

ACC

10000/144/528

I
D

10000/144/528

INTERCHANGE OF ARTISTS
DEC. 1942; APR. 1945 - DEC. 1946

①

To VP-Ca Section:

Please see 21, my inquiry prepared for your signature,
 22 your comments to Antolinis, 34, & especially 36, from Lt. Col. Brown
 in Naples, a former representative of Columbia Concerts. This
 morning in our conference you wish to send the file back to you
 for reconsideration.

Edward A. Brown
 Lt. Col.

16 July 46

Education

The policy was discussed at Ex. Comm. meeting this morning
 in TAM 626.

Kathy is going to be very much free BUT neither the
 Commission or Military Authorities will be responsible for
 accommodation, feeding, or transport. This is likely to alter
 things.

I do not think that you can take any positive action

17 July

W.D. Benham
 CAS.

7531

683996

852538

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.

LAWRENCE EVANS ARTIST MANAGEMENT, INC.

JACK SALTER ARTIST MANAGEMENT, INC.

HAENSEL & JONES

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.

COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRÉ MERTENS
VICE PRESIDENT

FOREIGN DIVISION

115 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

January 3, 1946

Lt. Colonel Carleton W. Washburne #0518332
Hdq. Allied Commission
Education Sub-Commission
A.P.O. 392

*Acknowledged
7 Feb.*

Dear Col. Washburne:

7530

Mr. Johnson, General Director of the Metropolitan Opera House called me the other day and informed me that he has received cables and letters from Mr. Ferone who was formerly one of the most powerful managers in Italy. Mr. Ferone claimed in his letters to Mr. Johnson that he is representing exclusively most of the important Italian artists. Mr. Johnson, who used to be a singer himself and spent part of his career in Italy under the management of Ferone requested me to give him more detailed information about Mr. Ferone's present status.

You will understand that I am obliged to follow up on Mr. Johnson's request since Columbia Concerts, Inc. cannot afford to be accused later on of being partial in our dealings with Italian managers.

I still prefer to deal in the future with Miss Camus. Nevertheless, I would appreciate it very much if you would give me some confidential information about Ferone, which I can forward to Mr. Johnson.

Looking forward to hearing from you I am with best wishes for a Happy New Year and kindest regards

Sincerely yours,

E. M. Mertens, Secretary

AM:BV

Andre Mertens

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
 LAWRENCE EVANS ARTIST MANAGEMENT, INC.
 JACK SALTER ARTIST MANAGEMENT, INC.
 HAENSEL & JONES
 CONCERT MANAGEMENT ARTHUR JUDSON, INC.
 WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
 COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS
 VICE PRESIDENT

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE: COLCONCERT

April 4, 1946

Miss Clara Camus
 Agenzia Internazionale Concerti
 Via Boncompagni 12
 Rome, Italy

Dear Miss Camus:

7829

Re Votto: Please let us have Votto's signed contract at your earliest convenience.

Re Tagliavini: We have not yet heard from you regarding Tagliavini's acceptance of the option clause in the Metropolitan contract. Please understand that this clause is an integral part of the contract which is being signed by all the individual artists. Please cable this decision immediately so that I can sign the entire contract in his behalf. Mr. Johnson definitely will not accept the contract unless this clause is being accepted by the artist.

Sincerely,

Andre Mertens
 Andre Mertens

AM:G

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/CWW/ams

ED/98/L.L/AG

17 April, 1946

SUBJECT : Confederazione Generale del Lavoro.

TO : Andre' Mertens,
Columbia Concerts Inc.,
113 West Fifty-seventh Street,
New York.

Dear Mr. Mertens:

In reply to your letter of 1 April:

I have received an authoritative report in regard to the Federazione dei Sindacati Lavoratori dello Spettacolo of the Confederazione Generale del Lavoro, to the following effect:

1. It does not represent any artists, since almost all are represented by private organizations.
2. It is not recognized by the Government nor supported by the Ministry of Foreign Affairs, being a non-governmental organization.
3. It has the right to function in making engagements for artists but actually does not so function.
4. For dramatic productions the most important organization is the Uffici Teatrali Internazionali Riuniti, Via IV Novembre 154, Rome.

Sincerely yours,

CARLETON W. WASHBURN
Lt.Col., A.U.S.
Director of Education.

7528

Is it a responsible organization?
Reliable - sound credit.

Does it represent most of the
musicians?

Is it approved by the govt.?

Does Cantoni recommend that American
agencies deal with it?

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRÉ MERTENS
VICE PRESIDENT

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

April 1, 1946

Lt. Col. Carleton W. Washburne
Headquarters Allied Commission
Education Subcommittee
AFO 394
New York, New York

Dear Col. Washburne:-

I have today received two letters from the Confederazione Generale Italiana Del Lavoro, copies of which I herewith enclose. I am also enclosing copy of my reply. Could you possibly let me know who these people are?

I am leaving on the 7th for Paris and will be in London as of the 18th. As soon as I see a little clearer about my schedule I shall let you know.

Sincerely yours,


André Mertens

ek:vmh
Encl.

P.S. I am staying at the Ritz-Hotel in Paris and at the Savoy-Hotel in London.

7527

CONFEDERAZIONE GENERALE ITALIANA DEL LAVORO
FEDERAZIONE ITALIANA DEI SINDACATI DEI LAVORATORI DELLO SPETTACOLO
SINDICATO UFFICIO PRODUZIONE

Roma 11
Via Aurora, 31 - Tel. 481.151

Columbia Concerts Inc.
113 W. 57th Street
NEW YORK CITY, N.Y. U.S.A.

We have been informed of your address by the Italian Ministry for Foreign Affairs.

This Federation, as a representative of all the branch categories of the Italian artists, has established with effect 1 Feb. 46 a Production Office, which has the task to increase and facilitate the educational exchanges on an intimate cooperation with concert and theater agencies and other institutions of this branch abroad. In this work we have the cooperation of all the Italian ministries, especially the Ministry for Foreign Affairs.

We write you to ask you to kindly take into consideration the possibility of an intimate cooperation with us. As we know, you have conferred your exclusive representation for Italy upon the "Agenzia Internazionale Concerti per La Propaganda Musicale".

We hope, however, that there will still be enough possibilities to build up a cooperation with us, inasmuch as we are exerting ourselves to assist the Italian concert agencies in every manner and so have developed an intimate contact with them.

First of all, particular attention is given by us for the arrangements of ensembles for representative performances and concerts. With regard to the engagements of single artists, chamber music orchestras, etc., we will be glad to send you our proposals of first class artists, who are not engaged at the present time with exclusive representations.

We would like to know if you are interested in the undertaking of important Italian opere ensembles, etc. for the arrangement of performances tournee in U.S.A.-

We will be very grateful if you would send us your proposals which - if you want it so - might be forwarded to us also through the "Propaganda Musicale".

At the present time, we are going to build up a completely new organization which will arrange in the near future in Italy a large number of concerts or performances, and offer therefore the possibility to your artists to introduce them to the Italian public.

We know that there are still many difficulties regarding the transportation situation for the time being, but we hope that this will improve shortly now that the war is over and that we will soon be in a position to complete again this exchange.

7526

We ask you, therefore, to take into consideration our proposals and to correspond with us at your earliest convenience, sending us all your requests.

We will forward you by return mail our proposals and we are sure that we will be able to come to a satisfactory agreement for all concerned.

Yours faithfully,

FEDERAZIONE ITALIANA DEI SINDACATI
DEI LAVORATORI DELLO SPETTACOLO
UFFICIO PRODUZIONE

(A. Panone)

7525

CONFERAZIONE GENERALE ITALIANA DEL LAVORO
 FEDERAZIONE ITALIANA DEI SINDICATI DEI LAVORATORI DELLO SPETTACOLO
 SINDACATO UFFICIO PRODUZIONE

Roma 11
 Via Aurora 31 Tel. 461.151

Haensel & Jones
 Aeolian Hall
 NEW YORK

We have the honor to bring to your knowledge that this Federation has established with effect 1 Feb. 46 our Production Office which has the task to increase and facilitate the educational exchanges on a reciprocal intimate co-operation with the theaters, concert and theater agencies, philharmonic orchestras, etc. abroad. In this work we have the co-operation of all the Italian ministries, especially the Ministry of Foreign Affairs.

We write you to ask you to kindly take into consideration the possibility to give rise to an intimate co-operation with us, taking into account that all the Italian artists of each professional category belong to this Federation and that therefore each of your requests regarding the invitation of Italian artists might be met.

Particular attention is given by this office for the preparation of ensembles for representative performances. Besides we could always send the best Italian artistic production.

We will be grateful if you would correspond with us at your earliest convenience sending all your requests regarding the invitation of Italian artists, if possible with exact suggestions about the date and with "cachet" offers in order to avoid any loss of time which might be met because of some difficulty of the means of communication.

We take this opportunity to give you some of our suggestions and we will be grateful if you will communicate with us at your earliest convenience as to your opinion, taking into account that we are particularly interested in the realization of the following projects:

- a) Tournee of artist ensembles of the "Musical May Celebration of Florence" (Maggio Musicale di Firenze) with the operas "Barbier of Sevilla" and "Secret Wedding" (Matrimonio Segreto of Cimarosa) which should be performed with our own decorations. Only the small chorus for the "Barbier" which we will be able to find in your theaters and the orchestra are necessary. The ensemble is formed by about 12 persons. Proposed director: MARIO ROSSI.
- b) Tournee of the Chamber orchestra of the "Musical May Celebration of Florence" (Maggio Musicale di Firenze). Proposed Director: VITTORIO GUI.
- c) Tournee of the Ballet of the Royal Opera House of Rome, also with our own decorations. Proposed directors: ANGELO QUESTA and OLIVIERO DE FABRITIIS.

If you are interested in assuming one or all these ensembles, will you please cable us.

With regard to the invitation of single artists, singers, leading performers, directors of orchestra, ensemble of chamber music, etc. we are awaiting your kind suggestions.

Moreover, the Production Office has foreseen to develop an exchange of pure concert and theater operas of modern authors. Any proposals or suggestions to this effect will be kindly accepted by us.

FEDERAZIONE ITALIANA DEI SINDACATI
DEI LAVORATORI BELLO SPETTACOLO
UFFICIO PRODUZIONE

(A. Panone)

7523

Federazione dei Sindacati Lavoratori dello Spettacolo
Ufficio Produzione -

RISPOSTE:

- 1) Non rappresenta nessun artista in quanto gli artisti sono rappresentati nella quasi totalità da organizzazioni private: la più importante è quella di cui accolgo i propositi.
- 2) Non è riconosciuta dal Governo in quanto la Federazione dei Sindacati dei Lavoratori dello Spettacolo è associazione libera.
- 3) Può funzionare da agenzia di collocamento ma in effetti non funziona.
- 4) per la parte drammatica l'organizzazione più importante è la seguente: Uffici Teatrali Internazionali Riuniti - V. IV NO-VELBRE 154.

7522

**A. R. C. O.****ARTISTI RIUNITI CONCERTO E OPERA**

VIA VITTORIA COLONNA 1, ROMA — TELEFONO 360386

F. SUPPLEMENTO ALLA LISTA DEGLI ARTISTI

ARTISTI ITALIANI IN RAPPRESENTANZA ESCLUSIVA

PIANISTI: Marcello Abbado, Maria Collina Giulia, Mya Tannenbaum
VIOLINISTI: Michelangelo Abbado.
CANTANTI: Ermanno Laurano (tenore).
COMPLESSI: Orchestra d'archi di Milano.
DANZATRICI: Valeria Lombardi.

ALTRI ARTISTI ITALIANI

DIRETTORI D'ORCHESTRA: Franco Michele Napolitano.
PIANISTI: Tina De Maria, Emilia Zito.
VIOLINISTI: Giuseppina De Rogatis, Aldo Priano.
VIOLONCELLISTI: Willy La Volpe.
CANTANTI: Rina Mariosa.
COMPLESSI: Trio di Roma (Renzo Silvestri, Romy Principe, Antonio Saldarelli).

ARTISTI STRANIERI IN RAPPRESENTANZA ESCLUSIVA

DIRETTORI D'ORCHESTRA: Castano Merola (direttore dell'Opera di San Francisco); Frank Foli.
PIANISTI: Vera Franceschi, Josef Holmann.
VIOLINISTI: Helen Teschner Tas.
CANTANTI: Frances Lehnerts (contralto); Arthur Gerry (tenore)

ALTRI ARTISTI STRANIERI

CANTANTI: Sato Peri Agahabian (mezzosoprano).

7821

A. R.



C. O.

ARTISTI RIUNITI CONCERTO E OPERA

L'AZIENDA ROMANA CONCERTI

(A. R. C. O.)

