this wonderful project.

KOK:kak

cc: Mr. Richard Parks

June 27, 1963

July 9, 1963

from K O Kuersteiner
via Miss Press

Mr. and Mrs. Pablo Casals
Isla Verde Road
Sancti Spiritus, Puerto Rico

Dear Mr. and Mrs. Casals:

We have recently added a talented cellist to our faculty, Dr. Harry Dunscombe, who reported a most inspirational performance of "The St. Matthews Passion" last Sunday in New York City under the Maestro's baton. From this and your other activities for the summer, I can well understand your inability to respond to my second letter regarding the South American tour with "El Pessebre" next summer. I refer to our second communication on this matter on May 16.

The more I think and discuss this project, it appears to me that a foundation or, perhaps, the U. S. State Department, could hardly turn down such an inviting and worthwhile endeavor. I shall await with much interest hearing from you regarding the one or two questions which would seem to need resolution before the matter is taken up with a foundation for financial support.

With best personal wishes, I remain,

Very truly yours,

K. O. Kuersteiner
Dean

KOK:kr
Enc: 1
Air Mail

Esbeck

Fidelity Union State

100% COTTON

FLUORESCENT

May 16, 1963

Mr. and Mrs. Pablo Casals
Isla Verde K 2 - H 3
Sanurce, Puerto Rico

Dear Friends:

Your letter of May 2 has been received and carefully considered. We appreciated the thoughtfulness of your answer to our questions regarding a series of performances of "El Pessebre." Although we did not have a meeting of the minds exactly on this first exchange of correspondence, this certainly is understandable. The position of the Maestro regarding the use of a professional orchestra is clearly understandable to me.

The result of conferences on this campus regarding your answer, and in particular with regard to the use of a professional orchestra, puts the University in the following position:

1. A professional orchestra would change the nature of the project considerably since the performance then would not be the expression of American college students.
2. A professional orchestra would involve union difficulties and in essence would abrogate the educational nature of the project as proposed.

We are wondering what your response would be to the following plan. The Florida State University, through qualified teachers such as Mr. Sellers and Mr. Sedore, would recruit the best possible collegiate instrumentalists from the United States at large. When such individuals were located who would meet the qualifications according to the committee, a recording of the performance of each would be sent to Maestro Casals for approval or rejection. It is my opinion that a very fine standard of performance could be made available in this way, for I believe serious minded instrumentalists would be glad to take part in such a high quality project even though the performances carried no stipend or salary for the approximate three months involved (assuming, of course, that the Foundation would have to pay all travel and room and board expenses for the students involved.)

If the above plan has your approval, I am ready to write out details for submission to you for your approval and, thereafter, to seek Foundation help for the project. Before I can proceed with this step, it would seem necessary for me to find out what you would expect in the way of personal compensation and/or contribution to the Casals Foundation.

Mr. and Mrs. Pablo Casals
May 16, 1963
Page 2

In a general way, I would assume that if we were to utilize June, July and August of 1964 for this project, the entire group would need to be assembled on this campus for approximately the month of June in order to rehearse and be prepared for the trip.

Of course, the question of soloists will be an important one since it would involve some top-flight personnel for approximately three months. I would be glad to have your reaction to this important part of the project.

We are looking forward to hearing from you.

Very truly yours,

K. O. Kiersteiner
Dean

MMH:kr
cc: Dr. Gordon Blackwell
Dr. Warner Rasm

COPY

April 29, 1963

Mrs. Pablo Casals
Isle Verde K 2 K3
Sancti Spiritus, Puerto Rico

Dear Mrs. Casals:

Thank you for your letter of April 23. I am pleased to know that you have returned safely to Puerto Rico. I am sure that the success of "El Pesebre" in Philadelphia was outstanding.

I discussed with you the recording of "El Pesebre," as given here by us, on tapes. You may recall that I even spoke of having a tape for the Music Library here. My memory indicates that you did not say that we could broadcast such a tape, but I thought you were aware that we were making a tape of the performance for possible use in the Library. This I trust is still a possibility.

I will do my best to send you the tape of the Tallahassee performance within a week or ten days. I understand the complications in connection with broadcasting such material. Actually, the radio performance of "El Pesebre" by our station is not of indigenous import, but it would be a fine remuneration for the great contribution this marvelous work made to our community.

We did send clippings of your appearance here but did not send them by air mail. Perhaps by this time they have been received.

I am going to take this opportunity to ask you what could be a very important question for the future. It has occurred to me that Maestro Casals, as well as you, might be interested in considering the following proposition. If your response is favorable, I would proceed to make an investigation regarding the possibilities involved therein.

1. I am wondering whether the Maestro and you would be interested in taking the Florida State University performance of "El Pesebre" on a two or three month's tour provided I can find a sponsor. Such a tour might well be to South America during the months of June, July and August, 1964. As representatives of American college students working in the field of music, such a performance might carry unusual meaning to the citizens of South America, or for that matter any other part of the world. The Christian importance and the great music of "El Pesebre" would in my opinion make a colossal contribution to world culture and understanding.

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Mrs. Pablo Casals
April 29, 1963
Page 2

2. Certain developments are now taking place at our institution whereby the quality of the string performance could be great increased by the summer of 1964.

3. With your approval, I would contact, for instance, the Ford Foundation, which I believe would be interested in sponsoring such a project. Other agencies would include the U.S. Department of State.

4. If you would prefer to see a detailed study of what a proposed project would involve, I would be glad to develop one for you. It would be a big undertaking, but the results would justify the difficulties involved. I can see many reasons why such a project would have a tremendous success, and we should not have too much of a problem in attracting the support of a philanthropic foundation or the State Department. I recognize the fact that Maestro Casals can demand the best professional organization anywhere in the world for performances of "El Pessebre." The idea of using a college group offers a youthful approach and enthusiasm which professional groups do not have--admitting that the standard of performance would not be the same.

Very truly yours,

F. O. Kaursteiner
Dean

HOK:kr

COPY

Zerbe

1807 Atapha Nene

Tallahassee, Fla.

Friday, April 5th

Dear Dr. Casals -

Many thanks for your very beautiful and comforting music. My husband and I both agree with you that music is the most effective gateway to peace, and we wish for you good health and strength for your campaign.

We will not forget your visit in Tallahassee, and we will try to do what you would have us do.

Very sincerely,

Marion Zerbe

THE FLORIDA STATE UNIVERSITY
TALLAHASSEE

SCHOOL OF MUSIC

September 16, 1963

Maestro Pablo Casals
Isla Verde, K 2H3
Santurce, Puerto Rico

Dear Maestro:

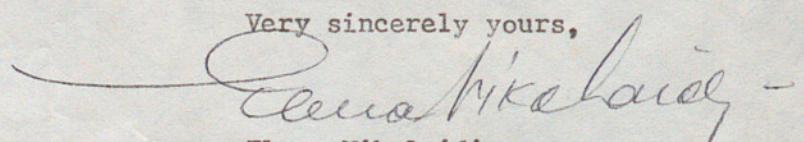
Still in our hearts remain memories of the privilege we had having you here and especially I will remember the honor of working with you. Seldom have I seen such enthusiasm and heartfelt response from an audience as we had from the performance of your great work, El Pessebre. I count this performance among the most thrilling that I have witnessed.

Today I open my heart and appeal to you not only as a great musician but also as a good friend. It is a terrible disappointment for a singer to find herself unable to fulfill the soul's desire to perform. Because of doctor's orders I must endure such disappointment and stop singing for a few months. Unfortunately the period must begin now, and extend through the date for the New Orleans concert. I know you understand what unpleasant news this is for me.

Before you decide on a substitute for me, please spend a half an hour of your busy time and listen to this tape which I send to you. Joy Davidson is a young artist who has begun her career with great success. One day her name will be known by many, for she has the voice which, I'm sure you will agree with me, is a beautiful instrument, powerful both in volume and expression. Added to this she possesses the musicianship and sensitivity which separates the artist from the singer. I believe this young artist would give a performance of your beautiful music which would warm your heart.

I send a copy of this letter and tape to Mr. Green in New Orleans, who, I think, will wait for your decision. Please convey my fondest regards to Mrs. Casals. She holds a special place in all our hearts. It is my greatest hope that we shall meet again in the near future.

Very sincerely yours,


Elena Nikolaidi

c.c.: Mr. Green

Via All America" A TODAS PARTES DEL MUNDO "Via All America" A TODAS PARTES DEL MUNDO
SAN JUAN PR TEL 722-0020

1963 MAR 5 AM 12 36

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JP91/THA337 TALLASHASSEE FLO 27 4 402P=
LT MRS PABLO CASALS ISLE VERDE ROAD SANTURCE =
EVERYTHING DEVELOPING FINE TAPES AND PUBLICITY MATERIAL
RECEIVED MOVING AHEAD BUT NO OFFICIAL PAPERS FROM MR FORTAS=
DEAN KUERSTEINER +

DO "Via All America" A TODAS PARTES DEL MUNDO "Via All America"
SAN JUAN PR TEL 722-0020

58
January 15, 1963.

Dear Dinorah,

Here I am again !

I am enclosing the letter we just received from Leonard Bernstein, about John Wummer. I hope that the matter will be settled, so that Mr. Wummer may come.

Last night I had a telephone call from the Dean of the Florida University about the proposed presentation of "El Pessebre" in Florida. We have not given them a definite answer until we hear from them that they have the soloists we want, etc. but M. Casals is inclined to accept it if everything goes well.