ROMA

*In recentemente adottato la nuova deno-
minazione sociale di*

ARTISTI RIUNITI CONCERTO E OPERA

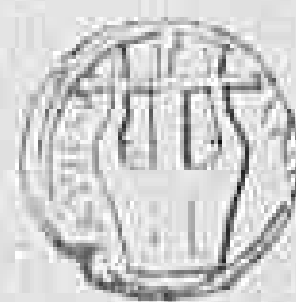
mantenendo immutata la ormai nota sigla

A. R. C. O.



*stagione Concertistica
1945-1946*

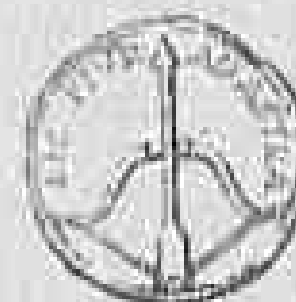
*Alla A. R. C. O. sono associate le seguenti
aziende:*



L. I. R. A.

LIBERA INDUSTRIA
RAPPRESENTAZIONI ARTISTICHE

*per le imprese, la gestione, e la organizza-
zione di ogni genere di spettacoli*



S. I. A. A.

STUDIO INTERNAZIONALE
AVVIAMENTO ARTISTICO

*centro di perfezionamento per cantanti lirici
e da concerto e per strumentisti.*

ROMA

VIA VITTORIA COLONNA 1

TEL. 360586

STAGIONE CONCERTISTICA

ARTISTI ITALIANI
IN RAPPRESENTANZA
ESCLUSIVA

DIRETTORI D'ORCHESTRA

Pietro Argento
Roberto Caggiano
Franco Capuana
Oliviero De Fabertis
Franco Ferrara
Willy Ferrero
Giovanni Fusco
Francesco Mander
Franco Mancini

PIANISTI

Germano Arsaliti
Rodolfo Caporali
Mario Coccarelli
Emma Contestabile
Zita Lana Cucchelli
Maria Luisa Faini
Gherardo Macarini Carmignani
Franco Mancini
Ornella Paliti Scatoliquido
Dario Ranca
Armando Renzi
Rina Rossi
Renzo Silvestri
Anna Rosa Taddei

VIOLINISTI

Dario Belardinelli
Lidia D'Albore
Vittorio Emanuele
Teddy Ferrero

VIOLONCELLISTI

Massimo Amphitratroli

ARPISTI

Alberta Suriani

CANTANTI

Soprani:
Rina Corsi
Angelica Tuccari
Mezzo-soprani:
Maria Benedetti
Marussia Larina
Maria Urban
Tenori:
Giovanni Manurita
Alfredo Sernicoli
Bartoni:
Mario Borriello
Marcello Gloria

Bassi:

Fausto Altea
Martia Sassanelli

COMPLESSI

Duo Amphitratroli-Scatoliquido
Duo Belardinelli-Mancini
Quartetto Belardinelli (Dario Belardinelli, Dandolo Santati, Emilio Berrigo, Guido Bruno Mancini)
Quartetto Polifonico delle Basiliche Vaticane

DANZATRICE

Luciana Bertelli

ALTRI ARTISTI ITALIANI

DIRETTORI D'ORCHESTRA

Vincenzo Bellezza
Luigi Colonna
Giuseppe Del Campo
Victor De Sabata
Alberto Erede
Sergio Furlani
Renato Gaspari
Alceo Galliera
Gandolfo Gavazzoni
Carlo Maria Giulini
Arturo Giampieri
Armando La Rosa Parodi
Roberto Lupi
Ottavio Marini
Vincenzo Marini
Bernardino Molinari
Francesco Molinari Pradelli
Antonio Padellani
Fernando Previtali
Filippo Ernesto Raccuglia
Ugo Rapallo
Riccardo Santarelli
Nino Sanzogno
Tullio Serafin
Guido Turchi
Antonino Votto
Ottavio Zino

PIANISTI

Marcello Abbado
Enigmo Bagnoli
Massimo Bogliaccino
Cesare Maria Campanelli
Luigi Dalla Piccola
Lya De Barberis
Maria De Concilio
Umberto De Marchi
Giorgio Favaretto

Gino Corini
Arnaldo Graziosi
Vico La Volpe
Artale Satta
Carlo Vidusso
Vincenzo Vitale

VIOLINISTI

Michelangelo Abbado
Antonio Abassi
Riccardo Brungola
Carlo Felice Gillario
Edmondo Malanotte
Guido Mozzato
Arrigo Pelliccia
Fernando Scaglia

VIOLISTI

Giovanni Leone

VIOLONCELLISTI

Giacinto Caronia
Antonio Janigro
Benedetto Marzaccanti
Camillo Oblich

ARPISTE

Ada Rosta Sassoli
Teresa Brambilla

CANTANTI

Soprani:
Ines Alami Tedini
Johanna di Maria Petris
Gabriella Gatti
Aida Pantazza
Leonarda Piondo

COMPLESSI

Duo Gatti-Alderighi (canto e pianoforte)
Duo Dalla Piccola-Materassi (violino e pianoforte)
Duo Barbetti (violino e pianoforte)
Trio Actus (Ada Rosta Sassoli, arpista; Arrigo Tassanari, flautista; Renzo Sabatini, violista)
Trio di Roma (Leo Martini, Mario Gavazzoni, Luigi Raimondi)
Trio De Barberis (Lya De Barberis, Matteo Rosta, Silvano Zaccarini)
Trio Corini-Mozzato-Monagorzi
Trio Vidusso-Abbado-Crepas
Quartetto Ars Nova (Oreste Barbetti, Roberto Michelacci, Ubaldo Vanzini, Mario Diacchi)
Quartetto Bogo (Bruno Bogo, Aldo Nardo, Angelo Lazzari, Marco Favallini)
Quartetto Ferro (Luigi Ferro, Guido Mozzato, Alessandro Salotti, Gilberto Crepas)

Quartetto Polifonico (Alberto Pavesi, Guido Ferreri, Antonino Pavesi, Antonio Pavesi)
Quintetto Accademico (Giovanni Pavesi, Lorenzo, Riccardo Brungola, Raffaele, Giovanni Leone, Lippini)

Quintetto Calace-Scala (Enzo Calace, Enrico Minelli, Gino Corini, Enzo Valdimar, Enzo Martini)
Collegium Musicum Italicum
Orchestra da Camera Napoletana

ARTISTI STRANIERI
IN RAPPRESENTANZA
ESCLUSIVA

DIRETTORI D'ORCHESTRA

Karl Kruger (direttore dell'orchestra di Detroit)
Jean Guarnier
Matteo Ghisla
Robert Lawrence
Joni Porlan (direttore stabile dell'orchestra di Bucarest)

George Sebastian (febbraio 1969)
Reginal Stewart (direttore stabile dell'orchestra sinfonica di Baltimore)

PIANISTI

Claudio Arrau
Erno Borogh
Simon Barere
Emile Baum
Sari Birn
Alexandre Borovik
Alexander Brailowsky
Monique de La Brochellerie
Robert Casadesu
Grace Castagnetta
Jean Doyen
Ania Dorfmann
Jose Echague
Leon Fleisher
Sidney Foster
Nicole Heuriet
Julius Kitchin
Muriel Kerr
John Kirkpatrick
Eli Kitchin
Frank Lattin
Oscar Levant
Dino Lippatti
Hortense Minelli
Stanley Neid
Niedzielski
Vlado Perlemuter
Arthur Schnabel
Franz Rupp
Gyorgy Sandor

NE CONCERTISTICA 1945-46

Gino Geronzi
Ariosto Graziosi
Vino La Volpe
Ariosto Satta
Carlo Valsusa
Vincenzo Vitale

VIOLINISTI

Michelangelo Abbado
Antonio Abassi
Riccardo Brengola
Carlo Felice Gallario
Eduardo Malanotte
Goffredo Morzani
Arrigo Pellicani
Ferruccio Scaglia

VIOLISTI

Giovanni Leone

VIOLONCELLISTI

Giacinto Capuano
Antonio Jullig
Benedetto Mazzacurati
Casullo Olsch

ARPISTE

Ada Rinaldi Sassoli
Teresa Brambilla

CANTANTI

SOPRANI:
Ima Alfani Telfini
Jolanda di Maria Petri
GABRIELLA GRILLI
Ada Danzetta
Leonarda Pionto

COMPLESSI

Duo Gatti-Alderighi (canto e piano-
forte)
Duo Dalla Piccola-Materassi (violino e
pianoforte)
Duo Barnetti (violino e pianoforte)
Trio Aris (Ada Rinaldi Sassoli, arpa;
Arrigo Tassinari, flauto; Renzo Sa-
batini, violista)
Trio di Roma (Leo Mariani, Mario Ge-
rangola, Luigi Ramondo)
Trio De Barberis (Lya De Anbarina,
Marta Rossi, Silvio Zucchi)
Trio Geronzi-Mozzani-Menegazzo
Trio Vidusso-Attilio-Crepax
Quartetto Ars Nova (Oreste Barbetti,
Roberto Michelini, Ubaldo Zanini,
Mimo Bonchi)
Quartetto Bini (Giovanni Bini, Aldo
Nardi, Angelo Liser, Marco Favulli)
Quartetto Ferra (Luigi Ferra, Guido
Mozzani, Alessandro Salvo, Gilberto
Crispi)

Quartetto Poltronici (Alberto Poltro-
ni, Guido Ferrari, Antonello De
Paoli, Antonio Valsusa)

Quintetto Accademia Chigiana (Sergio
Lorenzi, Riccardo Brengola, Mario
Lorenzini, Giovanni Leone, Lino Fi-
lippini)

Quintetto Calace-Sala (Lino Calace,
Enrico Minelli, Gino Geronzi, Tom-
maso Vidusso, Enzo Martinelli)

Collegium Musicum Italianum
Orchestra da Camera Napoletana

ARTISTI STRANIERI IN RAPPRESENTANZA ESCLUSIVA

DIRETTORI D'ORCHESTRA

Karl Neugebauer (direttore dell'orchestra di
Berlino)

Jean Gardino
Mattioli Glinzki

Robert Lawrence

Josef Perle (direttore stabile dell'Ope-
ra di Houston)

George Sebastian (Febbraio 1946)
Reginald Stewart (direttore stabile dell'
Orchestra Sinfonica di Baltimore)

PIANISTI

Claudio Arrau
Erno Babitzky
Simon Barere
Rudolf Baume
Sari Burg
Alexander Butowsky
Alexander Brailowsky
Monique de La Bruchollerie
Robert Casadesu
Gloria Castagnetta
Jean Dreyer
Anna Dorfmann
Jose Echaniz
Leon Fleisher
Audrey Foster
Nicole Henriot
Julius Katchen
Muriel Kerr
John Kirkpatrick
Ike Krut
Frank Lallier
Oscar Levant
Gina Lapetti
Barbara Menzies
Stanley Need
Nedricki
Vlado Perlemuter
Abner Rubinstein
Franz Rupp
Gyorgy Sandor

E. Robert Schmitz
Bernardo Segall
Leonard Shure
Abbey Simon
Jan Smeterlin
Francesco Tancetti
Rosilyn Turck
Alexander Uinsky

VIOLINISTI

Lola Belasco
Gabriel Bonillon
Roland Charny
Samuel Dushkin
Carmelo Ippolito
Adin Kachin
Luis Kaufman
Fritz Kreisler
Nathan Milstein
Ricardo Odnoposoff
Ruth Pischke
Miriam Sokoloff
Liane Stern
Joseph Szegedi
Eugen Zimbalist

VIOLISTI

Emanuel Vardi

VIOLONCELLISTI

Raya Garbuzova
Edmund Kutz
Pierre Pournier
James Scholz
Joseph Schuster
Leopold Tchaikovsky

ARPISTE

Carlos Salzedo

FLAUTISTI

Rene Le Roy

CHITARRISTI

Andres Segovia

CANTANTI

SOPRANI:
Christina Carral
Olga Codino
Vivian Della Chiesa
Jean Dickenson
Doris Doran
Suzanne Fisher
Kirsten Flagstad
Dimitra Glavinou
Irma Gonzales
Selma Kaye
Lotte Lehmann
Brenda Lewis

Theodora Lynch
Irene Manning
Patrice Munsel
Maud Nelson
Jarmila Novotna
Jarmila Novotna
Ruth Packer
Jeanne Palmer
Rayen Qutrit
Nadine Ray
Margaret Spencer
Lara Stover
Josephine Strey
Nicola Tavola
Genevieve Touraine
Mazzo Soprano
Doris Doe
Rosamund Nadell
Marguerite Piffard
Gladys Swarthout
Blanche Thebom
Ruth Terry
CONTRALT:
Marion Anderson
Herta Glaz
Winifred Heall
Christine Johnson
TENORI:

Michael Bartlett
Mario Bertini
Arthur Carron
Romolo De Spirito
Ivan Dixon
John Garris
Jacques Gerard
Harold Haugh
Raoul Jobin
Alfred O' Shea
Jean Pierre
Eric Rowton
Gilbert Russell
Gerard Souary
Richard Tucker
BARTOLI e BASSI:
Douglas Beattie
Robert Hall Collins
George Czaplinski
John De Surra
Mack Harrell
Emanuel List
Robert Merrill
Erin Pina
Muriel Singher
Rand Smith
John Charles Thomas
Thomas L. Thomas
Hugh Thompson
Jess Walters
Earl Wrightson

COMPLESSI

Comanche (Negro Spirituale)
Duo Pierre-Sancan-Raymond Gallea-
Menthon (piano e violino)

7826

Duo pianistico Lubchutsky-Nemenoff
 Trio Kraemer
 Quartetto Bouillon
 Quartetto Leuer String
 Quartetto Loewenguth
 Quartetto Musical Art
 Complesso Le Roy-Foster-Scholz (flauto,
 piano, cello)
 Complesso Salzerlo (2 arpe, flauto, cello,
 piano)

ATTRAZIONI SPECIALI

The Ballet Theatre (il più celebre dei
 balletti russi)
 Original Don Cosack Chorus, Serge
 Jaroff Direttore
 American Ballad Singers (complesso
 estraneo e programmi adattati dal com-
 positore Eli Siegmeister)
 Alicia Markowa, Anton Dolin e Com-
 plesso
 Richard Dyer-Bennet, Minstrello del
 XX Secolo
 Argentinita e il suo complesso spagnolo
 The Katherine Dunham Dancers
 Herta Glaz e Robert Stolz in un pro-
 gramma di canzoni da Schubert e
 Stolz
 Trio di dante (Jane Dudley, Sophie
 Mathew, William Gates)



A. R. C. O.

ALTRI ARTISTI STRANIERI

CANTANTI

SOPRANI

Maria Profit

Mezzo Soprani

Eugenia Zarevskaya

La possibilità per gli artisti residenti
 all'estero di venire in Italia è tempora-
 riamente subordinata agli impegni già
 assunti ed alle possibilità delle comuni-
 cazioni.

I nominativi sottolineati sono di ar-
 tisti stranieri residenti in Italia.

L'Ufficio è a completa disposizione
 per fornire qualsiasi documentazione, bro-
 chures, critiche, programmi etc. degli
 artisti menzionati.

L'Ufficio può trattare qualsiasi altro
 artista.

SEDE CENTRALE

ROMA : Via Vittoria Colonna 1 - Tel. 360-386
 Indir. Teleg. ARCO Roma

FILIALI IN:

MILANO - Via Giovanni Cantoni 6, Tel. 41-430
 FIRENZE - Via Ginori 16, Tel. 23-875
 NAPOLI - Via Mergellina 36 - Tel. 16.703
 PALERMO - Via Villa Reale 16 - Tel. 18.891

CORRISPONDENTI NELLE PRINCIPALI CITTÀ DEL MONDO

HEADQUARTERS ALLIED COMMISSION ED/CWW/1a
Education Subcommittee
APO 394

ED/XG/1.4/AC

April 1, 1946.

Subject: Passage for Italian singer
and wife to USA.

To : Export Line.

1. Mr. Peruzzo Tagliavini, accompanied by his wife, Pia Passinari, is engaged to sing in concerts and operas in the United States.
2. The Allied Commission, as part of its function in fostering cultural relations between Italy and the Allies, has actively participated in the arrangements for Tagliavini and consider his immediate departure to the United States to be in the interest of the Allies.
3. It is requested that passage for Tagliavini and his wife be provided on the first available ship to the United States.

CARLETON W. WASHBURN
Lt.Col., A.U.S.,
Director of Education

7519

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APC 394

ED/CW/ans

ED/SC/4.4/40

27 March, 1946

SUBJECT : Passage for Italian singer
and wife to USA.

TO : Export Line.

1. Mr. Enzo Mascherini, accompanied by his wife, Ada, is engaged to sing in concerts and operas in the United States.

2. The Allied Commission, as part of its function in fostering cultural relations between Italy and the Allies, has actively participated in the arrangements for Mascherini and consider his immediate departure to the United States to be in the interest of the Allies.

3. It is requested that passage for Mascherini and his wife be provided on the first available ship to the United States.

CARLETON W. WASHBURN
Lt. Col., A.U.S.
Director of Education.

7518

96/44

Copia della lettera inviata da Gino Bechi all'Agenzia Internazionale
Concerti il 26 marzo 1946 -

Ho fatto tradurre in italiano i contratti della Columbia Concerto
e quelli della Scala di Milano consegnatimi da Voi qualche giorno
dopo il mio arrivo a Roma avvenute il 12 marzo corrente.

Ho potuto così purtroppo constatare che le condizioni della Co-
lumbia e della Scala, non per se del modo più assoluto inaccettabili.

Se non stato, fin dall'inizio delle trattative, a conoscenza
dei gravi interessi del mestiere di tali contratti e delle numerose
difficoltà delle quali mi privo d'ora - visto alla lettura odierna dei
contratti - me ne era stata fatta menzione, avrei certamente rifiutato
e quindi evitando il prolungarsi delle nostre inutili trattative in me-
rito.

All'atto della mia partenza dai contratti da esaminare mi aveva-
te pregato di una risposta definitiva, al massimo entro marzo
prossimo. Al poco del ritardo di qualche giorno ne vi è imputabile so-
lamente il fatto che ho dovuto farli tradurre i contratti; in ogni caso
sono stato nel tempo massimo possibile.

Restando a Voi, cari saluti.

F.to. (Gino Bechi)

7517

Copia della lettera del 17 dicembre dell'Agenzia Internazionale
Concerti per la Propaganda Musicale a Gino Bechi.

Roma, 17 dicembre 1946

Egregio Mo. Gino Bechi
F i r e n z e
Via Montughi 28

Care Bechi,

Le abbiamo telegrafato al Teatro Verdi di Pisa, ma il telegramma ci è tornato indietro. Oggi riceviamo il seguente telegramma dall'America:

Reference Southamerica Quesada accepts Bechi twelve performances opera concert fourhundred dollars each Mexico eight performances threehundred each Governement taxes an usual comissions paid by artists and condition four years exclusive representation Latinamerica with terms mutually agreed yearly basis Quesada paying round trip one person non stop reference ~~XXXXXXXXXXXX~~ Latinamerica season usually starts middle april ending early september stop reference Northamerica Philadelphia season from september twentythird to first week may stop Philadelphia granting us right book Bechi additional Metropolitan opera performances and concerts during total period stop understood all artists coming Unitedstates receive only round trip passage one person additional passage artists charge "

Abbiamo voluto copiarle il telegramma integralmente - non le sarà difficile farselo tradurre - affin ha abbia proprio i termini esatti ai quali si può stipulare il contratto. Al ricevere della presente le la preghiamo poi di volerci telegrafare, perchè non possono più tenere in sospeso la cosa e se le proposte non possono essere accettate, bisognerà annullarle. Come vede nel Sudamerica col signor Quesada (sen pre collaboratore della Columbia per l'America del Sud) siamo arrivati a tirar su gli onorari a dollari 400 per scrittura, però comprese tasse e commissioni. Per il Messico non è possibile ottenere più di 300 dollari ri per scrittura e pure tasse e commissioni comprese. Per le scritture del Sud America ci sarà la commissione del 10% totale da pagare, che verrà divisa tra i nostri due uffici. Inquanto alle tasse, le pagano tutti e non c'è possibilità di esenzione. Però ci dicono che le tasse ~~sono~~ da pagare su quanto ci rimane ad un artista nel momento in cui lascia l'America. Abbiamo chiesto di precisare. Dovrebbe lei proporci un periodo in cui si potrebbero fissare queste scritture, periodo da indicarsi tra la fine di aprile ed il mese di settembre. Inquanto alla richiesta di una rappresentanza esclusiva di almeno 4 anni da parte del signor Quesada, è una cosa più che giustificata, dato che è lui ad introdurla nell'America del Sud. Del resto il signor Quesada è il più grande agente ed impresario del Sud America, noto a tutti i più grandi artisti e non

sapremmo davvero a chi meglio potrebbe affidare la sua rappresentanza per quei paesi. Ma è altrettanto giusto che le condizioni vengano fissate ogni anno di comune accordo, perché secondo il successo non saranno certamente quelle fissate per una prima stagione. Dal settembre incomincia la stagione a Filadelfia, per la quale abbiamo già telegrafato la Sua accettazione all'onorario di 500 dollari ogni scrittura, comprese tasse e commissioni. Le commissioni per l'opera sia per Filadelfia che per il Metropolitan, sono del 15%, 10% per la Columbia e 5% per noi. La stagione a Filadelfia incomincia il 1 settembre, dunque potrebbe allacciarsi subito al Sud America e con questa si alternerà la stagione per il Metropolitan, per il quale non sono state ancora fissate le condizioni. Comunque lei vede che tra Filadelfia e Metropolitan, la riempirebbero anche l'intera stagione, da quanto comprendiamo dal telegramma. Per i concerti le commissioni sono differenti, perché queste vengono retribuite molto di più negli Stati Uniti. Per questo la Columbia prende il 20%, mentre per noi dovrebbe essere calcolato in più il solito 5% che noi prendiamo per le scritture all'estero. Per i concerti alla Radio c'è da pagare il 20%; 15% alla Columbia e 5% a noi. Come vede per il viaggio bisogna calcolare su un solo biglietto pagato, il secondo dovrebbe premierlo a Sue spese. Queste sono le condizioni per tutti i grandi artisti esteri, in questi momenti non è possibile far di più in America. Noi pensiamo che sarebbe utile seminare adesso in America per tre anni con tutte le maggiori possibilità, quando non soltanto in Italia ma anche in tutta l'Europa il Teatro non avrà più né le possibilità né i mezzi che ha ora.

Comunque Lei valuti bene tutto quello che abbiamo detto, cioè quante ci comunica la Columbia di New York, e ci mandi subito una risposta precisa e dettagliata, possibilmente per telegramma, affinché possiamo telegrafarla a New York. Questi signori ci comunicano che in caso contrario dovranno annullare tutte queste offerte, non potendo attendere più oltre una risposta.

Voglia gradire, caro Bechi, i nostri migliori saluti e trasmetterli anche alla Sua gentile Signora.

F.to LA DIREZIONE TECNICA

7515

Columbia Concerts INC.

File

ANDRE MERTENS
VICE PRESIDENT

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE: COLCONCERT
WALTER F. BROWN

March 26, 1946

Lt. Colonel Carleton W. Washburne #0518332
Headquarters Allied Commission
Education Sub-Commission
APO 394
c/o Postmaster, New York

Dear Colonel Washburne:

We have received your cable and your letter of March 19, 1946, regarding ENZO MASCHERINI, and GINO BECHI, and appreciate your interest and comments. You may be sure that our greatest desire is to settle this and all other business in the most amicable and fair manner. Certainly "good faith" is of utmost importance and if any misunderstandings have arisen they may be attributed to distance, time and the lack of ready and personal meetings between the parties involved; to say nothing of differences in business methods and approach.

It seems to me, after reviewing the correspondence of the past eight months, that while points of contention appear in most instances to be minor, there has been an underlying and fundamental weakness in the entire structure. We have been in the position of negotiating for Italian artists with United States opera companies, while in fact we were not certain we had the "right" to enter such negotiations. Lack of faith on the part of the artists in question - i.e., their refusal to sign unqualified statements granting us the right to negotiate for them, placed us in a most embarrassing and delicate position. Knowing full well the mentality of Italian artists we, after having sponsored and managed nearly all of the most important of them in the United States, during the past fifty years, were naturally reluctant to proceed on this basis, although, through circumstances, were forced to do so. The operation was somewhat like selling short in the stock market - i.e., selling something you do not have today in the hope of buying it for delivery - at the market price - at some future date.

We, as agents, cannot control the actions of impresarios, nor can we prevent their change of mind, or of terms, until such time as a contract is actually signed. To submit every point in a contract for an artist's approval is almost impossible, particularly at this distance. Still, we know, unless all points are clear and understood, we are in a most untenable position. To accept an artist's correction, deletions and reservations is an unending process. We simply cannot have contracts qualified time after time and have

Lt. Col. Washburne (Continued)

March 26, 1946

-2-

them remain legal documents.

In my opinion, City Center had every right to request an option on MASCHERINI'S services for the following season, and since they raised the terms for the optional year, I can see no real reason for the artist not to accept, since City Center certainly is gambling in bringing a completely unknown artist from Italy to this country. In the event he has a great success, City Center should be rewarded for its enterprise and the artist should be fair enough to grant this concession. Any option clause with terms "to be mutually agreed" is, as you realize, no option clause at all. We successfully negotiated such a clause for TAGLIAVINI and BECHI in the Chicago and Philadelphia contracts, both companies, fully aware that the option has some moral implication, but in itself is a completely nebulous clause.

In this business, we are not dealing with the ordinary business mentality and, therefore, must insist at all times on interpreting a contract to the letter. That is why, Colonel, we have not been willing to accept contracts wherein important or minor points are to be mutually decided upon at a later date. We have found, in dealing with Italian and other European artists, that we are always held to the strict interpretation of every clause, in the contract.