He telephoned only, and maily, I mean to tell me that he had in his other phone at that same moment the secretary from Boosey and Hawkes, who told him that there were no more parts available, and that they could only do them if we (M. Casals) paid for the printing of the new copies necessary. The Dean was quite worried, since their performance would be on April 1st. and they have little time. Therefore, he called me, holding her in the other side of the line, to get us together. I told him that we would try to arrange this problem through Mr. Adams, and I told him not to worry about it until he heard from me.

What do you think that can be done ?

On the other hand a half an hour later I received your letter together with Sach's and Isaac's, saying that everything was alright for the music for England and Germany.

May I ask you again to inquire about this new problem with Florida. As a matter of fact this is the most urgent (if we do it) since it is so soon ! They have already accepted Fortas' fee for the Foundation, and they will make the arrangements with him. The only thing we are waiting for is the soloists.

Thank you dear Dinorah, and please excuse my continuous interruptions with new problems.



FESTIVAL CASALS

59

PABLO CASALS, DIRECTOR MUSICAL

666 Fifth Avenue
New York 19, N. Y.

January 18, 1963

SPECIAL DELIVERY

Mrs. Pablo Casals
Isla Verde K2 H3
Santurce
Puerto Rico

Dear Martita:

In answer to your second letter of the 15th which just came via special delivery:

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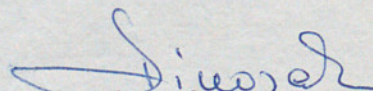
I called Boosey & Hawkes and, in Mr. Adams' absence, spoke to Miss Smith of the Rental Department. She said that the material is on the way to Dean Kuersteiner at the Florida State University in Tallahassee.

At first their impression was that the Philadelphia Orchestra would need the material immediately, but the librarian assured Boosey & Hawkes that it would be alright if Florida sends the material on to the Philadelphia Orchestra immediately after April 1st -- so that it will be in Philadelphia two weeks before the performance.

Therefore it will not be necessary to print additional material now. The situation seems to be under control.

On Monday I will discuss all these questions with Sasha -- Florida, Washington D.C., Philadelphia, etc. and will write you again.

With my love to you and to Maitre Casals, as always,


Dinorah Press

FESTIVAL CASALS, INC., APARTADO 2672, SAN JUAN, PUERTO RICO CABLE "FESTCASALS" TEL. 3-0040

C. M. Passalacqua
Presidente

Gaspar Roca, Jr.
Gerente General

Alexander Schneider
Director Musical Auxiliar

Dinorah Press
Secretaria Musical

60

THE FLORIDA STATE UNIVERSITY
TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

January 18, 1963

Maestro and Mrs. Pablo Casals
Isla Verde Road
Santurce, Puerto Rico

Dear Mr. and Mrs. Casals:

Just a rather hasty note to tell you that I have received a satisfactory statement of rental fees for "El Pessebre" from Boosey and Hawkes. We expect to have all the parts here and in rehearsal by February 1.

During the first of next week I expect to send you a recording or tape of two faculty members who we believe would qualify for the baritone role in the oratorio. In fact, in case you have not returned the tape of "La Traviata" previously forwarded to you, you may find the aria "D Provenza" sung by Mr. Richard Collins, who is one of the faculty members referred to. At the present moment I do not know whether this aria of the character, Germont, is in this part of the tape. I am checking this, however. Mr. Collins is the Director of our Opera here at Florida State University. He began his career as a violinist and is a very musical person. I feel sure that you would find he could handle the very difficult baritone role, which you indicate is not a large one.

I see no problems in connection with the performance of "El Pessebre" here on April 1, other than musical ones. Having spoken with Mr. Fortas, I believe that he needs only to have instructions from you in order to send us a contract stating the legal conditions of the Maestro's presentation of "El Pessebre" here on the evening of April 1, 1963.

Looking forward to hearing from you in the near future, I remain,

Very truly yours,

K. O. Kuersteiner

K. O. Kuersteiner
Dean

KOK:kr

Air Mail

(Signed in Dean's absence)

61

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

January 24, 1963

Miss Olga Iglesias
Cacique 2200
Sta. Teresita
Santurce, Puerto Rico

Dear Miss Iglesias:

We are hoping to hear from you soon regarding your availability to sing the soprano solo part to Pablo Casals' "El Pessebre" here at Florida State University on the evening of Monday, April 1, 1963. I am enclosing a copy of the original letter mailed to you January 11, in case the first was lost. We hope it will be possible for you to be here.

Looking forward to hearing from you at your earliest convenience.

Very truly yours,

K. O. Kuersteiner
Dean

KOK:kr
cc: Mrs. Pablo Casals ✓

Air Mail

COPY

C
O
P
Y

January 11, 1963

62

Miss Olga Iglesias
Cacique 2200
Sta. Teresita
Santurce, Puerto Rico

Dear Miss Iglesias:

The Florida State University School of Music is hoping to perform the oratorio, "El Pessebre," under the direction of Pablo Casals on the evening of Monday, April 1, 1963.

Mrs. Casals has reported your connection with this work. We would like to know your availability for this performance with one rehearsal. Also, please indicate your minimum fee. We feel justified in stating that questions as a "minimum fee," since we are an educational institution; and there is no object other than the artistic and ethical meaning of such a performance.

At the present time we are unsure whether it will be necessary to import all four soloists required for the oratorio. However, we will be in a position to inform you in the immediate future.

Please be assured that it will be a pleasure to have you on this campus.

Very truly yours,

K. O. Kuersteiner
Dean

KOK:kr
Air Mail

(Signed in Dean's absence)

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

January 29, 1963

Mr. Abe Fortas
1229 Nineteenth Street
Washington, D. C.

Dear Mr. Fortas:

I have just spoken by phone with Mrs. Pablo Casals. When you and I spoke on the phone a couple weeks ago, I indicated that I assumed Mrs. Casals would tell you to process any contractual forms necessary in connection with their planned visit to the Florida State University for a performance of "El Pessebre" on April 1, 1963. However, Mrs. Casals informed me this morning to write directly to you and ask you to make any arrangements necessary directly with me. I believe everything is all set for their visit here. I am awaiting the signing of two contracts for soloists and ordering the music pending definite papers from you as representative of Mr. Casals.

Plans have developed beautifully for this important event. We are confident that the caliber of performance here and the total result of the ethical and artistic effort will be an occasion of national significance.

Looking forward to hearing from you at your earliest convenience.

Very truly yours,

K. O. Kuersteiner
Dean

KOK:kr
Air Mail

COPY

Re: Performance at
Tallahassee, April 1.

64

January 31, 1963

Music Dept.
Hofstra College
Hempstead
N.Y.

Dear Maestro:

The inclosed tape is a live performance
of 2 groups of contemporary songs I performed
a few months ago.

Although the size of my voice is not
in evidence I can assure you that I do have
a big voice. I have done operas of Wagner
and Strauss and though it all have been
heard.

The Tappan work is 12 tone & offers
some interesting problems in singing. The range
is quite unusual. The Dues songs are little
primitive classics of their own.

The recording speed is at $3\frac{1}{3}$ RPM.

Sincerely,
Herbert Beattie

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

February 4, 1963

Mr. Ludwig Lustig
Artists Management
111 West 57th Street
New York 19, New York

Dear Mr. Lustig:

We are expecting to have verification of Mr. Herbert Beattie's appearance in the Casals' oratorio at any time. I contacted Mr. Beattie the day after I first spoke with you. Because of the unusual circumstances, I asked him for a recording of his voice. About a week later, when I heard from Mr. Casals that he needed to hear the voice before approving, I phoned Mr. Beattie a second time and advised him to send the recording directly to Mr. Casals. This he said he would do.

We appreciate the contract on Mr. Beattie. My opinion is that everything will be completed soon. You can be assured that I will sign Mr. Beattie's contract, as well as some others, as soon as I get the final agreement and green light from Mr. Casals--within the next few days I trust.

Very truly yours,

K. O. Kuersteiner
Dean

KOK:kr

cc: Mr. Pablo Casals
Mr. Abe Fortas

COPY

66
February 4, 1963.

Dr. K. O. Kuersteiner
School of Music
The Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner,

I tried to call you on the telephone today, but I was told that you were out of town until Monday. I am sorry that I could not speak to you because there are a few matters that I would like to clarify as soon as possible.

We heard the tape of the baritone Mr. Richard Collins. He could do the baritone part, but Maestro Casals would suggest to him to be careful with his vibrato for the part. In the tape (perhaps due to the recording) his vibrato seems very wide. Please ask him to use as little vibrato as possible in this part. But his voice is rich and has good quality, and style.

As far as the bass is concerned, we received a tape from Mr. Herbert Beattie. Unfortunately he sent us a recording of modern songs which did not serve much to evaluate either his voice or his musicality. He writes to Maestro Casals that he has a big voice. During our last conversation I believe that you mentioned two basses. Are we going to receive a tape of the other one. We can not say much about this one, mainly because of the recording with these songs in 12 tone. Please let me know about this. I think that our main problem now is the bass.

I trust that you have concluded the arrangements with Miss Iglesias.

I hope this letter reaches you, and perhaps you could telephone me to give me more details about the bass.

As soon as we have all these matters settled there will be other important details as the rehearsal schedule, material that I must send you for the programs, etc.

Hoping to hear from you soon,

Sincerely yours,

THURMAN ARNOLD
ABE FORTAS
PAUL A. PORTER
WALTON HAMILTON (1881-1958)
MILTON V. FREEMAN
NORMAN DIAMOND
WILLIAM L. MCGOVERN
CAROLYN E. AGGER
LOUIS EISENSTEIN
G. DUANE VIETH
VICTOR H. KRAMER
REED MILLER
ABE KRASH
JULIUS M. GREISMAN
EDGAR H. BRENNER
SHELDON S. COHEN
STUART J. LAND
WERNER KRONSTEIN
PAUL S. BERGER
ROBERT E. HERZSTEIN
ERNEST LEFF
DENNIS G. LYONS
JAMES R. MCALEE
PRISCILLA HOLMES
THOMAS G. FISHER
JOHN T. RIGBY
JAMES F. FITZPATRICK
MELVIN C. GARBOW
RALPH J. TEMPLE
BRUCE L. MONTGOMERY
JOHN D. HAWKE, JR.

ARNOLD, FORTAS & PORTER
1229 NINETEENTH STREET, N. W.
WASHINGTON 6, D. C.

CABLE ADDRESS:
"ARFOPO"
TELEPHONE
FEDERAL 8-3700

February 6, 1963

Mrs. Pablo Casals
Carretera Isla Verde K2 H3
Santurce, Puerto Rico

Re: Florida

Dear Martita:

I note in your letter of January 28 that you say that "you have accepted to give El Pessebre in Florida". I assume that you have thoroughly satisfied yourself that the Florida State University has an orchestra which is capable of a competent performance of El Pessebre; that a chorus will be provided that is competent; and that the necessary soloists will be furnished.

It is my guess that the orchestra is extremely poor in quality; that the chorus that they will provide is also of bad quality and poorly trained; and I note in a letter from Dean Kuersteiner that he refers to "the signing of two contracts for soloists". Are you sure that he understands that four or five soloists are necessary?

I am not competent to advise you concerning any of these artistic matters, nor can I possibly undertake to do so. But I do want to be sure that you have considered these problems.

In any event, don't you want to provide for a "preliminary conductor" to rehearse the orchestra and chorus in El Pessebre before the Maestro arrives? If you want to do this, it would have to be provided in

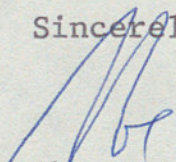
- 2 -

the contract.

I am enclosing a delaying letter that I have sent to Dean Kuersteiner. I shall await further instructions from you after you have considered the above. Have you asked Sasha or someone else here who has your interests at heart about the desirability of this engagement?

Please forgive me if this is an impertinence. Incidentally, I should guess that the New Orleans Symphony is a much safer bet than the Florida State University engagement, but again, you should obtain the advice of someone of artistic competence.

Sincerely,



Abe Fortas

Attachment

cc: Dinorah Press

THURMAN ARNOLD
ABE FORTAS
PAULA PORTER
WALTON HAMILTON (1881-1958)
MILTON V. FREEMAN
NORMAN DIAMOND
WILLIAM L. MCGOVERN
CAROLYN E. AGGER
LOUIS EISENSTEIN
G. DUANE VIETH
VICTOR H. KRAMER
REED MILLER
ABE KRASH
JULIUS M. GREISMAN
EDGAR H. BRENNER
SHELDON S. COHEN
STUART J. LAND
WERNER KRONSTEIN
PAUL S. BERGER
ROBERT C. HERZSTEIN
ERNEST LEFF
DENNIS G. LYONS
JAMES R. MCALEE
PRISCILLA HOLMES
THOMAS G. FISHER
JOHN T. RIGBY
JAMES F. FITZPATRICK
MELVIN C. GARBOW
RALPH J. TEMPLE

ARNOLD, FORTAS & PORTER
1229 NINETEENTH STREET, N. W.
WASHINGTON 6, D. C.

CABLE ADDRESS:
"ARFOPO"
TELEPHONE
FEDERAL 8-3700

February 6, 1963

Dean K. O. Kuersteiner
The Florida State University
School of Music
Tallahassee, Florida

Dear Dean Kuersteiner:

I have your letter of January 29. I am communicating with Maestro Casals and will be in touch with you again.

There are many matters which have to be decided before we will be in a position to conclude an arrangement with you, but I shall endeavour to obtain instructions from Casals as soon as possible and will communicate his decisions to you promptly.

Sincerely,

Abe Fortas

AF:ggd

cc: Martita Casals
Dinorah Press

C
O
P
Y

February 17, 1963.

Re: Florida

Dear Mr. Fortas,

We greatly appreciate your letter with all the details and impressions about Florida. You speak about "impertinence"; we say it is a blessing to have someone like you who not only takes cares of practical matters, but also spiritual, and "musical" ones as well.

You are right that the orchestra in Tallahassee is rather poor compared to Philadelphia, etc. And you are right also suggesting that it would be better to have a "preliminary" conductor. But, to tell you the truth, we have no conductor at this point who would know the work well enough (except for Sacha, and he is too busy) to prepare the work for Florida, since this is quite soon.

But I will tell you all the details about this engagement, and I am sure you will be relieved.

Dr. Kuersteiner, for many years already has asked often for Maestro Casals to play at Tallahassee. When he found out about "El Pessebre", he immediately asked for it. He is also in the best disposition to do everything possible to facilitate these matters.

First of all, he is having as many as the soloists who sang the work as possible. He could only get two at this late date, but he has others (supposedly good) for the other parts. We have tapes of these other singers, who are good enough. We have a tape of the orchestra and chorus, and although, comparatively poor, it is about the same level as the ones we had in Europe this year.

The chorus has been working already for weeks (even without our definite answer).

The orchestra has also been working, and according to Dr. Kuersteiner the orchestra will know the work well by the time Maestro Casals arrives. Naturally, Maestro Casals will have to work with them a lot, but at least they will know the notes and the work, as well as they can do it by themselves. This is already better than nothing. Dr. Kuersteiner also said to me by phone that they were going to get more and better musicians to reinforce the orchestra for this event.

There is another thing - although Maestro Casals is used to working with "real musicians", and this is when

can give his best and enjoy it most, he also likes to work with students. He likes their spirit, (rather than frustrated musicians in an orchestra, sometimes), and he feels that he can contribute to them what he knows and give them some encouragement and enthusiasm.

Therefore, now you will see the reasons and conditions of this engagement. I agree with you that he should always work in the best conditions, and this is my aim. But for this time, it is like this.

I still have not given a definite answer to Dr. Kuersteiner, until we have the last soloists, which we have not approved. When all is clear, I will let you know and then you may send him the contract.

This time we will not have the "preliminary conductor", but in a way it will be taken care of by their regular conductor, who will work with the orchestra as much as possible "El Pessebre" with them. If this had not been like this, it would not have been possible for Maestro Casals to prepare the orchestra in a short time.

May I add, that we expect the orchestra in Germany and London to be good orchestras. In Germany it is the Berlin Radio Orchestra (the best members of the Berlin Symphony) and in London the Royal Philharmonic. At least, we hope that they will be better than the ones in Italy and France, which were very mediocre.

With our affectionate greetings,

Sincerely,

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

February 7, 1963

Mrs. Pablo Casals
Isla Verde K 2 - H 3
Santurce, Puerto Rico

Dear Mrs. Casals:

Your letter of February 4 arrived this morning. Since, as you know, Dr. Kuersteiner is in New York, I phoned him regarding your comments on the bass part for the oratorio.

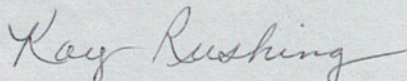
He said that Mr. Beattie originally had some concern over the fact that this recording was in 12-tone scale and a different musical style. However, it was readily available, so he mailed it hoping you could make an evaluation. Due to the difficulty, Dr. Kuersteiner said he would phone Mr. Beattie, who lives in New York City, and have him send a new tape as soon as possible. He further stated that there is no other bass voice pending. Three others were initially contacted, but none were available for a performance in April.

During the Dean's absence a letter has been received from Miss Iglesias, so final arrangements should be concluded with her upon his return.

Dr. Kuersteiner also pointed out during our conversation that he hoped final plans for presentation of the Maestro's work could be made at the earliest possible convenience. No word has yet been received from the attorney, Mr. Fortas, in reply to our letter of January 29, of which you received a copy.

I hope this letter will clarify somewhat for you the situation regarding the bass part and Mr. Beattie's recording. I am sure you will be hearing further from Dr. Kuersteiner by letter or phone upon his return to the office on Monday, February 11.

Sincerely yours,



Kay Rushing (Mrs.)
Secretary to the Dean

cc: Mr. Herbert Beattie
Air Mail

February 12, 1963.

Dr. K. O. Kuersteiner
Music Dept.
Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner,

I would like to confirm our telephone conversation today and the different subjects discussed.

We will wait for the tape from the bass, Mr. Beattie, in order to be able to decide if he is capable of singing the part in "El Pessebre".

We are enclosing a tentative rehearsal schedule for the needs that Maestro Casals thinks necessary, and according to what you mentioned of rehearsal hours in your University. Please consider this schedule, as we will consider yours, and we will certainly finally agree on a definite one.

We understand that both the chorus of about 190 people and the orchestra of about 80 will be fully prepared prior to Maestro Casals arrival.

You will notice that it is necessary that all the soloists arrive in Florida to rehearse on Friday the 28th of March, except for the bass who will have to arrive at least to start the work on March 27th. We understand that both the mezzo and baritone are there and therefore can rehearse any time after our arrival.

I have already told Miss Iglesias and written to Mr. Saharrea that they should be there to rehearse on March 28th. Miss Iglesias has agreed to this, and we are quite certain that Mr. Saharrea will also arrive on time. He is a very conscientious and nice person. Therefore the problem is only the bass, to my belief.

It is important that a good pianist should be given a Piano score now, so that he will know it well to rehearse with the soloists and chorus at all rehearsals without orchestra.

Your will notice that in the schedule that I am enclosing there are a few rehearsals that I will do with the soloists. This is to facilitate my husband's work. As it is, he will have a lot to do.

Old Concord Union Skin

We understand that you will reinforce the string section of your orchestra, and that Maestro Casals will find good quality wood-wind and brass players to work with.