In the case of MASCHERINI and City Center, the original offer for this artist was made through an Italian music teacher, Ettore Verna, who was repudiated soon thereafter by the Director of the City Center Opera Company. We had no alternative other than to change the offer in accordance with City Center's request, after it was suspected that Maestro Verna had motives other than that of an intermediary, as he had first suggested. Unhappily, these things happen in business and when they do we must make every effort to rectify and control the situation.

We are still at a loss to determine our position with GINO BECHI. During the past several months many rumors have come to our attention concerning this artist's dealings with and through other managers. Miss Camus has failed to send us a statement by the artist authorizing us to negotiate for him in the United States. We have repeatedly requested such authorization and such signature. Your telegram stated that you had seen a document signed by GINO BECHI authorizing Miss Camus to represent him in the United States and this was indeed heartening. Because of the long silence in relation to the business offered to BECHI and because of the last minute stipulation of the Metropolitan, we had grown to believe that all was not well. We know that there are certain individuals who have been writing and communicating with the artist in Italy in the hope that they, by their advice, and their pretensions, might somehow cut in on the artist's earnings in the event that he comes to this country. I, personally, would not be surprised to learn that BECHI has been completely misled, as I am certain that many Americans have been guilty of a great deal of irresponsible talk relative to what an artist can expect or should receive in the United States. Some of these people have gone so far as to make offers to artists which, had the artist accepted, would have proved embarrassing to all concerned. To illustrate this point, I know one Lieutenant in Italy, a young man who had absolutely no experience, connection with, or knowledge of the Opera or concert business in the United States, who offered, to my knowledge, managerial contracts to four Italian artists. Since

Lt. Col. Washburen (Continued)

March 26, 1946

-3-

he was a special service officer, the artist assumed he was responsible and had some knowledge of the business. I assure you he did not and it was fortunate for the artists that they did not accept.

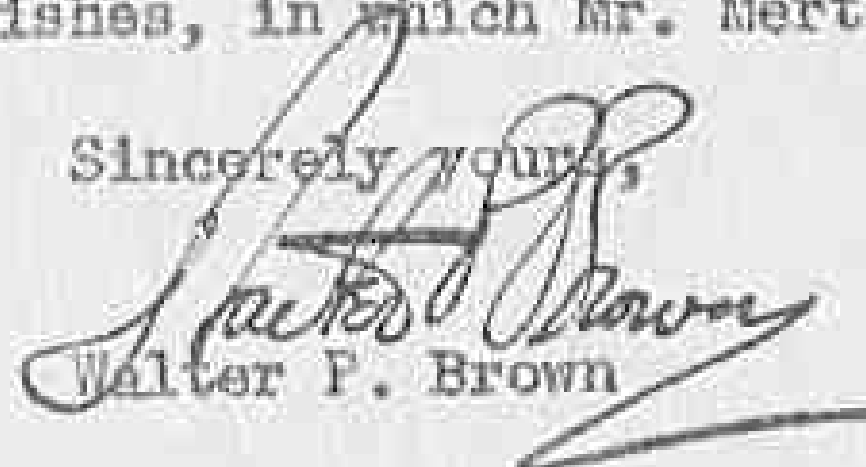
May I again point out for your information and that of the Italian artists that there are two corporations in this country capable of conducting an international business and of fulfilling contracts - one, is not interested, preferring to allow artists to make their own way to the United States and after their arrival and success, discussing management. This is the safer and perhaps the sounder business practice, if not the most forward-looking or progressive.

We have had to cope with all of these influences, misrepresentations and misunderstandings and if we have at times appeared to be hasty or too arbitrary in decisions, it is because of the many factors involved and not because of any personal desire to dictate either to Miss Camus or to the artist concerned. We cannot go beyond our limitations as agents, and cannot force "better terms" when the buyer insists that these artists prove their worth to the American Public before demanding fees in excess of those paid to well established artists in this country.

We appreciate your great help in these matters and trust that we may have the benefit of your advice and judgment until the negotiations for this year, at least, are concluded.

With kindest regards and very best wishes, in which Mr. Mertens joins, I am

Sincerely yours,


Walter P. Brown

WFB:BV

7512

AGENZIA INTERNAZIONALE CONCERTI
per la PROPAGANDA MUSICALE

DIREZIONE TECNICA
GIARA CAMUS - HENE CASILO - ROMOLO GIRALDI

Roma 20 marzo 1946
Via Boncompagni, 12 - Tel. 44.222

194

CM/A

Col. Carleton Wahsburne
Direttore della Sezione Educazione
Comando Alleato
R o m a

Gentilissimo Colonnello,

Accluso Le invio copia del telegramma e della
lettera di GINO BECHI, indirizzati al nostro ufficio, come d'accordo.

Voglia gradire, gentile Colonnello, i miei mi-
gliori saluti

Paul Ramsey

P.S. Acclusa una lettera che debbo avere portato via per isbaglio
insieme alle mie carte. Scusi tanto.

7511

Copia del telegramma lampo inviato il 21/12/1942 da Venezia dal Sig. Gino Bechi alla Agenzia Internazionale Concerti.

COME TELEFONATA RINUNCIO ARGENTINA BRASILE CONDIZIONI NON GRADITE STOP
CONFERMO PHILADELPHIA SETTEMBRE ET METROPOLITAN STOP METROPOLITAN CHIEDO
ASSICURAZIONE SCRITTURA STOP BENESTA VIAGGIO PERCENTUALI RAPPRESENTANZA
CONDIZIONI NUOVE STABI IRSI OGNI ANNO STOP PREFERIRSI SCRITTURA METROPO-
LITAN SOLAMENTE OPPURE PRIMA METROPOLITAN INDI ALTRE SCRITTURE CONCEDENDO
UGUALMENTE RAPPRESENTANZA STATI UNITI STOP ATTENDO NOTIZIE

P.to Bechi

7510

Lettera inviata dal Sig. Gino Bechi il 22 febbraio 1946 da Genova alla
Agenzia Internazionale Concerti -

Sig. Clara Carus
Agenzia Internazionale Concerti
Via Boncompagni, 12
R O M A

Carissima Signorina,

ricevo le altre due sue lettere.

Ha ragione Lei: bisogna che mi decida ed oggi prendo infatti questa grande decisione. Prima bisogna che la informi di una mia abitudine: tutte le mie decisioni sono fatte per istinto e cioè niente calcolo. Strano, penserà, non sembrerebbe. Proprio così invece! Allora concludendo il mio istinto mi suggerisce una cosa che potrebbe anche essere errata ma io non posso fare a meno di seguire quella certa cosa che fino ad oggi mi ha abbastanza bene guidato. Io sono prontissimo ad inviarle quella famosa carta di rappresentanza per la Colombia per la quale anche per informazioni assunte ho la massima stima e fiducia, però...la prima tappa dovrà essere il Metropolitan. Ho ben ponderato quello che chiedo ma non vedo altra soluzione che quella che io sento. Prima tappa dunque: Metropolitan. Se mi vogliono, se non è gradita la mia collaborazione allora parleremo del resto. Se la Colombia desidera quella carta di rappresentanza io sono pronto a dargliela ugualmente anche senza il contratto con il Metropolitan però il primo affare che dovrà concludere con l'America dovrà essere il Metropolitan e nient'altro che il Metropolitan. Salvo beninteso che tale Teatro dica apertamente noi Bechi non lo prenderemo mai. Allora...

Le risponda in Firenze in merito e sappia che non ho delegato nessuno ad ingerirsi nei miei affari per l'America se non Voi in Roma per la Colombia, in America, ma solo tramite vostro. Questo fino ad oggi. Sarò a Roma il giorno 9 marzo; lei mi scriva lo stesso.

I migliori saluti dal suo

P.to Gino Bechi

750.

HEADQUARTERS ALLIED COMMISSION ED/GWW/fa
Education Subcommittee
AFO 394

ED/98/4.4/AC

March 19, 1946.

Subject: Cultural Interchange.

Mr. Andre Mertens
Vice President
Metropolitan Musical Bureau
113 West, Fifty-seventh Street,
New York 19, U.S.A.

Dear Mr. Mertens:

Your letter of 28 February came during my absence in Trieste.

To use military hotels, etc., in Italy you will have to call at the Embassy in Rome and get a certificate that you are here on business. This allows you to use military billets and messes.

Miss Camus was in my office today much upset about your cable cancelling Mascherini's engagement if he would not give an option for the same arrangements for 1947-1948. Since your original telegram guaranteeing the engagement made no such proviso and on its strength Mascherini had reposed all Italian engagements, I am inclined to agree with Miss Camus that the attachment of this condition would be a serious breach of faith. I hope it's getting cleared up by cables.

I'll look forward to receiving you on your arrival in Italy.

With best wishes, I am,

Sincerely yours,

CARLETON W. WASHBURN
Lt. Col., A.U.S.
Director of Education

7508

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU INC.

LAWRENCE EVANS ARTIST MANAGEMENT, INC.

JACK SALTER ARTIST MANAGEMENT, INC.

HAENSEL & JONES

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.

COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRÉ MERTENS

VICE PRESIDENT

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE: COLCONCERT

February 28, 1946

Lt. Colonel Carleton W. Washburne
0518332
Headquarters Allied Commission
Education Subcommittee
APO 594
New York, N.Y.

Dear Col. Washburne:

I wish to thank you for your kind letter of February 15 with which you gave Mr. Johnson and me the necessary information regarding EMILIO FERONE, and Mr. Johnson has asked me to convey to you also his thanks.

I would appreciate it very much if you would read the enclosed letter to Miss Camus and then have it forwarded to her.

I think the paragraph regarding Miss DEVITO will be of interest to you. I am very much afraid, that if Miss Camus and the artists continue to delay acceptance the whole deal will have to be postponed to another year. Even at this moment I am not at all sure whether Mr. de Quesada will be able to maintain his offer. It is really not the question of good or bad will; merely of supply and demand. No manager in South America or anywhere else can afford to lose money when introducing a completely unknown artist. I think the artists have to bear in mind that they have first to establish themselves. Once they have proven to be a drawing card it will be possible for us to get better terms for them for future seasons. But neither the public nor the various local committees in Central America are willing to pay fees which exceed their budgets and are therefore bound to lead to a deficit.

As far as my European trip is concerned: I definitely plan on leaving the States for France on April 3 and I should be very much obliged if you could possibly advise me as to what I have to do to be

permitted to avail myself of the facilities granted to American Military Personnel in Italy - as far as hotel accommodations and food are concerned. I shall be in Italy end-April or early May.

Looking forward to hearing from you. With repeated thanks for your splendid cooperation and kindest regards,

sincerely yours,

AM:ek
Encl.

Andre Mertens

Andre Mertens

Dictated by Mr. Mertens who had to leave the office before signing.

HQ ALCON

19 1300 MARCH 1946

WASHINGTON FOR MORTIMER COLEMAN CONTRACTS AND ONE ONE TWO D WEST
FIFTY SEVEN STREET NEW YORK

1946

UNCLASS

SUBJECT ARTISTS PD

PARA ONE HAVE BEEN LETTER SIGNED BY PERMI DATED TWO TWO FEBRUARY CONFIRMING
 CANE EXCLUSIVE RIGHT TO REPRESENT HIM FOR COLUMBIA IN AMERICA TO THAT DATE PD
 PARA TWO NO INDICATION OF SUBSEQUENT CHANGE PD

PARA THREE BEEN NOT AVAILABLE UNTIL FRIDAY PD

PARA FOUR WILL CANE FURTHER THEN PD

PARA FIVE PARAGRAPH REGARDING MASCHERINI CANE UPSET BY YOUR MAKING CONTRACT
 CONDITIONAL ON LATER OPTION WHEN ORIGINAL GUARANTEE HED NOT MENTION THIS PD

PARA SIX FROM READING SUCCESSIVE TELEGRAMS I AMER THAT YOU CANNOT IN GOOD
 FAITH CANCEL ON BASIS OF MASCHERINI REFUSAL OF FUTURE OPTION PD WASHINGTON PD

7506

ROUTINE

Equation 2/C

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
AFC 394

ED/CWJ/sms

ED/96/1.4/40

15 February, 1946

SUBJECT : Emilio Perone.

TO : Columbia Concerts, Inc.,
113 West Fifty-Seventh Str.,
New York 19.
(att: Mr. Andre' Mortens).

Dear Mr. Mortens:

After considerable investigation I have obtained reports on Comm. Emilio Perone, as follows:

He has been a theatrical agent for about forty years; and in that connection has been connected with the business of La Scala of Milan and the most important theatres of Italy and foreign countries.

In 1931 he had to suspend these activities because they were taken over by the Fascist state. He again carried out his functions as an impresario in North Italy during 1943-5.

At present he has organized a new theatrical agency known as the "Societa' Gestioni Affari Teatrali (E. Perone and Co.) S.A.R.L., Piazza Duse 1, Milan. This Society has a Rome correspondent, Faust de Tura.

Perone, representing the new organization claims exclusive representation of the following lyric artists:

Sopranos: Castellani, Cigna, Caruso, Piccarolo, Favero, Petrella, Pedrini, Bellarosa, Covoni, Barbato, Parone, Tucceri, Carlini, Baldari, Gigli. 7305

Mesopranos: Federsini, Nicolai, Gravenoe.

Tenors: Salvarezza, Melioni, Annaloro, Ferrauto, Filippeschi, Nemo, Rigo, Granda, Merero, Battaglia.

Baritones: Tagliabue, Montesanto, Inghilleri, Vanelli, Piccioli, Silveri, Mascherini, De Falchi, Poli.

Basses: Fusco, Mongelli, Reuf, Chistoff, Taio.

He has also been asked orally, it is stated, to represent Beniamino Gigli, Tito Schipa, Galliano Masini, Maria Caniglia and Gino Bechi.

- 2 -

Some doubt is thrown on his claim to exclusive representation of artists since certain of those listed as giving him exclusive representation deny this and have asked at least one other agency (Camus) also to represent them.

While one or two persons in the musical field have raised question as to Ferone's responsibility and entire reliability, no evidence has been adduced to justify the doubts. There seems to be unanimous agreement as to his competence in the lyric field. He is said to be one of Italy's two or three most expert and capable judges of lyric ability.

With best wishes, I am,

Sincerely yours,

CARLETON W. WASHBURN
Lt. Col., A. U. S.
Director of Education.

7504

Il Comm. Emilio PERONE e' stato agente teatrale per circa 40 anni ed in tale funzione ha avuto rapporti d'affari con il teatro Alla Scala di Milano ed i piu' importanti teatri italiani e dell'estero (Reale, S. Carlo, Carlo Felice, Fenice, Coven Garden di Londra, Opera' Comique di Parigi, Colon di Buenos Aires, Metropolitan di New York). Nel 1934 dovette sospendere la sua attivita' di agente in ottemperanza alla legislazione fascista che sopprimeva gli agenti. Dal 1934 in poi ha svolto attivita' di impresario teatrale anziche' di agente. Tale attivita' di impresario ha svolto pure, in quanto residente al nord, durante il periodo 1943-45.

Attualmente ha ricostituito una nuova agenzia teatrale con la forma sociale di "Societa' Gestioni Affari Teatrali" (E. Perone & C.) S.A.R.C. Piazza Duse 1, tel. 23932, Milano.

Questa Societa' e' in corrispondenza con Roma per tramite dell'agente teatrale Faust de Tura.

Il Perone come tale ha la rappresentanza esclusiva dei seguenti artisti lirici:

Soprani : Castellani, Cigna, Carosio, Piccardolo, Pavero, Petrella, Pedrini, Bellarosa, Govoni, Barbato, Maraone, Tuccari, Oliva, Carlino, Balderi, Gigli, ;

Mezzo-soprani : Pederzini, Nicolai, Gravenco;

Tenori : Salvarezza, Melioni, Annaloro, Ferrauto, Filip-paschi, Momo, Pigni, Granda, Moraro, Battaglia;

Baritoni: Tagliabue, Montesanto, Inghilleri, Vanelli, Piccioli, Silveri, Mascherini, De Falchi, Poli;

Bassi : Pasero, Mongelli, Reuf, Chistoff, Taio,

Oltre i predetti artisti il Perone ha un mandato verbale di trattare affari per conto di Beniamino Gigli, Tito Schipa, Galilano Masini, Maria Aniglia e Gino Bechi. Inoltre, in relazione ai fini della Societa' di cui sopra il Perone puo' costituire compagnie anche con artisti non rappresentati dalla Societa' stessa.

7503

Il comm. Emilio Ferrone è stato
agente teatrale per circa 40 anni.
edile funzionale ha avuto
supporto d'opera. Con il Teatro al-
bino di Milano e dei suoi impegni
teatrali italiani e dell'estero (Reale,
S. Carlo, Carlo Felice, Fenice,
Coven Garden di Londra, opere
conque di Parigi, Colon di
Monaco, Aires, Metropolitan di
New-York -) nel 1931
diretta soprintendere la sua attività
di agente in ottantaquattro alla
Regio teatro fornendo la massima
di agenti. - Dal 1931 ora in poi
ha svolto attività di impresario.
Teatro ungheresi di agente - Tale
attività di impresario ha svolto
parte, in quanto residente al sud,
onde durante l'attività il periodo
1943-45 -

15 - 1 - 1945 -

Sede di Milano e da parte inglese
 testi italiani e dello stesso (Reale,
 S. Carlo, Carlo Felice, Ferrice,
 Ewen Gordon di Londra, opera-
 conque di Parigi, Colom di
 nuovo-aires, Metropolitan di
 New-York -) nel 1931
 dirette soprendere la sua attività
 di agente in atteggiamento della
 registrazione fascista di 10/11/1931
 gli agenti - Dal 1931 al 1932
 ha svolto attività di impresario 7502
 teatrale ungherese di agente - Tale
 attività di impresario ha svolto
 pure, in quanto residente al nord,
 anche durante l'attività il periodo
 1943-45 -
 attualmente ha ricostituito un nuovo
 agenzia teatrale ~~attualmente~~ con la
 forma sociale di:
 "Società gestioni affari teatrali" (E. Ferone
 e C.) S. a. R. l. - Piazza Duca
 23932 - Milano -

02121
Questa Società è in comunicazione
con Roma per tramite dell'agente
teatrole Fark De Tura -

Il Ferone come tale

Non ha rappresentanza esclusiva
dei seguenti artisti lirici: Soprani:
Castellani, Cignola, Caruso
Piccandoli, Pavesi, Petrella, Pedrini,
Bellarosa, Geronzi, Barbato,
Fardone, Fuccini, Oliva,
Carlini, Balderi, Gigli, Peredakia
Mezzo-soprani: Pedersini, Nicolai.
Soprano; Tenori: Salernitano,
Milibian, Annaloro, Tenaceto
Filippeschi, Momo, Ligni, Grandi,
Morano, Battaglia, Baritoni¹⁵⁰¹
Taffiabrui, Montesanti, Trupilli
Vandoli, Piccioli, Silveri, Mascherini
De Falchi, Poli, Bara: Pasero, Mongelli,
Ghielli, Taro - Oltre i veduti

No. 1000
 dei signori. tutti i signori: 1000
 Cristellani, Cignola, Carosio
 Piccardi, Pavesi, Petrella, Pedrini,
 Bellarosa, Geronzi, Barba,
 Faravone, Fucconi, Oliva,
 Carlini, Baldi, Giffi, Peneda
 mezzo-1000: Pedernini, Nicolai,
 Gravato; tenori: Salernazzo,
 Williochi, Annaloro, Tuccato
 Filippeschi, Momo, Ligni, Granda,
 Morano, Battaglia; baritoni 501
 Tagliabue, Montesanto, Trupilli
 Vandi, Piccioli, Silveri, Mascherini
 De Falchi, Poli, Bara, Pasero, Mongelli,
 Benti, Taro - Altre i vedete
 Benti il Terone ha un mandato
 verbale di trattare affari in conto di
 Beniamino Giffi, Tito Sdip, Felice Masini
 Maria Carzica & Gino Bechi - molte in

relazione ai fini della Società di
cui sopra il Felone però
costituisce compagnia anche
con altri non rappresentati
dalla Società stessa.

780V

Record Copy to Replace Unstable Original
Property of the National Archives

90-14.4

BJ ALORA

9 1200 MIB 1946

CENTRAL COMMISSION AMERICAN SALTIER VIGOR (ATTENTION EDUCATION OFFICER)

1046

DECLASSIFIED

SUBJECT BEING COVERED BY

PARA ONE FIVE AND SIX FOLLOWS FOR AMERICA SANTA CRISTINA NAME FROM DOCTOR SCHLES

UNIVERSAL EDUCATION KATHARINE SIX VICTORIA WHO UNITED STATES THAT PARAGRAPH WILL BE MADE

LATER BY SACIERA AMERICA. ED

PARA TWO SEND TO DIRECTOR OF EDUCATION ALLIED COMMISSION AND THREE FOUR NINE SOON

ONE CENTRAL PAGES AND CHUR FOR MATTERS SHOULD SUBMITTY BY MIBER ED

PARA THREE ALSO CENTRAL AND SOLO PAGES FOR MATTERS SUBMITTY DAS LIND VAN LER

EDS ED

PARA FOUR ALSO CENTRAL PAGES AND CHUR FOR EACH'S PASTION ST MATTHEW ED

6671

BJ ALGER

9 1230 FEB 1946

CENTRAL COMMISSION AMERICAN SPOTTER VICTIM (ATTENTION RESEARCH OFFICER)

1046

UNCLASSIFIED

SUBJECT MUSIC SOURCE ID

PARA ONE PLEASE CHECK FOLLOWING FOR AN ANEMIA SANTA SPECIALIA HUES FROM DOCTOR SCHULIN

UNIVERSAL MUSIC KALAMULITE SIX VITELA SHO UNIFORMS THAT PATIENTS WILL IN MAKE

LATER BY SOCIETY ACTION. ID

PARA TWO SEND TO DIRECTOR OF EDUCATION ALLIED COMMISSION AND THINGS FOR WITH SCORE

ONE CIRCULAR PAGES AND OTHER FOR MATHEMATICS SECOND SEMESTER OF KINER ID

PARA THREE ALSO CIRCULAR AND ALSO PAGES FOR MATHEMATICS SECOND SEMESTER DAS LIND VON DER

FROM ID

PARA FOUR ALSO CIRCULAR PAGES AND OTHER FOR EACH'S PAGES OF MATHEMATICS ID

MUSIC

EDUCATION

236

7499

0 2 2 3

Indicazioni di urgenza	MODULARIO C. - Teleg. - 46	Mon. 25 (Ediz. 1945)	Circuito sul quale si deve fare l'invio del telegramma			
Ufficio Telegrafico di TELEGRAMMA						
Il Governo non assume alcuna responsabilità civile in conseguenza del servizio della telegrafia. Le tesse rimaste in mano per errore od in seguito a rifiuto o irreperibilità del destinatario devono essere compilate dal mittente. Le ore si contano sul meridiano corrispondente al tempo medio dell'Europa centrale e per telegrammi interni di seguito da una mezzanotte all'altra.		Spedito il _____ 19 ____ ore _____ per circuito N. _____ all'Ufficio di _____ Transmittente _____				
Qualifica	DESTINAZIONE	PROVENIENZA	Nome	Parola	Data della presentazione Giorno e mese Ore e minuti	Via d'interadamento e indir. eventuali d'Ufficio

N. 6. — Il telegramma dev'essere scritto con chiarezza per modo che la lettura ne sia facile.

INDICAZIONI EVENTUALI TASSATE

DESTINATARIO

DESTINAZIONE

TESTO

Doctor Schlee
Universal Edition Karlsplatz 6 VIENNA
Prions envoyer location Academia Santacecilia Via
Vittoria 3 Roma Meyer Ambassade Anglaise Vienne adressant
Major Sinclair Noble Ambassade Anglaise Rome pour Academia
Santacecilia partition et materiel orchestre et pour
Mahler neuvieme symphonie et pour materiel orchestre
et parties soli Mahler symphonie "Das Lied von der Erde",
materiel d'orchestre et oeuvre Bach Passion Saint Mathieu

Cognome, nome e domicilio del mittente: (Indicazione obbligatoria ed esclusiva uso d'ufficio).

Fatevi correntizzati postali - Pagamenti e riscossioni in tutte le località del Regno - Fra correntizzati i pagamenti a le riscossioni, mediante postagiro, sono eseguiti senza limitazione di somma ed in esenzione da qualsiasi tassa.

Ufficio Roma, 1945 - Ufficio Telegrafico dello Stato - G. C.

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/Cat/co

ED/93/4.1/12

7 February, 1946

SUBJECT : Transmittal of letter.

TO : Miss Emma Katz,
c/o Andre Hortens,
Columbia Concerts Inc.,
113 W 57th Street,
New York 19, N.Y.

Dear Miss Katz:

The letter to Miss Gamas regarding Dr. Lothar Wallerstein, sent 11 January, was delivered to her on receipt. With it was accidentally enclosed a letter to Father Flanagan of Boys Town which I have forwarded to him.

In regard to your letter of 3 January inquiring about Pavarone, I am having to delay my reply. I am getting conflicting reports to want to be sure of my ground before passing judgment. Inquiries are being made in my behalf in Milan. There is no question about his artistic competence in the lyric field -- all seem to agree that he is one of Italy's best judges of operatic talent. But I want to know more about his responsibility and integrity. There is also skepticism as to his having exclusive rights on artists. I'll write when I have adequate information.