We agree with you that the more rehearsals the better the performance; therefore if the rehearsals in the evening can last two hours, it will be even better.

As soon as all these matters have been settled and decided upon, you will certainly receive the final contract from Mr. Fortas. After that I will send all the material for the programs and publicity, etc.

Thank you very much for your kind attention to all of these arrangements. We sincerely appreciate all you are doing to facilitate all matters.

Sincerely yours,

Marta Casals

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

February 12, 1963

Mrs. Pablo Casals
Isla Verde Road
Santurce, Puerto Rico

Dear Mrs. Casals:

Your phone call this morning clarified a good many issues. I immediately spoke with the orchestra and chorus directors in regard to the rehearsal schedules under the Maestro. I found the following schedule had already been worked out, and we trust it meets with your approval. However, if it does not, please advise us accordingly.

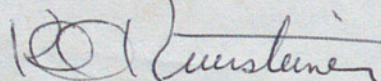
Sunday, March 24	Orchestra and Chorus (This rehearsal has been planned for us. The Maestro need not necessarily attend; he would, of course, be more than welcome.)	7:00 to 10:00 p.m.
Monday, March 25	Orchestra alone	7:00 to 10:00 p.m.
Tuesday, March 26	Chorus alone	7:00 to 10:00 p.m.
Wednesday, March 27	Orchestra alone	7:00 to 10:00 p.m.
Thursday, March 28	Chorus alone (But orchestra would be available)	7:00 to 10:00 p.m.
Friday, March 29	Orchestra and chorus	7:00 to 10:00 p.m.
Saturday, March 30	Orchestra and soloists	2:00 to 5:00 p.m.
Sunday, March 31	Dress Rehearsal	3:00 to 6:00 p.m.

Of course, rehearsals with new soloists can be arranged at your convenience on Thursday and Friday, March 28 and 29; then with all soloists on Saturday, March 30, as per schedule above.

We hope that the recording of Mr. Beattie has arrived and will be satisfactory. We shall look forward to hearing from you at your earliest convenience and trust that all the preliminary details will soon be complete and satisfactory.

The entire Florida Festival of Fine Arts is developing exceedingly well under the inspiration of the opening evening event, "El Pessebre."

Very truly yours,


K. O. Kuersteiner
Dean

76
February 13, 1963.

Dr. K. O. Kuersteiner
Music Dept.
Florida State University
Tallahassee, Florida.

Dear Dr. Kuesteiner,

In the original translation of the "El Pessebre" there are a few parts that are rather defficient, and which even impair rythm and phrasing.

I am enclosing photocopies of ~~stme~~ some of the pages in the choral score, where we have made some changes.

We would be very grateful if you could give these corrections to the choral Master. He could certainly include these corrections by calling them out in one of the rehearsals. Please tell him how we regret to give him this incovenience, but we would be very grateful for his kind attention to this matter.

Thank you very much.

With kind regards,

Sincerely yours,

77

Rehearsal Schedule for
"EL PESSEBRE"

<u>Day</u>	<u>Morning</u>	<u>Afternoon</u>	<u>Evening</u>
Sun. March 24	---	----	7 to 10 P. M. Orchestra and chorus. (Maestro Casals will be there to listen)
Mon. 25	---	3 to 5 P. M. Contralto and piano (Mrs. Casals)	7 to 10 P. M. Orchestra alone (Maestro Casals)
Tues. 26	10:30 to 12:30 Contralto and Piano (Maestro Casals)	3 to 5 P.M. Baritone and Piano (Mrs. Casals)	7 to 10 P. M. Chorus and Piano (Maestro Casals)
Wed. 27	10:30 to 12:30 Baritone and Piano (Maestro Casals)	-----	7 to 10 P. M. Orchestra alone Maestro Casals.
Thurs. 28	10:30 to 12:30 bass and piano (Mrs. Casals)	4 to 5:30 bass and piano (Maestro Casals)	7 to 10 Chorus with orchestra (if <i>chorus</i> necessary alone) Maestro Casals.
Fri. 29	10:30 to 12:30 Bass and Piano (Maestro Casals)	3 to 5:00 all soloists for ensemble (Mrs. Casals)	7 to 10 Orchestra and Chorus.
Sat. 30	10:30 to 12:00 All soloists (Maestro Casals)	2 to 5 Orchestra and soloists	
Sun. 31	10 to 12:00 All soloists if necessary (Maestro Casals)	3 to 6:30 or 7 Dress rehearsal	

Could the rehearsal of orchestra and soloists on Saturday March 30th be from 3 to 6 P. M. instead of from 2 to 5. Since Maestro Casals must rehearse with the soloists in the morning, it would be better for Maestro Casals and the soloists to have more time between one rehearsal and the other.

Rehearsal Schedule for
"EL PESSEBRE"

<u>Day</u>	<u>Morning</u>	<u>Afternoon</u>	<u>Evening</u>
Sun. March 24	---	---	7 to 10 P. M. Orchestra and chorus. (Maestro Casals will be there to listen)
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Sat. 30	10:30 to 12:00 All soloists (Maestro Casals)	2 to 5 Orchestra and soloists	
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Could the rehearsal of orchestra and soloists on Saturday March 30th be from 3 to 6 P. M. instead of from 2 to 5. Since Maestro Casals must rehearse with the soloists in the morning, it would be better for Maestro Casals and the soloists to have more time between one rehearsal and the other.

February 14, 1963.

Dr. K. O. Kuersteiner
School of Music
The Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner,

Thank you very much for your letter of February 12th and your proposed rehearsal schedule.

I think that the rehearsal hours with the orchestra are much better in the evening than at noon and evening. In this way there will be more concentration.

I am now enclosing another rehearsal schedule with the hours that you suggested, plus the rehearsals with the soloists.

We think that the rehearsal on Sunday March 31 - that is-the dress rehearsal, should be planned to be three and a half or perhaps four hours, because we must go through the whole work which already lasts 2 hours and 10 min without any interruptions. Therefore, if we have an intermission, plus the normal one or two minute wait between numbers, and if we allow for a few mistakes or corrections, it could easily take three and a half or four hours. It is a question of going through the whole work; if it is really good, it may even be shorter; but for safety, I suggest to count on more time.

We have not yet received the tape from Mr. Beattie, but we hope it will arrive soon.

With best wishes,

Sincerely yours,

Marta Casals

80
México, D. F. a 21 de Febrero 1963

Señor Don Pablo Casals
Isla Verde K 2 - H 3
Santurce, Puerto Rico

Muy querido Maestro :

He tenido muchísimo gusto de recibir su amable carta del 12 del presente por la que he quedado enterado de sus planes de trabajo en la presentación de "El Pessebre" en Tallahassee Florida.

Hace unos días recibí carta de Mr. Kuersteiner y ya nos estamos poniendo de acuerdo en todo. También gracias a la amabilidad de usted recibí una carta de Frankfurt con la invitación de cantar "El Pessebre" en algunas ciudades europeas; yo llegaré a un buen acuerdo con ellos, para tener el honor y el gusto de cantar con usted en Europa.

Querido Maestro; le agradezco de todo corazón la observación que me hace usted en su carta al respecto de mi tropiezo en el coro de los camellos. Estudiaré la parte como usted me indica poniendo todo lo que esté de mi parte para no preocuparle a usted con alguna duda o algun error.

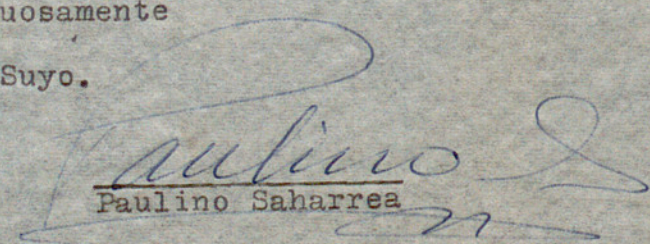
Como no tengo partitura de la obra, le pedí al Sr. Kuersteiner que me hiciera el favor de mandarme una que espero recibir en estos días.

Estaré en Florida el día 27 de Marzo, para ensayar suficientemente como usted lo desea.

Mientras tanto, reciba usted saludos cariñosos y recuerdos en compañía de su señora esposa.

Afectuosamente

Suyo.


Paulino Saharrea

February 21, 1963.

Dr. K. O. Kuersteiner
Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner;

Finally we received the recording from Mr. Herbert Beattie. This time we have heard much better, and we have been able to appreciate his quality, range, volume, etc.

Maestro Casals thinks that he can do the bass part in "El Pessebre". We have already written to him telling him that we hope then to work with him soon, in Tallahassee.

It is most urgent that you send to him as soon as possible the vocal score, because his part is the longest and perhaps the most important - although they are all important. He will have little time, therefore he should start to study it right away.

Thank you very much for having asked Mr. Beattie to send a second recording, which has made a great difference.

I trust that now all the arrangements with all the soloists will be finally settled.

With best wishes,

Sincerely yours,

Marta Casals

P. S. Thank you very much for your telegram confirming that the 2nd draft of the rehearsal schedule was accepted, and that Mr. Beattie will be able to arrive for rehearsals on March 28.

February 21, 1963.

Mr. Herbert Beattie
556 Rutheford Dr.
Seaford, New York.

Dear Mr. Beattie:

Thank you very much for having sent your recordings. I am sorry to have inconvenienced you to send a second recording, but really I got hardly any idea of your voice, in the Is. While with this second recording, I have been happy to appreciate all your qualities. I have liked this second recording, and I think that you can sing very well the bass part of my Oraterie. I have appreciated the quality and range of your voice as well as your musicianship.

I hope then, that I will see you in Florida, and have the pleasure of working with you; and I sincerely hope that you will enjoy singing the part of "El Pessebre". The bass part, as you will see is perhaps the most important.

With kind regards,

Sincerely yours,

Pablo Casals

February 25, 1963.

Dr. K. O. Kuersteiner
The Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner:

Thank you very much for your telegram which I have just received. I am glad that you have already communicated with the soloists. It is most urgent that you send the vocal score to the soloists because there is little time. We trust that the chorus is already working hard, and that you have been able to make the corrections of text in the parts. We also trust that the orchestra is also working.

I am enclosing the material that you will need for publicity and the programs.

I am enclosing the News release that was given at the time when Maestro Casals started with his Crusade and which explain his reasons for doing it, etc. May I recall to you that Maestro Casals wishes that in the programs as well as any press notices, it may be clearly stated that this is his message of Peace and part of his crusade.

I am also enclosing the photograph that you asked. I am sorry that I didn't find the one that was used in the program of the performance in P. R.

I am enclosing the program of the P. Rice performance of "El Pessebre". We would ask you to please make your programs as much as possible in the same way. You will see that the program contains Maestro Casals message of Peace, the program notes, photographs, the program of sequence of numbers, and the English Text. (In the P. R. program everything was done in two languages because of the local need).

Please note that I have made a few corrections:

- 1) There is only one intermission which comes after the number of the "Three Pages".
- 2) There are a few corrections in the English text.
- 3) There are a few spaces needed in the text which

I point out to be corrected.

4) In the English text of this program by oversight the person who speaks was not indicated, (as you will see in the Spanish translation, it was indicated)

I have included the necessary corrections so that it is clearly known what is going on, and who is speaking. This should be done in a smaller and different type of print before (to the left hand) the verse of the poem. Please see how it was done in the Spanish translation, as it is the correct way.

5) I have included the translation of the program notes which give an idea of the work in its musical and ideal content.

I am also enclosing a copy of a letter we received from Carnegie Hall after the performance there, which I thought you might be interested to see. Also two or three of the reviews of which I have a photocopy. If you should be interested in any others please let me know, and I will have them photocopied to send to you.

Please confirm all these points to me, and please let me know anything else that you may need.

I will send today the 4 tapes of the performance here so that they will help you in the preparations of both the orchestra and chorus, and soloists there. These are amateur tapes, and especially in the beginning it does not sound well, but they will give you an idea. And please keep them very safely for me because they are the only recordings that we have of any performance - and you can imagine that they are priceless for us. We will pick them up when we are there. Please also confirm the receipt of them, so I will not worry.

Thank you very much for your kind attention to all these details concerning the program and others.

With best regards,

Sincerely yours,

Mrs. Pablo Casals

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THE FLORIDA STATE UNIVERSITY
TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

February 26, 1963

Miss Olga Iglesias
Box 6751--Loiza Station
Santurce, Puerto Rico

Dear Miss Iglesias:

Thank you so much for your recent letter clarifying your position with regard to your appearance in Tallahassee as soloist in "El Pessebre."

There never was any doubt in my mind that a problem was involved. Since it is clear now that you plan to come to Florida at the same time the Casals arrive, I will simply proceed with the arrangements you suggest. Your expenses will be taken care of for the period and you will receive the specified fee of \$500 in addition.

I have, accordingly, requested rooms at the pleasant Duval Hotel for the Casals and you beginning on the evening of Friday, March 22. I realize that I have not yet signed the final contract with the Maestro and Mrs. Casals, but I expect to have a signed agreement very soon.

The presentation of "El Pessebre" is certain to attract a commendable reaction from this part of the country. We are looking forward to having you participate in such an important occasion, and it is our hope that your visit will be a rewarding one.

Very truly yours,

K. O. Kuersteiner
Dean

KOK:kr
cc: Mrs. Pablo Casals ✓
Air Mail

(Signed in the Dean's absence)

C O P Y

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

February 27, 1963

OFFICE OF THE PRESIDENT

Mr. Pablo Casals
Isla Verde
K 2 H 3
San Turce
Puerto Rico

Dear Mr. Casals:

All of Florida is looking forward with keen anticipation to the concert here on April 1. We appreciate everything Mrs. Casals has done in working out details with Dean Kuersteiner.

On behalf of the faculty of the Florida State University we should like to invite you to receive the honorary degree of Doctor of Fine Arts. If you are agreeable we would propose to make the award on stage immediately prior to the opening of the concert. The Governor of the State would make a few remarks and then I would award the degree to you. It is possible that an honorary degree might be awarded also to one or two other internationally recognized persons in the fine arts. The ceremony would be quite brief, I assure you.

Our objective is to use this occasion to emphasize the importance of the fine arts in today's world.

May I express the hope that you will do the University and the State of Florida the honor of receiving this degree. In any event the important thing is that you are willing to be here to conduct the concert and for this we shall be eternally grateful.

Cordially,

Gordon W. Blackwell
Gordon W. Blackwell

March 1st, 1963.

Dr. Gordon W. Blackwell, President
The Florida State University
Tallahassee, Florida.

Dear Dr. Blackwell:

It is with great appreciation that I have received your kind letter of February 27th with your invitation to receive the honoray degree of Doctor in Fine Arts of the Florida State University. I am very grateful, and humbly accept this honor which you wish to confer upon me.

I agree that the brief ceremony could be done prior to the opening of the concert.

It is true that the world of today is in great need of the benefits of fine arts and the spiritual meaning that we derive from them. This is what I try to emphasize in the field of music, and through my Oratorio and message of Peace through music.

May I thank you once more for the honor you have made me. I will be looking forward to the pleasure of meeting you personally soon.

Cordially yours,

Pablo Casals

February 27, 1963.

Dr. K. O. Kuersteiner
The Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner:

Something rather strange happened with the tapes that you sent from Florida of the two baritones that you suggested for the minor Baritone part.

You will remember that I wrote to you immediately about Mr. Richard Collins in my letter of February 4th.

Now I receive a tape from another baritone from your University Mr. Herman Gunter. It seems that by oversight it came by second class mail, by boat, as educational material; therefore it took almost a month to arrive.

It is for this reason that from your telephone calls I understood that there were two basses; when it was rather that there were two baritones.

It is unfortunate that this happened; because I suppose that anyway even if we did want to have Mr. Gunter, Mr. Collins must already be contracted to do the part. But we feel that Mr. Collins can do it well. Any of the two could do it, as a matter of fact; they are both good baritones.

I just wanted to explain to you why we hadn't spoken before about Mr. Gunther.

With kind regards,

Sincerely yours,

Marta Casals

Re: Florida

February 28, 1963.

Dear Mr. Fortas,

We have just concluded all arrangements with the Florida State University as far as soloists and musical matters are concerned. The soloists have been approved, and we only hope that they will prepare the chorus and orchestra as well as they have assured us that they will.

Sacha was here for two days and we discussed the matter also with him. Naturally, he agrees that it will not be a performance as Philadelphia but he agrees that it will be a "new experience" which might be pleasant in many ways. Besides, we all feel that it will be a good preparation for Maestro Casals. You that he is always afraid beforehand that his health will not respond, and that he won't be able to do anything. This will give him self confidence that his heart is alright.

We think then that the contract may be signed. I have not answered your question whether the payments should go to the Casals Foundation or Pablo Casals because right now our accountant, Mr. Trias and I think even officials of the Revenue service are discussing the matter. We will let you know as soon as possible, or, better still, they will communicate directly with you to inform you in all detail.

With our best wishes and affectionate regards,

Sincerely,

90
% Mita Library
10, Shikoku-machi,
Minato-ku, Tokyo
3rd March, 1963.

Sir,

First let us introduce ourselves. We are three mediocre citizens who live in Tokyo of Japan and work together at the same library. We are only unknown young men but we have been wishing to contribute toward the world peace and the happiness of mankind.

Recently we were struck with one good idea. To realize it we need the help of world-famous persons like you.

The idea is to make many people in the world know by your diaries what the world-famous persons in the present day were doing at the same hour during the same day. It is a matter of course that we, human-being breathe the same air, take the same meal and sleep as everyone does, but the eyes of the world are apt to turn on the different point of individual person or nation. We believe that we should pay more attention to the simple fact that the people all over the world leads the similar life. If we could know each other the life of the people of foreign lands at the same hour during the same day, we are sure that it deepens the amity of nations and mutual understanding.

Then we ask you as a favour to write and send us your record or diary during the fixed day according to the following point which shows what you did during that day.

1. The date of your diary we want:
March 20th and 21st (Vernal Equinox Day) and 22nd.
(we want your diary for two days in order to adjust March 21st at Greenwich).
2. Free from the style, contents and length.
3. Especially we want you to write where and when you went to bed and got up and what you ate that day.

- 9A
4. If possible, please write in English and affix your signature to the letter even if your agent wrote.
 5. We would be very glad to be able to receive your photograph on that day.

We are planning to make public the collected diaries from all over the world in the way that the people the world over can read. As a result of it you are bound tightly with the people of the world, we think. We swear to make a good use of it as much as possible to promote the mutual understanding among nations if we could make somewhat profit by publishing your diaries.

We know very well that you are busy every day, but please understand young Japanese desire, and we beseech you to send us your diary with the bottom of our heart.

We are,

Sir,

Your obedient servants,

Motoaki Tawara

俵 元昭

Katsushi Saitoh

斎藤 勝志

Masaru Shiozawa

志賀 次 賢

TO *Mr. Pablo Casals*

P.S. Further we should like to add that we sent the same letter to the following about 100 persons.