CARLTON W. WASHBURN
Lt. Col., U.S.
Director of Education

7497

95/44
Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU INC.
 LAWRENCE EVANS ARTIST MANAGEMENT, INC.
 JACK SALTER ARTIST MANAGEMENT, INC.
 HAENSEL & JONES
 CONCERT MANAGEMENT ARTHUR JUDSON, INC.
 WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
 COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRÉ MERTENS
 VICE PRESIDENT

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE: COLCONCERT

January 11, 1946

Lieut. Colonel Carleton W. Washburne
 Director of Education
 Headquarters Allied Commission
 Education Subcommittee
 APO 594
 c/o Postmaster New York, N.Y.

Dear Colonel Washburne:

RE: DR. LOTHAR WALLERSTEIN

I am herewith enclosing a letter to Miss Camus and should be obliged if you would kindly transmit it to her.

Thanking you for your cooperation,

cordially yours,

Ernesta, Secretary
 André Mertens

ek
 Encl.

7496

*Letter to Father Manager, Boys Town, Nebraska mission
 & CW*

9229

968

EDUCATION SUPERVISOR

21 DECEMBER, 1945

WASHINGTON FOR HORTON COLUMBIA COMBATS ONE ONE THREE WEST FIVE
SEVEN TH STREET NEW YORK

9556

UNCLASSIFIED

YOU CAN TELETYPE DIRECT TO CAMEL AFTER SEVEN FIVE NEW YORK TIME WASH
EIGHT FIVE THREE SEVEN HUNDRED IN PAPER TO WASHINGTON OF FOR HORTON COLUMBIA
COMBATS ONE ONE THREE WEST FIVE SEVEN TH STREET NEW YORK FROM IN ALCOH PAPER
FOLLOWING ACCEPTS FIVE HUNDRED DOLLARS EACH PERFORMANCE SOUTH AFRICA
PHILADELPHIA BEHINDERS IN JULY 1945 FOR FOLLOWING REWARDS METROPOLITAN PD
WASHINGTON PD

96/4.4

7495

ROUTINE

EDUCATION SUPERVISOR

0227

36.44

FOR ACTION WASHINGTON USA FOR TRAVEL TO MEXICO COLUMBIA CURRENTS THE
ONE ONE THREE WEST FIFTY SEVENTH STREET NEW YORK

3177

10 December 1943

HOTLINE

UNCLASSIFIED IN

SUBJECT PASSAGE BOOK NEW YORK

RECEIVED BY THE AMERICAN BUREAU OF INVESTIGATION FOR VOTING THE

FOR TO WASHINGTON USA FOR TRAVEL TO MEXICO COLUMBIA CURRENTS

ONE ONE THREE WEST FIFTY SEVENTH STREET NEW YORK FROM THE ALICE PARK

WILL YOU PAY FOR THE AMERICAN BUREAU OF INVESTIGATION THE CABLE THAT VOTING

GO ON WAY TO LONDON TO PARAGUAY IN

7494

EDUCATION COMMISSION

487061-256

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.

LAWRENCE EVANS ARTIST MANAGEMENT, INC.

JACK SALTER ARTIST MANAGEMENT, INC.

HAENSEL & JONES

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.

COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS FOREIGN DIVISION
VICE PRESIDENT

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

December 3, 1945

-Lt. Col. Carleton W. Washburne
Headquarters Allied Commission
Education Subcommission
APO 394
New York, N.Y.

Dear Colonel Washburne:

I talked with Mr. Johnson immediately after receiving your cablegram regarding the Vottos.

Mr. Johnson will try to secure transportation for them from Lisbon to the States, but he informed me he cannot understand why Mr. Votto has not secured visas, etc. for himself and his wife. As soon as I hear from Mr. Johnson I shall inform you immediately.

Thanks for your information regarding my travel in Italy. I am glad to learn that the War Department has decreed that the American businessmen may use Army transports, billets, and mess, for pay. Certainly we shall be glad to pay all my expenses. However, it will not be possible for me to leave now in the middle of the season. I expect to go by March 15.

If you can give me any more detailed information it would be most appreciated. Since I am traveling not only to Italy, but also to England, France, Belgium, Switzerland, and possibly Germany and Scandinavia, I hope that the War Department will give me the same facilities all over Europe and make it possible for me to return to the United States by June 15.

Very sincerely yours,

Andre Mertens
Andre Mertens
By W.P.B.

AM:RV

Columbia Concerts INC.

96.44

Foreign Division

ANDRÉ MERTENS
VICE PRESIDENT

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-8900 - CABLE COLCONCERT

November 26, 1945

Lt. Colonel Carleton W. Washburne
Headquarters Allied Commission
Education Subcommission
APO 394,
New York, N.Y.

Dear Colonel Washburn:

We are in receipt of a letter dated November 10, 1945 from Miss Camus in which she states that Mr. Edward Johnson of the Metropolitan Opera had written directly to Mr. Tagliavini and stated to the artist that he, Johnson, was in somewhat of a quandary since he had received business proposals, from four different Italian sources, offering the services of Tagliavini to the Metropolitan. All of these offers intimated that the writer was the authorized representative of the artist. Naturally, Mr. Johnson was and is somewhat perplexed. He had assumed from the beginning that Columbia Concerts Inc., through the Allied Commission, was dealing with Mr. Tagliavini's authorized representative, Agenzia Internazionale Concerti. After receiving the four proposals from four different "business agents" he is at a loss to determine who Tagliavini's authorized Italian representative may be.

Mr. Johnson is and has been most willing to deal through Columbia Concerts Inc. However, for reasons of policy, it is not expedient for Mr. Johnson to publicly state that Columbia and Columbia alone is exclusively authorized to deal for and with the Metropolitan Opera Company, since the opera is now a quasi public organization. The door, as you can well understand, must be kept open. At the same time, Mr. Johnson recognizes the desirability and advantage of negotiating business through Columbia in view of our long history and reliability. He is perfectly willing to negotiate any and all business through us but he must be certain that we are in a position to deal for artists in Europe and that we are negotiating with the artists' authorized managers.

In order to avoid future misunderstanding, may I suggest that Miss Camus obtain from Tagliavini written authorization for Agenzia Internazionale Concerti designating that organization as exclusive representatives for the United States and Latin America and forward to us a copy for our files. This will preclude the possibility of any and all Italian concert agents offering the services of artists who they do not represent - or at the very least it will furnish Columbia and the Metropolitan the necessary information upon which to proceed and act.

Lt. Col. Carleton Washburne, Cont'd.

November 26, 1945

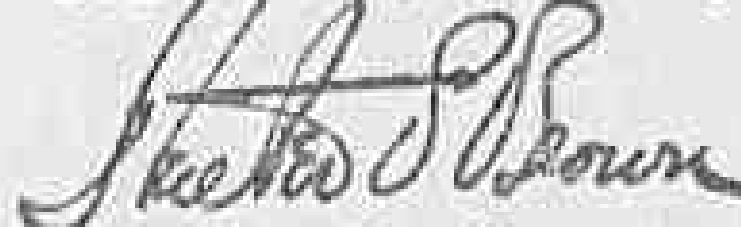
-2-

I cabled Miss Camus today requesting an immediate reply to our offer of November 9 to Tagliavini, Pechi, Stignani for South America and Mexico. Mr. Quesada is expected to leave for Latin America not later than December 6th. It is most urgent that we have a definite commitment on the South American business before he leaves.

Trusting that you may find time to take this matter up with Miss Camus and that we may have the pleasure of hearing from you soon.

With very best wishes and kindest regards in which Mr. Mertens joins, I am

Cordially yours,



Walter P. Brown
COLUMBIA CONCERTS INC.

E/s

7492

Columbia Concerts INC.

96.44

ANDRÉ MERTENS
VICE PRESIDENT

Foreign Division

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

November 23, 1945

Lt. Col. Carleton W. Washburne 0518382
Headquarters Allied Commission
Education Subcommittee
APD 394
New York, N. Y.

Dear Colonel Washburne:

I have received your letter of November 6. In the meantime, I have talked to Mr. Johnson who is very much disturbed by Mr. Votto's attitude. He is trying hard to secure transportation for Mr. and Mrs. Votto from Lisbon to the United States, but so far he hasn't been successful. As soon as we shall be able to get more information from Washington, I shall keep you advised.

Mr. Johnson doubts very much if Mr. Votto is earnestly considering coming to the United States since he has received word from other conductors from Italy and seen announcements to the effect that Mr. Votto will conduct this coming winter in Rome. I told him there must be a misunderstanding since you wouldn't have called me requesting space if the artist and Miss Camus hadn't considered it seriously.

I am trying hard to bring Italian artists to the United States (7/9.9) frankly, we are quite disturbed by the attitude of these artists. They do not understand that they are completely unknown in this country and that it takes a tremendous effort on our part to introduce them and make them known to the American public. They do not think in terms of careers, but only in financial terms and want to get the most out of the American public. They want to have all their payments net, demanding exaggerated figures free of tax, free of commission etc. I wish that Miss Camus and Mr. Labroca would take a stronger stand and tell them that if they are not willing to pay the taxes as every American citizen is doing, they are not welcome here and should stay in Europe. Our local managers and the public demand the same consideration from foreign artists as foreign artists demand from them.

I sincerely hope that Mr. Tagliavini, Mr. Recchi and Mme. Stignani, apart from the others, will accept our last offers; if not, it is just too bad and I am afraid they will hurt their own careers. I beg you to forgive this outburst but Mr. Brown and I have worked very hard and I haven't met with as much difficulties with any foreign artists other than the Italian artists.

Colonel Washburne
November 20, 1945

-2-

I want you to know that I appreciate your cooperation more than I am able to express in words, and I admire your patience.

With best wishes,

Sincerely yours,

AM
Andre Martens

AM:BC

7489

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.

LAWRENCE EVANS ARTIST MANAGEMENT, INC.

JACK SALTER ARTIST MANAGEMENT, INC.

HAENSEL & JONES

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.

COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRÉ MERTENS
VICE PRESIDENT

FOREIGN DIVISION

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE: COLCONCERT

November 10, 1945

J.G.H.

It. Col. Carleton W. Washburne #0518332
 HDQ Allied Commission
 Education Sub-Commission
 A.P.O. 394
 New York, N.Y.

Dear Colonel Washburne:

Your letter of November 2 is at hand for which many thanks. Mr. Mertens and I are greatly appreciative of your kind help and cooperation. We do hope that all our efforts to which you have contributed invaluablely in advice and understanding will eventually bear fruit and that we may have the pleasure of presenting in this country the best artistic talent that Italy has to offer.

We are also planning to send to Italy some of our noted American artists and Mr. Mertens is working very hard on preliminary arrangements before definite proposals may be made.

Would you be kind enough to transmit to Miss Camus and Mr. Labroca the enclosed two letters addressed to Miss Camus, and also the enclosed letter addressed to Mr. Giorgio Nataletti, the original of which dated 24 May 1945 was mis-directed because of a typographical mis-spelling of his name.

All good wishes and kindest regards in which Mr. Mertens joins.

Cordially yours,
 COLUMBIA CONCERTS, INC.

Walter P. Brown
 Walter P. Brown

B:V
 Encl.

0 2 3 4

Declassified E.O. 12356 Section 3.3/NND No. 785016

CIRCUIT	CLERK	CABLE & WIRELESS LIMITED (INCORPORATED IN ENGLAND)	
LGTV9/21 NEWYORK 52/51 21 401F			
<i>File 96/44</i>			
EFH	LT COL CARLTON WASHBURN 6516332 - HEADQUARTERS ALLIED COMMISSION 22 562 APO 394 ROME		

AT REQUEST ANDRE WERTENS
 PLEASE TELEGRAPH HENRY SNOWDEN
 PAN AMERICAN AIRWAYS LISBON
 DATE POSSIBLE DEPARTURE LISBON
 NEW YORK OF ANTONINO VOTTO
 AND WIFE STOP WE ADVISING
 LISBON PROVIDE PASSAGE AND
 - NOTIFY INTERNATIONAL POLICE

AND SHOULD BE ACCOMPANIED BY THIS FORM.
OFFICE OF THE ATTORNEY GENERAL

0 2 3 5

Declassified E.O. 12356 Section 3.3/NND No.

785016

CIRCUIT	CLERK	CABLE & WIRELESS LIMITED INCORPORATED IN ENGLAND This telegram has been received from OVERSEA. If the office of origin is shown it cannot be destroyed.	

EFM 

LISBON WHEN DATE DETERMINED =

WILLIAM THACHER

PANAMERICAN AIRWAYS

MARK YOUR REPLY *"Via Imperial"* 7486

ANY ENQUIRY RESPECTING THIS TELEGRAM MAY BE MADE AT ANY OF THE COMPANY'S OFFICES AND SHOULD BE ACCOMPANIED BY THIS FORM.

0 2 3 6

Declassified E.O. 12356 Section 3.3/RND No.