J. Kennedy, N. Khurushchev, J. Nehru, Y. Gagarin, M. Heidegger, H. Keller, A. Oparin, R. Oppenheimer, B. Russell, J. Sartre, A. Schweitzer, A. Teynbee, Kuo Mo-jue, B. Bardot, P. Cosals, G. Chaplin, J. Cocteau, V. De Sica, M. Fontayn, E. Hillary, Y. Montand, D. Oistrakh, L. Olivier, P. Picasso, J. Wayne and others.

March 5, 1963.

Dr. K. O. Kuersteiner
The Florida State University
Tallahassee,

Dear Dr. Kuersteiner,

Thank you very much for your telegram. We are glad to know that everything seems to be settled now as far as the musical aspects of the performance of "El Pessebre" are concerned. I have written to Mr. Fortas asking him to forward the official papers to you as all the matters of soloists, etc. have been completed.

I trust that you have sent the vocal scores to the soloists as we only have three weeks now. Miss Iglesias has not received it yet, therefore I am worried, specially about these soloists which have not sung the work before. Mr. Saharrea from Mexico also wrote to us and he said he has not received the vocal score. It is important to him also because he must learn the English version.

I see that you have reserved accommodations for us at the Duval Hotel. I hope that this hotel is near the University, or near the place where rehearsals will be held, as from the schedule you will see that we will be busy most of the time. We would appreciate it if you could find us the nearest possible accommodations.

Please excuse me for asking you this rather simple question, but would you please tell me what kind of weather you have in Tallahassee around the time we are going there?

Thank you very much for your kind attention to all these matters.

I hope that I explained clearly enough all the details about the program. If you have any doubts please let me know.

Sincerely yours,

Marta Casals

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

March 11, 1963

Mrs. Pablo Casals
Isla Verde K 2 - H 3
Santurce, Puerto Rico

Dear Mrs. Casals:

Official papers came from Mr. Fortas this morning. We shall sign them and return to him immediately.

As soon as I had your letter, I sent the soprano part to Miss Iglesias. I had not done this earlier because she had not requested it. We mailed the tenor part to Mr. Saharrea on February 27. He had requested it so he could study the English words.

I have official verification of reservations at the Duval Hotel for you and the Maestro for a double room and Miss Iglesias a single room beginning on March 22. I have guaranteed these reservations so no matter how late you arrive the room will be waiting for you. If you do not plan to arrive on March 22, please advise me so I can change the date. I based my decision of March 22 on Miss Iglesias' letter of February 19, in which she said "Since they (The Casals) will plan to leave about March 22," and so forth."

Regarding the distance from the hotel to the University, it is hardly one mile. I believe you will be considerably more comfortable there than in a motel, which is desirable but has no eating arrangement and the hotel is located nearer the University. Mr. Sellers, who is the Assistant Dean here, and who played under the Maestro in France, is a very fine chauffeur. He has promised to either take you from the hotel to the University when you need transportation, or else to arrange for such. Should you prefer to walk, it would be a pleasant way.

My prediction regarding weather would be that it would be the finest weather of the year. It is usually not very wet during the first of April. The temperature normally would range from about 50-55 to 70-75 degrees Fahrenheit.

Within a few days we shall have the printed brochure on the Festival. I am beginning now to arrange for the printing of the program along the lines indicated by you. I find no questions regarding the program notes, statement of the Maestro, English words, etc., as you have explained it thoroughly. We shall save all materials you have requested, particularly the tape which has been very helpful.

The music organizations and soloists are all working hard on "El Pessebre". The performance of this outstanding work will be a great occasion for this whole section of the country. We are delighted that the Maestro will receive the honorary degree in the short ceremony before the performance of the oratorio.

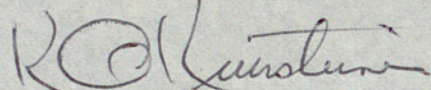
Mrs. Pablo Casals
March 11, 1963
Page 2

Thank you for explaining about the second tape recorded by the baritone. We do not know how this happened. I have asked Mr. Collins, whose tape you received first, to sing the baritone part--particularly since Mr. Gunter is also working with the chorus.

One matter needs clarifying. Will you and Miss Iglesias purchase your own tickets allowing us to reimburse you when you arrive? This would seem to be the wise procedure since you would have absolute control of your departure time and so forth. Also, do you plan on returning to Puerto Rico on April 2?

Please allow me to express my appreciation for your care in guiding us through the many ramifications of this event. I believe everything will work out splendidly, and we are looking forward to your visit very much.

Very truly yours,



K. O. Kuersteiner
Dean

KOK:kr

P.S. I assume you do not need an
Emigration permit as does Mr. Saharnea.

100K

March 14, 1963.

Dr. K. O. Kuersteiner
The Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner:

Thank you very much for your detailed letter of March 11. We are glad that everything seems to be prepared to begin the final rehearsals of "El Pessebre".

Miss Iglesias has received her part, and she is glad to have it, since she had been using ours. We are also glad to know that all the other soloists have had the part for some time.

Thank you for making the reservations at the Duval Hotel. I think it will be fine. We will be arriving, also Miss Iglesias on March 23. We decided to go on the 23rd, since the first rehearsal we are scheduled to be present at is on the 24th. Therefore you may change the reservation to March 23.

We are grateful to you and Mr. Sellers to have offered to take care of our transportation from the Hotel to the University whenever necessary.

Miss Iglesias and I will purchase our tickets here, and you may reimburse them when we are there. I agree that it will be the easiest way. It is our plan to leave on April 2, but we will confirm this when we arrive.

Thank you for taking care of all the details in connection with the program.

We are very much looking forward to our visit to your University and to the pleasure of working together in the performance of "El Pessebre".

Sincerely yours,

Marta Casals.

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

March 12, 1963

Mr. Paulino Saharrea
Benjamin Franklin No. 114 - 4
Mexico 18, D.F.

Dear Mr. Saharrea:

Please consider this a contract to pay you \$400 for your performance here on April 1, plus your airplane round-trip ticket from Mexico City to Tallahassee, Florida, and one-half of your expenses for the days required by Maestro Casals for rehearsal of his oratorio.

In my last letter of February 22, we asked for the exact time that you intended to depart from Mexico City for Tallahassee, and also when you intend to return. These questions you have not answered. It might be considerably better for you to avoid complications if you would buy your own first-class plane ticket. We shall be glad to remit payment in full when you arrive. Otherwise, please advise immediately so that we can purchase a ticket for you.

Will you please send several photo glosses of yourself for use in our promotion program? I would also like to have some promotional material.

I assume you received the solo part to "El Pessebre" since it was mailed on February 27 or 28. The oratorio will be done in English, of course. I am enclosing a draft of rehearsals for the soloists. According to this schedule, which was made out by Mrs. Casals, you will note that your first rehearsal is on Friday, March 29, at 3:00 p.m.

I have reserved a room for you at the Hotel Duval, which is the best in the city. I indicated March 28 as your arrival date and have guaranteed the room so that it would be held for you until your arrival. If this date is incorrect, please advise so that I can change it accordingly.

We are now filling out your Immigration Form, No. I - 129 -B. We shall advise the Immigration Director to notify the American Consulate in Mexico City so that you can get your visa. We are indicating dates of March 26 through April 2 on this form.

We are looking forward to having you in Tallahassee and on the campus of the Florida State University.

Very truly yours,

K. O. Kuersteiner
Dean

KOK:kr
Enc: 1

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THE FLORIDA STATE UNIVERSITY
TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

March 12, 1963

Miss Olga Iglesias
Box 6751--Loiza Station
Santurce, Puerto Rico

Dear Miss Iglesias:

I presume that you have received the solo part to "El Pessebre" in order to study the English words for the performance in Tallahassee on April 1.

I have just written to Mrs. Casals asking whether the three of you will arrange to buy your own plane tickets so that we can reimburse you when you arrive. This plan would give you absolute control of your reservations and would avoid difficulties of communication.

As I told Mrs. Casals, on the strength of your statement "Since they probably will plan to leave about March 22," I have reserved a single room for you at the Duval Hotel beginning March 22. I have guaranteed the room so it will be held until your arrival. When you make final arrangements for departure, please let me know so I can change the room reservation accordingly if necessary. The Hotel Duval should be very comfortable. It has a nice restaurant in the building. It is the best hotel in Tallahassee and only a short mile from the campus.

Please consider this letter a contract to pay your fee of \$500 plus expenses. Also, please air mail some photo glosses of yourself for use in our promotion; and some publicity material.

We are looking forward to having you as a guest in Tallahassee and on the campus of the Florida State University.

Very truly yours,

K. O. Kuersteiner
Dean

KOK:kr
Air Mail
cc: Mrs. Pablo Casals

C O P Y

March 19, 1963.

Dr. K. O. Kuersseiner
The Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner,

This is just a note to confirm our arrival in Tallahassee on Saturday, March 23rd, Flight 270 of Eastern Airlines arriving at 8:24 P. M. at Tallahassee.

We are looking forward to the pleasure of meeting you personally, and working together with your Music Department in the presentation of "El Pessebre".

Sincerely yours,

Marta Casals

Tallahassee 1 Abril de 1963

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Sr.D.Pablo Casals

Tallahassee

Muy Sr.mio:

Ayer le puse unas lineas en nuestra lengua catalana -la lengua que hablamos y no escribimos- expresandole las gracias por lo que hace Vd. en favor de la paz y de una forma tan bella, de parte de nuestra querida Cataluña.

Le ofrecemos unas flores blancas del jardin de nuestra casa, cultivadas con amor y trabajo. Son blancas y bellas como la expresion del espiritu de nuestra gente catalana, que le da las gracias por lo que hace Vd. por la gente refugiada y en pro de la paz.