785016

CIRCUIT	CLERK	CABLE & WIRELESS LIMITED (INCORPORATED IN ENGLAND)	OFFICE OF ISSUE 136/133 1/47 20
LGTV1 VIA WU NEWYORK			
NLT LIEUTCOLONEL CARLETON WASHBURNE 051633221 531 HEADQUARTERS ALLIED COMMISSION APO 394 ROME			
WILLING GUARANTEE TAGLIAVINI BECCHI EACH ONETHOUSAND DOLLARS WEEKLY FOUR CONCERT PERFORMANCES WEEKLY GRANDOPERA QUARTET MINIMUM EIGHT WEEKS STOP THIS AMOUNT NET TO ARTISTS			

ANY ENQUIRY RESPECTING THIS TELEGRAM MAY BE MADE AT ANY OF THE COMPANY'S OFFICES
 AND SHOULD BE ACCOMPANIED BY THIS FORM.

0 2 3 7

Declassified E.O. 12356 Section 3.3/NND No.

785016

CIRCUIT	CLERK	CABLE & WIRELESS LIMITED INCORPORATED IN ENGLAND This telegram has been received from OVERSEA. Unless the office of origin is shown it cannot be disclosed.	OFFICE OF ISSUE L-4741-12

EFM

EXCLUSIVE GOVERNMENT TAXES
 COLUMBIA PAYING ALL EXPENSES
 TRAVEL IN STATES AND PUBLICITY
 STOP

WE CONSIDER THIS BEST
 INTRODUCTION ARTISTS FOR FUTURE
 CONCERT WORK WHICH WILL NOT
 INTERFERE METROPOLITAN 7484
 PHILADELPHIA SCALA AND *al*

ANY ENQUIRY RESPECTING THIS TELEGRAM MAY BE MADE AT ANY OF THE COMPANY'S OFFICES AND SHOULD BE ACCOMPANIED BY THIS FORM.

0238

Declassified E.O. 12356 Section 3.3/NND No.

785016

CIRCUIT	CLERK	CABLE & WIRELESS LIMITED (INCORPORATED IN ENGLAND) This telegram has been received from OVERSEA. Unless the office of origin is shown it cannot be disclosed.	OFFICE OF LATE SUE

SOUTHAMERICA SINCE THIS CONCERT
TOUR BEGINNING APPROXIMATELY
EARLY OCTOBER BUT ARTISTS MUST
BE IN NEWYORK FOR REHEARSALS
LATEST THREE WEEKS IN ADVANCE
STOP IMMEDIATE ACCEPTANCE
NECESSARY FOR CONCLUDING
DEAL SINCE DELAY WILL MAKE
ANNOUNCEMENT IN TIME FOR TOUR
IMPOSSIBLE STOP STILL MISSING
CAMUS ANSWER REGARDING 183
PHILADELPHIASCALA OFFER BEGCHI
- STIGNANI STOP ALSO TAGLIAVINI -

AND SHOULD BE ACCOMPANIED BY THIS FORM.

0239

Declassified E.O. 12356 Section 3.3/MND No.

785016

CIRCUIT

CLERK

CABLE WIRELESS

LIMITED

(INCORPORATED IN ENGLAND)

This telegram has been received from OVERSEA.
Unless the office of origin is shown it cannot be
disclosed.

OFFICE OF

SUE

METROPOLITAN SEASON 19461947

STOP DOING UTMOST HELP VOTTO

TRANSPORTATION LISBON NEWYORK

SHALL KEEP YOU ADVISED REGARDS

- MERTENS

7482

MARK YOUR REPLY

"Via Imperial"

ANY ENQUIRY RESPECTING THIS TELEGRAM MAY BE MADE AT ANY OF THE COMPANY'S OFFICES
AND SHOULD BE ACCOMPANIED BY THIS FORM.

FOR ACTION WASHINGTON DC FOR TRANSMITTAL TO ANDRE MERTENS
COLUMBIA CONCERTS ONE ONE THREE WEST FIVE SEVEN STREET NEW YORK

8385

15 November, 1945

ROUTINE

RESTRICTED PD

SUBJECT VOTTO ENGAGEMENT PD

CAN PROBABLY ARRANGE TO GET VOTTO AND WIFE TO LISBON IF YOU

CAN ARRANGE COMMERCIAL TRANSPORT LISBON TO NEW YORK PD

PAREN FOR ACTION WASHINGTON DC FOR TRANSMITTAL TO ANDRE MERTENSCOLUMBIA CONCERTS ONE ONE THREE WEST FIVE SEVEN STREET NEW YORKFROM HQ ALCOM PAREN WASHBURN AWAITS YOUR ADVICE PD

7481

EDUCATION SUBCOMMISSION

489081-236

9 644

FOR ACTION WASHINGTON DC FOR TRANSMITTAL TO MEMBERS COLUMBIA CONGRESS
ONE ONE THREE WEST FIVE SEVEN STREET NEW YORK

8236

10 November, 1945

ROUTINE

RESTRICTED PD

SUBJECT AMERICAN ENGAGEMENT VOTING PD

WASHINGTON STATES AMERICAN EMBASSY GOING TO ARRANGE PASSAGE FOR VOTTO AND

WIFE VIA LISBON PD FAREN TO WASHINGTON DC FOR TRANSMITTAL TO MEMBERSCOLUMBIA CONGRESS ONE ONE THREE WEST FIVE SEVEN STREET NEW YORK FROM HQ ALCON FAREN

WILL KEEP YOU INFORMED PD

7486

EDUCATION SUBCOMMISSION

489081-256

Question:

Ask Miss Carmichael for
answer regarding following
two marked paragraphs.
en

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS
VICE PRESIDENT

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

October 25, 1945

Lt. Col. Carleton W. Washburne
Hdq. Allied Commission
Education Sub-Commission
APO 394
New York City, N.Y.

Dear Colonel Washburne:

Enclosed is a letter from Miss Camus. I herewith confirm to you the cable I sent you last night which reads as follows:

"PLEASE ADVISE CAMUS QUESADA PRESIDENT SOCIEDAD MUSICAL DANIEL MAKES FOLLOWING OFFERS TAGLIAVINI MEXICO AND LATINAMERICA MINIMUM FIFTEEN PERFORMANCES \$400 EACH OPERA CONCERT ONE ROUNDTrip TRANSPORTATION SUMMER 1946 FOLLOWED BY METROPOLITAN NEWYORK STILL INTERESTED STOP PHILADELPHIA SCALA OPERA COMPANY OFFERS BECCHI MINIMUM GUARANTEE FIFTEEN PERFORMANCES \$500 EACH WINTER SEASON 1946/1947 ALSO QUESADA OFFERS SUMMER 1946 MINIMUM EIGHT PERFORMANCES MEXICO \$250 EACH PLUS ROUNDTrip NEWYORK MEXICO ALSO ADDITIONAL PERFORMANCES SOUTHAMERICA HIGHER FEES POSSIBLE CABLE REASONABLE TERMS STOP PHILADELPHIA OFFERS STIGNANI MINIMUM TEN PERFORMANCES \$400 EACH WINTER SEASON 1946/1947 QUESADA OFFERS MEXICO MINIMUM EIGHT PERFORMANCES \$250 EACH ROUNDTrip NEWYORK MEXICO ADDITIONAL PERFORMANCES SOUTHAMERICA ALSO POSSIBILITY HIGHER FEES CABLE REASONABLE TERMS STOP QUESADA OFFERS VOTTO SUMMER MEXICO EIGHT PERFORMANCES \$200 EACH ONE ROUNDTrip TICKET POSSIBILITY ADDITIONAL PERFORMANCES SOUTHAMERICA BETTER TERMS STOP PHILADELPHIA ENGAGEMENT DOESNT PRECLUDE METROPOLITAN ENGAGEMENTS STOP QUESADA ALSO INTERESTED FOLLOWING ARTISTS MEXICO LATINAMERICA GIGLI DESABATA CANIGLIA BARBIERI AND NERI URGE CAMUS CABLE IMMEDIATELY AND WRITE US THROUGH YOU INCLUDING ALL REPERTOIRES THANKS REGARDS."

I am herewith sending you a copy of the letter I have received from Mr. Francesco Pelosi, General Manager of the Philadelphia La Scala Opera Company. I would like to point out that Mr. Pelosi did not understand us correctly since we told him only that you were very kind in helping us to further the cultural exchange between the United States and Italy. The fact is that the Philadelphia La Scala Opera Company is making a tremendous effort to spread Italian culture all over the United States and it is their sincere wish to get the best

Lt. Col. Carleton W. Washburne (Cont'd)

October 25, 1945

-2-

possible talent from the outstanding Opera Houses in Italy. Mr. Pelosi has agreed not to prevent any artist from appearing later on at the Metropolitan. Since the terms offered by the Philadelphia La Scala Opera Company are better than the financial terms offered by the Metropolitan I do not see any reason why the artists in question should not seriously consider those offers.

I should appreciate it if you would inform Miss Camus and let me have her answer.

With best wishes.

Cordially yours,

Andre Mertens

M:V
Encl.

7478

C
O
F
F
I
C
E

PHILADELPHIA LA SCALA OPERA COMPANY

Morris Building

1421 Chestnut Street

Phila. 2, Pa.

October 19, 1945

Mr. Andre Mertens, Vice President
Columbia Concerts, Inc.
Foreign Division of Columbia Concerts
113 West 57th Street
New York 19, N.Y.

Dear Mr. Mertens:

An important group of citizens of the city of Philadelphia are supporting the Philadelphia La Scala Opera Company, each making a definite subscription for the purpose of producing grand opera in the United States of America to a greater extent. This makes it possible for the appearance of our company at the Academy of Music in Philadelphia and in other cities such as Baltimore, Md.; Washington, D.C.; Detroit, Michigan; Buffalo, New York; Pittsburgh, Pa., and other principal cities.

The purpose of the Philadelphia La Scala Opera Company is to make the United States more musical and operatic conscious and to give them the best Italian art has to offer in presenting outstanding Italian artists known in Italy, together with such members as we now have, Bruna Castagna, Nino Martini, Zinka Milanov, Hilda Reggiani, Giovanni Martinelli, Grace Moore, Lawrence Tibbett, Nino Ruisi, Maestro Giuseppe Bamboschek and many others who are now appearing with our company.

Among our guarantors in Philadelphia as well as other cities in which we appear annually there are many of the outstanding Americans of Italian extraction.

In order to constantly improve the artistic level, it is the intention, later on, to engage outstanding conductors, stage directors, technical directors, etc. Knowing that the Foreign Division of Columbia Concerts, Inc. has direct contact with the most important agencies accredited by the Subeducational Committee of the Allied Headquarters, the Philadelphia La Scala Opera Company addresses itself to the Foreign Division of Columbia Concerts, Inc. for the purpose of making deals with Italian artists whose coming will be permitted by the Allied Commission. Therefore, kindly engage exclusively, Ebbe Stignani for ten performances at Four Hundred (\$400.00) dollars per performance for the 1946-47 season and Cino Bocchi for fifteen performances at Five Hundred (\$500.00) dollars per performance for 1946-47 season. The company is willing to deposit a part of the money upon receipt of the contract and another part upon their arrival in the United States.

Trusting that you will obtain these great artists for our company
With best wishes and kindest regards.

Sincerely yours,
Francesco Pelosi, General Manager

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/CWW/cc

ED/9G/4.4/AC

3 December, 1945

SUBJECT : Exchange of Artists.

TO : Andre Mertens,
Vice Pres. Columbia Concerts, Inc.,
New York, 113 West, 57th Street.

Dear Mr. Mertens:

I share your exasperation regarding the haggling for prices by the artists. On the other hand, as Miss Camus points out in the enclosed, their net gains are just about half the price offered.

I suggest you cable me, for Camus, what the tax deduction is: also the cost of suitable hotel accommodation - the \$ 20 per day Camus mentions seems to me excessive - but may be artists have to live extravagantly to maintain their prestige. For us ordinary mortals, unless costs have increased very greatly since I left America, half that sum could provide very adequately. The government and the army allow \$ 6 per day, if I remember correctly, and in all my travelling in the United States, in all principal cities, I used to find \$ 6 to \$ 8 quite adequate.

I am trying to run over to the States for a couple of weeks, before Christmas, to tie up a lot of things. If I succeed I'll drop in on you in New York if possible.

The letters and circulars sent 15-20 November for Camus have been delivered. Also long telegram regarding Tagliavini and Bechi, and telegram from Pan-American Airways regarding Votto and wife.

Best wishes

CARLETON W. WASHBURN
Lt. Col., A.U.S.
Director of Education.

7476

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/CWA/rs

ED/98/4.4/10

20 November, 1945

SUBJECT : Cultural Interchange - Artists.

TO : Andre Mertens
Columbia Concerts
113 West Fifty - seventh Street
New York 19, N.Y.

Dear Mr. Mertens:

The cablegram which you quote in your letter of 1 November, suggesting that you consider Votto's contract cancelled was from me, not from Camus. Unsigned cables from ALCOA are from me - she signs her cables.

I have since cabled you that it is probable that Votto and his wife could be get to Lisbon if you can arrange passage for them from there with a Portuguese line. The Portuguese Consul here has no information on ships between Lisbon and the United States, and American Express has almost none. The New York office of Portuguese lines should have full information, and if you book passage and cable me I'll try to expedite visas, etc., and send the Vottos to Lisbon. But allow enough time for them to come from Rome to Milan and get Swiss, French, Spanish, Portuguese, and United States Visas, and then get across to Lisbon. I suggest at least three weeks (a pure guess) as a minimum from the time of your cable to actual sailing.