Nuestras dos pequeñas ayer lloraron de emocion al oir su musica y darles Vd. un beso de estima. Desean tener una fotografia de Vd. dedicada a ellas y guardarla toda la vida. Una para mi hija Rosita y otra para su amiguita Rita Bone.

De Vd. muy atta. y s.s.

Antonia Guadalupe de Fernandez

2002 Florida Ave.
Tallahassee

THE FLORIDA STATE UNIVERSITY
TALLAHASSEE

100

SCHOOL OF MUSIC
OFFICE OF THE DEAN

April 5, 1963

Mr. Abe Fortas, Attorney-at-law
1229 Nineteenth Street
Washington, D. C.

Dear Mr. Fortas:

Herewith enclosed please find a check made out to The Pablo Casals' Foundation, as per our contract with Pablo Casals.

Inasmuch as we have fulfilled our obligations listed under Item 3 and 4 in the contract, as well as Item 5, this payment completes our agreement for the presentation of "El Pessebre" at The Florida State University on April 1, 1963.

As you had indicated, the work was fantastically successful. There is no doubt that the performance of "El Pessebre" marked the greatest musical event in the 100-year history of the University.

We thank you for your cooperation.

Very truly yours,

K. O. Kuersteiner
Dean

KOK:kr

cc: ✓ Mr. Pablo Casals
Mr. George Fortin

COPY

THE FLORIDA STATE UNIVERSITY
TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

April 11, 1963

Mr. and Mrs. Pablo Casals
Bellevue-Stratford Hotel
Philadelphia, Pennsylvania

Dear Mr. and Mrs. Casals:

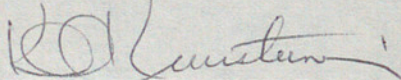
This is a request, if it meets with your approval, to allow the University to broadcast the complete tape of "El Pessebre" over the University Station WFSU-FM. This is a non-commercial, educational radio station. The broadcast would be for an evening program doing the work completely, with reading of your message of peace as an introduction.

Our radio station is not a powerful one. Its main coverage is the Tallahassee area and environs, with occasion reception perhaps 100 miles or so from the city.

Naturally, I would like to add this tape to our Warren D. Allen Music Library in this building so that students and faculty now, and in the future, can study "El Pessebre" from a listening standpoint.

I would appreciate your reaction to both of these matters.

Respectfully submitted,



K. O. Kuersteiner
Dean

KOK:kr

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

April 10, 1963

Mr. and Mrs. Pablo Casals
Bellevue-Stratford Hotel
Philadelphia, Pennsylvania

Dear Mr. and Mrs. Casals:

It has been one of the greatest disappointments in my professional career to miss the performance of "El Pessebre." From the moment the Maestro took over the orchestra and chorus on the first Sunday afternoon, I was convinced that the performance would be up to 100 per cent of the ability of the students. Indeed, perhaps they played more than 100 per cent of their ability inasmuch as I frequently heard the statement "these students did not have the capacity to perform so well for Mr. Casals."

My mail has been filled with testimonials from experienced people in the field of music who have said that this was the greatest experience that they have ever had--to have played under the Maestro, and that in "my fourteen years of musical experience in the South, this was the highlight."

We have been delighted with the press coverage of the "El Pessebre" performance. Under separate cover we are sending you, to your Philadelphia address, a rather ample sample of the clippings. My secretary has just informed me that you had requested 25 copies of the program from Mr. Sellers. Since the original order for programs was not completely filled, we are having an additional number printed. I shall await these coming off the press to forward your copies since my original plan will be correctly carried out in that it will have a blank page on the inside cover. Mrs. Casals will recall that I pointed this plan out to her. However, in my absence from Tallahassee, the specifications for such were not carried out. In one way this might seem unimportant, but it is my belief that it lends considerable dignity to the program for "El Pessebre" and does not break the continuity from the cover to the title page.

Let me please report to you that the effect of your visit to this campus and the performance of your music has been one of great dimension. The faculty share with me the belief that the student body at the University now, more than ever before, feel the vitality of musical expression as a spiritual thing of beauty. I share with you the feeling that too much contemporary music is based on mental processes rather than on the expression of beauty.

From a personal viewpoint, I wish to thank you for your sympathy in the death of my brother--the oldest of six children in our family. He was a bridge engineer all his life, but an accomplished flutist. I wish I could share with you his enthusiasm for your visit to this campus, the importance of the occasion, and the privilege of my sister, Mrs. Green, to play under your direction. His last thought would have been not to prevent our participation in "El Pessebre."

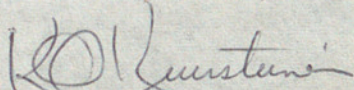
Mr. and Mrs. Pablo Casals

Page 2

April 10, 1963

May I in turn express my deep gratification regarding the opportunity of working with both of you in this project. It was not only a marvelous musical experience, but an unforgettable personal one. We thank you for your cooperation. We hope we may have the privilege in the future of seeing you, perhaps at the New Orleans concert next November, or perhaps again on this campus.

Very truly yours,



K. O. Kuersteiner
Dean

KOK:kr

104
Santurce, Puerto Rico
April 23, 1963.

Dr. Karl Kuersteiner
The Florida State University
Music School
Tallahassee.

Dear Dr. Kuersteiner,

Thank you very much for your letters which we received here in P. R. at our return from Philadelphia.

As to your request to keep and broadcast the tapes of the performance of "El Pessebre" we will have to consult because as a principle, and for complicated reasons, it is not allowed, and we did not know that these tapes were taken in Tallahassee.

We will consult if it is possible to do what you ask, but in the meantime we would be grateful if you could send a copy of these tapes because naturally, it also depends on the quality of the recording, and Maestro Casals has to listen to them before he can even consider it.

Thank you very much for sending the programs, and again for all your attentions during our visit.

With best wishes,

Sincerely yours,

Marta Casals

P. S. We did not receive yet the clippings that you announce.



HOTEL • TALLAHASSEE, FLORIDA

105

Dear Dr. Casals,

Thank you for
a brilliant performance.

Miss Gail Heddy
Mr. Bruce Dempsey
Mr. Richard Abbott.

Florida
State
University.



ALUMNI ASSOCIATION

114 LONGMIRE BUILDING TALLAHASSEE, FLORIDA

April 10, 1963

Dr. Pablo Casals
Bellevue Stratford Hotel
Philadelphia, Pennsylvania

Dear Dr. Casals:

It is with much pleasure that we add your name to our alumni files, as the recipient of an honorary degree of Doctor of Music from Florida State University. We are proud and honored to have your name associated with our University.

We shall continue to follow your achievements in the field of music with continued interest and enthusiasm. We know you are very busy and continually on the move, but if you can keep us posted on your current address, we shall see that you receive our quarterly newsletter and other FSU materials which may be of interest to you.

Our office is located here on campus and is here to serve you. Please call on us whenever we can be of service.

Sincerely,

A handwritten signature in blue ink, reading 'Tom A. Waits', is written over a faint circular stamp.

T. A. Waits
Director of Alumni Affairs

TAW:bjs



107

Joerg Demus

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

April 16, 1963

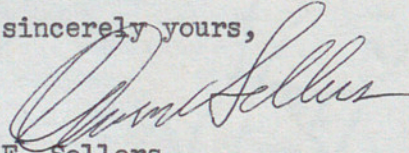
SCHOOL OF MUSIC
OFFICE OF THE DEAN

Mrs. Marta Casals
The Bellevue Stratford
Broad and Walnut Streets
Philadelphia 2, Pennsylvania

Dear Mrs. Casals:

Will you please accept a note of my own personal appreciation in ^{your} helping your husband in his great effort for world peace. It was certainly a pleasure to have contact with both of you during your visit in Tallahassee.

Very sincerely yours,



Owen F. Sellers
Assistant Dean
School of Music

OFS/pfk

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

April 16, 1963

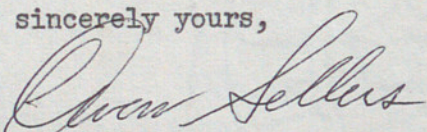
SCHOOL OF MUSIC
OFFICE OF THE DEAN

Mr. Pablo Casals
The Bellevue Stratford
Broad and Walnut Streets
Philadelphia 2, Pennsylvania

Dear Mr. Casals:

From my earliest memory, I have held you up as an idol, as a great human being, and a great musician. This came to me through my parents and it was not until 1950 at your first festival in Prades in the Catalan region of France that I met you personally. I had never dreamed since in all these years that we would be able to meet again as we did last week. Needless to say, your visit here was a paramount event in my personal life. I trust your work is going smoothly in Philadelphia. You have made many friends here who are following your career with the utmost interest.

Very sincerely yours,



Owen F. Sellers
Assistant Dean
School of Music

OFS/pfk

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

April 29, 1963

Mrs. Pablo Casals
Isla Verde K 2 H3
Santurce, Puerto Rico

Dear Mrs. Casals:

Thank you for your letter of April 23. I am pleased to know that you have returned safely to Puerto Rico. I am sure that the success of "El Pessebre" in Philadelphia was outstanding.

I discussed with you the recording of "El Pessebre," as given here by us, on tapes. You may recall that I even spoke of having a tape for the Music Library here. My memory indicates that you did not say that we could broadcast such a tape, but I thought you were aware that we were making a tape of the performance for possible use in the Library. This I trust is still a possibility.

I will do my best to send you the tape of the Tallahassee performance within a week or ten days. I understand the complications in connection with broadcasting such material. Actually, the radio performance of "El Pessebre" by our station is not of tremendous import, but it would be a fine remembrance for the great contribution this marvelous work made to our community.

We did send clippings of your appearance here but did not send them by air mail. Perhaps by this time they have been received.

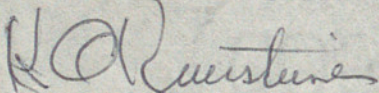
I am going to take this opportunity to ask you what could be a very important question for the future. It has occurred to me that Maestro Casals, as well as you, might be interested in considering the following proposition. If your response is favorable, I would proceed to make an investigation regarding the possibilities involved therein.

1. I am wondering whether the Maestro and you would be interested in taking the Florida State University performance of "El Pessebre" on a two-or three-month's tour provided I can find a sponsor. Such a tour might well be to South America during the months of June, July and August, 1964. As representatives of American college students working in the field of music, such a performance might carry unusual meaning to the citizens of South America, or for that matter any other part of the world. The Christian importance and the great music of "El Pessebre" would in my opinion make a colossal contribution to world culture and understanding.

Mrs. Pablo Casals
April 29, 1963
Page 2

2. Certain developments are now taking place at our institution whereby the quality of the string performance could be great increased by the summer of 1964.
3. With your approval, I would contact, for instance, the Ford Foundation, which I believe would be interested in sponsoring such a project. Other agencies would include the U.S. Department of State.
4. If you would prefer to see a detailed study of what a proposed project would involve, I would be glad to develop one for you. It would be a big undertaking, but the results would justify the difficulties involved. I can see many reasons why such a project would have a tremendous success, and we should not have too much of a problem in attracting the support of a philanthropic foundation or the State Department. I recognize the fact that Maestro Casals can demand the best professional organization anywhere in the world for performances of "El Pessebre." The idea of using a college group offers a youthful approach and enthusiasm which professional groups do not have--admitting that the standard of performance would not be the same.

Very truly yours,



K. O. Kuersteiner
Dean

KOK:kr

May 2, 1963.

112

Dr. Karl Kuersteiner
The Florida State University
Tallahassee, Florida.

Dear Dr. Kuersteiner:

Thank you very much for your letter of April 29th. We will look forward to the receipt of the tapes and we will let you know.

We received the programs and clippings and we appreciate it very much. The programs look much better this way.

Maestro Casals and I are very appreciative of your enthusiasm for the project you have just proposed to us of a tour with "El Pessebre" with the Florida State University group. It is an idea which, realized properly, could be of great importance and of advantage in many ways - mainly in cultural communication with other countries.

Maestro Casals could consider such a project, but he does not think that it would be advisable to do it with a college orchestra which would have to stand comparison with professional orchestras. Your group is a fine student group and all the members of the orchestra have wonderful spirit and sensitivity. It was a pleasure for Maestro Casals to work with them, and although they were days of really hard work, he was happy at the way the students progressed with such enthusiasm, that they rose up to the occasion and demands and outdid themselves. But, with that, Maestro Casals would not think possible or advisable for a tour.

Maestro Casals could consider such a project, however, using the Florida State University chorus, which was really most satisfying, (if prepared in the same manner as for the performance, and with the same group). Maestro Casals could take the full chorus but with a professional orchestra, which would be picked out for the occasion, many members of which could be those of the Casals Festival orchestra (which is superb) and perhaps even one or two members of the Florida group. But it must be a professional orchestra, and with your chorus, it may be something to be considered and still, the Florida State University would be represented by its outstanding chorus.

If such a project were acceptable to you, and could be properly realized, it would be not only be a wonderful representation of college and professional collaboration, but it would also represent highest musical standards, as well as college and youthful participation and enthusiasm. It would be a combination of all the needed elements for the ideal pursued, and which is Maestro Casals ideal for the crusade of Peace.

If this modification of the project appeals to you, I am sure that Maestro Casals would consider it seriously. But we also feel that a sponsor for such a project would preferably have to be of private enterprise, or a Foundation, rather than a government agency.

We are happy to know that the performance of "El Pessebre" had such good effects on the Florida audience. I must say that it is the same everywhere, in all the other performances similar results have occurred.

With best wishes and regards,

Sincerely yours,

Marta Casals

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THE FLORIDA STATE UNIVERSITY

TALLAHASSEE

SCHOOL OF MUSIC
OFFICE OF THE DEAN

May 3, 1965

Mrs. Pablo Casals
Festival Casals
% Miss Denora Press
666 Fifth Avenue
New York, 19, New York

Dear Mrs. Casals:

May I ask a favor of you. Would you please examine the hood which Maestro Casals was given to wear when he received his Honorary degree at The Florida State University.

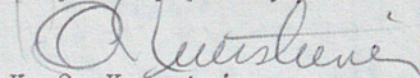
I have not been able to locate my University of Michigan hood since that time and there is a chance that he was given this hood to wear that evening instead of that from The Florida State University.

The colors of the Michigan hood are blue and gold. The Florida State University colors are garnet and gold. If by chance Maestro Casals still has my hood, we will be glad to send him a Florida State University hood to replace my Michigan hood.

We remember with pleasure your visit to this campus. We were reminded of it so indelibly by the film on Maestro Casals at Eighty-eight. I had the good fortune of seeing it twice.

Please accept cordial good wishes from your friends at The Florida State University to both of you.

Very truly yours,


K. O. Kuersteiner
Dean

KOK:lw

May 11, 1965.

Dr. K. O. Kuersteiner, Dean
School of Music
The Florida State University,
Tallahassee, Florida.

Dear Dr. Kuersteiner:

Miss Dinorah Press has forwarded to me your letter of May 3rd, regarding the hood that was given to Maestro Casals at the University when he received the honorary degree. I have examined all the hoods that Maestro Casals has here, and none of them is blue and gold, on the other hand, I did find the one of Florida State with the garnet and gold.

I am so sorry that your lost hood is not with us, as I realize that it means much to you to recover it. I certainly hope that you will find it.

We also remember with pleasure our visit to your University.

With best wishes and greetings,

Sincerely yours,

M. Casals

May 16, 1963

Mr. and Mrs. Pablo Casals
 Isla Verde H 2 - H 3
 Santurce, Puerto Rico

Dear Friends:

Your letter of May 2 has been received and carefully considered. We appreciated the thoughtfulness of your answer to our questions regarding a series of performances of "El Encuentro." Although we did not have a meeting of the minds exactly on this first exchange of correspondence, this certainly is understandable. The position of the Institute regarding the use of a professional orchestra is clearly understandable to us.

The result of conferences on this campus regarding your answer, and in particular with regard to the use of a professional orchestra, puts the University in the following position:

1. A professional orchestra would change the nature of the project considerably since the performance then would not be the expression of American college students.
2. A professional orchestra would involve union difficulties and in essence would abrogate the educational nature of the project as proposed.

We are wondering what your response would be to the following plan. The Florida State University, through qualified teachers such as Mr. Gallere and Mr. Sadore, would recruit the best possible collegiate instrumentalists from the United States at large. When such individuals were located who would meet the qualifications according to the committee, a recording of the performance of each would be sent to Institute Casals for approval or rejection. It is my opinion that a very fine standard of performance could be made available in this way, for I believe serious minded instrumentalists would be glad to take part in such a high quality project even though the performance carried no stipend or salary for the approximate three months involved (assuming, of course, that the Foundation would have to pay all travel and room and board expenses for the students involved.)

If the above plan has your approval, I am ready to write out details for submission to you for your approval and, thereafter, to seek Foundation help for the project. Before I can proceed with this step, it would seem necessary for us to find out what you would expect in the way of personal compensation and/or contribution to the Casals Foundation.

Mr. and Mrs. Pablo Casals
May 16, 1963
Page 2

In a general way, I would assume that if we were to utilize June, July and August of 1964 for this project, the entire group would need to be assembled on this campus for approximately the month of June in order to rehearse and be prepared for the trip.

Of course, the question of soloists will be an important one since it would involve some top-flight personnel for approximately three months. I would be glad to have your reaction to this important part of the project.

We are looking forward to hearing from you.

Very truly yours,

K. O. Harrester
Dean

WHL:kr
cc: Dr. Gordon Blackwell
Dr. Warner Bunn

THE FLORIDA STATE UNIVERSITY

TALLAHASSEE 32306

SCHOOL OF MUSIC
OFFICE OF THE DEAN

January 2, 1964

Miss Dinorah Press
Secretaria Musical
Festival Casals, Inc.
Apartado 2672
San Juan, Puerto Rico

Dear Miss Press:

Enclosed are the pictures requested in your letter of July 23, 1963. We are pleased to send these glosses to you.

Our photographer requests that a byline be given when these photographs are used for publication: Photo by Florida State University.

Very truly yours,

K. O. Kuersteiner

K. O. Kuersteiner
Dean

(signed in the Dean's absence)

KOK:lw
Enc.

De part de una catalana li dono
expressions de la nostra ben estimada
Cataluña. Y gracies per tot lo que
fa per tots els refugiats y per
la pau que tant necessitem
este orgullosa que Barcelona ha donat el
mes gran ^{unir} al ^{mon}
Antonia Guada

Sr. Casals;

Mis pequeñas se han sentido profundamente emocionadas cuando el músico mas grande del mundo y nativo de nuestra amada Cataluna, las ha abrazado. Desean su autografo

De Vd. muy atta y s.s.

Antonia Guadalupe

Para
y Rita
Rorita

March 26, 1963 110
Rt. #1, Box 111,
Nokomis, Florida.

Pablo Casals,
Tallahassee, Florida.

Dear Mr. Casals:

The newspaper of March 26th (St. Petersburg Times) states you are interested in World Peace. I, too, am concerned about this and have concocted a piece of music which has Russian, Finnish, Italian + French music. The words fitted to this are my attempt to encourage World Government.

I am enclosing a copy of this material for your information. I have copyrighted it and you may use it in any way to assist in the Cause of Peace.

Yours truly,

Frederick L. Compton