As to your travel in Italy: It is not too difficult now, since the War Department has decreed that American business men may, for pay, use army transport, billets and mess. Possibly, therefore, you can come even before March. After December, return transport should not be a grave problem - it's extremely tight now due to redeployment.

7675

CARLTON W. WASHBURN
Lt. Col. A.U.S.
Director of Education.

0 2 4 8

Mackay Radio



CHECK SERVICE DESIRED OTHERWISE
MESSAGE WILL BE SENT AT FULL RATE

FULL RATE	DEFERRED	
CDE RATE	NIGHT LETTER	
URGENT	SHIP RADIO	

RADIOGRAM

CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	(STANDARD TIME)

Send the following message "VIA MACKAY RADIO," subject to the rules, regulations and rates of Mackay Radio and Telegraph Company set forth in its tariffs and on file with regulatory authorities.

NIGHTLETTER

COPY

November 1, 1945

TO OBTAIN OUR FAST AND ACCURATE SERVICE
SENDER MUST MARK THIS MESSAGE "VIA MACKAY RADIO"
IN THE SPACE BELOW.

Via

MACKAY RADIO

99

ANTONIO VOTTO
CAPT LIEUT COLONEL CARLETON WASHBURN-0518332
HEADQUARTERS ALLIED COMMISSION
APO 394
NEW YORK

YOUR METROPOLITAN ENGAGEMENT ALREADY ANNOUNCED BASED UPON ASSURANCE
TRANSPORTATION AVAILABLE STOP YOUR COMMUNICATION AT THIS LATE
MOMENT MOST EMBARRASSING STOP URGE YOU COME FIRST THEN SHALL DO
UTMOST SECURE TRANSPORTATION YOUR WIFE LATER STOP CABLE DIRECT
REASONABLE EXPLANATION FOR PRESS RECORDS

EDWARD JOHNSON

7474

DCC 8 NY

60 EAST 42ND ST., NY 2-1183
256 FIFTH AVENUE, LE. 2-7278

67 BROAD ST. WHITEHALL 4-6780
30 ROCKEFELLER PLAZA CI 6-1515
MARK YOUR MESSAGES "VIA MACKAY RADIO"

40 WORTH ST., SA 7-8161
75 WALL ST., NA. 2-6620

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
 LAWRENCE EVANS ARTIST MANAGEMENT, INC.
 JACK SALTER ARTIST MANAGEMENT, INC.
 HAENSEL & JONES
 CONCERT MANAGEMENT ARTHUR JUDSON, INC.
 WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
 COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS
VICE PRESIDENT

Foreign Division

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

November 1, 1945

Lt. Col. Carleton W. Washburne 0518332
 Headquarters Allied Commission
 Education Subcommission
 APO 394
 New York, N. Y.

Dear Colonel Washburne:

Yesterday Captain Pleasant gave me the following cable by telephone:

SUBJECT: CANCELLATION OF VOTTO ENGAGEMENT. VOTTO REFUSES TO GO WITHOUT WIFE. PASSAGE FOR WIFE IMPOSSIBLE FOR PRESENT. CONSIDER ENGAGEMENT CANCELED.

Camus

I immediately informed Mr. Johnson of this who will now be obliged to make a press announcement to the effect that Mr. Votto will not be able to come in view of transportation difficulties.

I would appreciate it very much if you could possibly explain to Miss Camus that Mr. Votto's attitude in refusing to leave Italy without his wife puts all of us in a most embarrassing position. As you will recall, Mr. Johnson was very reluctant to engage any foreign artist since a few members of his board warned him against it and told him not to make any commitment unless the Metropolitan Opera Company was assured that definite transportation could be secured. This was the reason why Mr. Johnson, who originally asked me to negotiate contracts for a few artists, decided to postpone those negotiations and to consider Mr. Votto's engagement as a test case.

Unfortunately, the events worked against us and it will take a long time before the Metropolitan may be induced to enter new negotiations with any artist coming from the European continent. Under those circumstances, I think it much better to postpone the greater bulk of the dealings until next year when transportation difficulties have been eased.

Lt. Col. Washburne
November 1, 1945

-2-

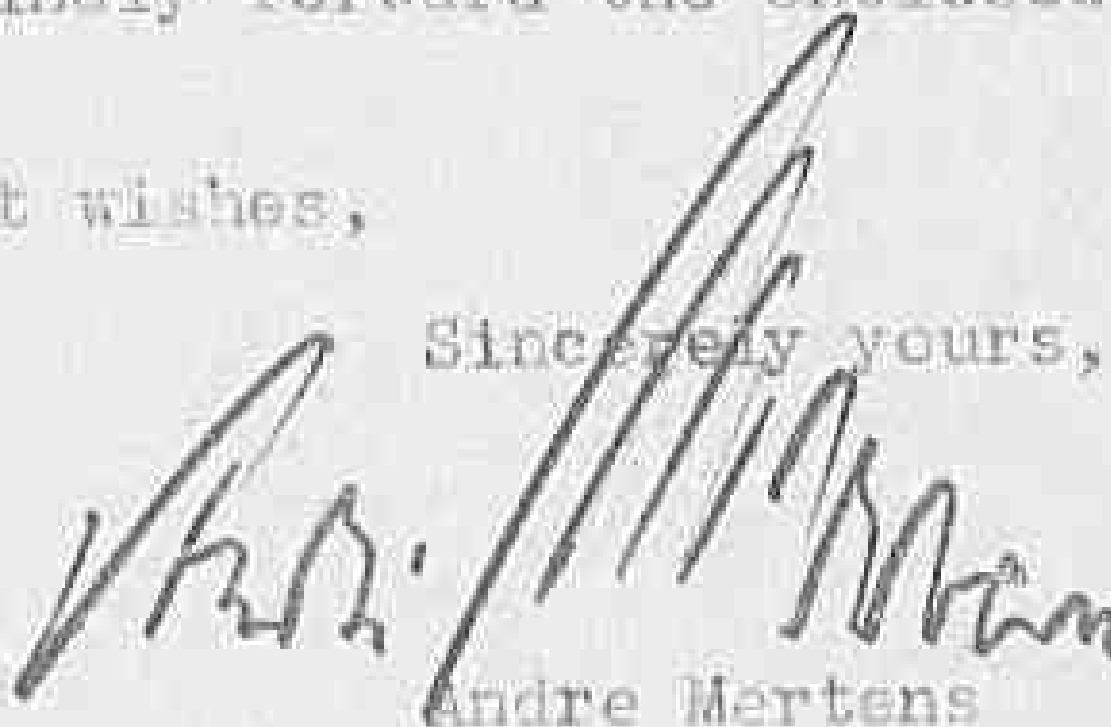
and when we can all see the way clear.

I still intend traveling to Europe by March, 1946, but first I want to make sure that I can travel from one country to another and that I have been definitely promised transportation back to the United States.

Would you kindly forward the enclosed letter to Miss Camus? Thank you.

With kindest wishes,

Sincerely yours,



Andre Mertens

am:bs

P. S. In order to avoid any unpleasantness, I urged Mr. Johnson to give Mr. Votto a last chance. Therefore, Mr. Johnson decided to send a cable to Mr. Votto care of your address, a copy of which I am enclosing herewith.

Would you be so kind as to impress upon Mr. Votto the fact that he simply cannot let the Metropolitan and us down, and that he should come first. We in turn promise to do our very best to get transportation for his wife at a later date.

7472

[illegible]

ANALOGAMENTE QUANTO AVVIENE ROMA ET SECONDO ACCORDI
INTERCORSI COMANDO ALLEATO ET PROFESSOR GIORDANI CHIEDIAMO
CONFERMA COMPITO RIPARTIZIONE CARTA E PRODOTTI GRAFICI PER
EDITORIA NORD EST ASSEGNATO QUESTA ASSOCIAZIONE CHE HABET
GIÀ SOSTENUTO SEPESE INIZIATI PER IMPIANTO GESTIONE 7491

INGEGNERE VALLARDI PRESIDENTE AELI VIA GABBA 8
Fatevi correntisti postali. PAGAMENTI E RISCOSSIONI IN TUTTE LE LOCALITÀ DEL
 MEDIANTE POSTAGIRO SONO ESEGUITI SENZA LIMITAZIONE DI SOMMA ED IN ESENZIONE DA QUALSIASI TASSA
 REGNO - FRA CORRENTISTI I PAGAMENTI E LE RISCOSSIONI

cc: Colonel Washburne

96.4.4
November 10, 1945

Agenzia Internazionale Concerti
Via Boncompagni 12
Rome, Italy

Dear Miss Carus and Mr. Labrousse:

We today cabled you a definite guarantee for Tagliavini and Beechi for South America and the United States. Before dispatching this cable, we held a long conference with Mr. Gussada, who is presently in New York, and also with the Directors of the Columbia Concerts, Inc. I assure you the terms offered are the highest possible and the most advantageous the artists, who are unknown in the Western Hemisphere will receive. I trust that both artists, weighing all the factors, will be entirely receptive to this extraordinarily fine opportunity to launch their international careers under the most auspicious circumstances and management.

Your cabled request of November 6th for \$500 net for Tagliavini and Beechi is, I regret very much to inform you, excessive and out of the question. I never-the-less, appreciate your position and the difficulties you have had as artists are sometimes known to be "penny wise and pound foolish".

Seemingly, there is some misconception on the part of the artists regarding American business methods. No management firm will contract to pay an artist's taxes nor work in his behalf without commission. Certainly the Columbia Concerts Corporation cannot entertain such a proposal. Taxes, unfortunately, are a necessary evil in this country as well as in Europe and the artist cannot expect to come here to earn a large income at the expense of the American people and contribute nothing to the economy. I imagine South Americans feel the same. No American artist, to my knowledge, has earned money in Europe without paying taxes - nor, were they ever permitted to take the money out of Europe. 7470

We all pay, at this time, higher taxes than normally, in order to help with the enormous cost of the war - and also to feed and clothe half the world. An artist must accept his social responsibilities along with the less gifted in the world. Therefore, when we quote you prices and fees, you may be certain that the fee is the total amount the artist is to receive and he or she will be expected to pay taxes and the usual commissions on that figure. For your information, taxes are in the process of being lowered in the United States, but will not be reduced to pre-war levels. However, the purchasing power of the dollar bill still remains the most potent factor in world economy, and I need not remind you what it is worth in Italy. Artists must take this

Miss Camus and Mr. Labroca

November 9, 1945

-2-

into consideration and realize they are being offered terms in purchasing power that are five times the value of their present fees in Europe. Living costs in South America and Mexico are even lower than in the United States and taxes are less since South America was not directly affected by the war.

I would also like to again reiterate, so that you may strongly impress it upon the artists, that we are interested in securing the highest possible fee for them, since we are engaged in a commission business and our income is in direct proportion to the artists' earnings. The artists must have faith in our ability to make the most desirable and advantageous deal for them. Without this mutual trust, there remains no basis for sound business relationship.

Now, as to commissions: Columbia Concerts, Inc. maintains a very large managerial, sales and promotional staff throughout the United States, Canada and Latin-America for the service and sale of artists and this involves a large financial outlay. We, therefore, cannot be expected to waive our commission nor work without reimbursement.

All management firms including Columbia Concerts, operate in accordance with the established commission scale provided by the American Guild of Musical Artists and the Guild determines the commission on all business whether it is concert, opera or radio. Italian artists will pay the identical scale that American artists pay - no more no less!

Mr. Quesada, on the other hand, is both manager and impresario in Latin-America and in guaranteeing Tagliavini and Becchi \$400 and \$300 respectively for twenty (20) weeks is acting as an impresario. In gambling on these two artists Mr. Quesada will take whatever profit or loss may be realized. Columbia, in turn, is acting simply as agents on a commission basis, both in Latin America and United States.

We have given the matter of commissions serious and mature thought and have arrived at the following decisions:

- 1) The total commissions the artists will pay on the South American and Mexican Opera business is 10%, 5% of this payable to you and 5% payable to Columbia Concerts, Inc.
- 2) The commissions on opera business in the United States will be 10%, 2½% payable to you and 7½% payable to Columbia Concerts, Inc. This decision was made by Mr. Mortens and the Board of Directors of Columbia Concerts and is thought to be equitable considering the high cost of operation in the United States and the financial outlay necessary in promoting the careers of these two artists.

On the above basis you would realize on the South-American, Mexican and United States business of Tagliavini and Becchi \$1,055.00 to say nothing of the additional business on Stignani, Votto and others to follow.

Miss Gams and Mr. Labroca

Nov. 10, 1945

-3-

- 3) The commissions on all concert business in the United States, Canada and Latin-America will be 20%, the total payable to Columbia Concerts, Inc. Since there will be no promotional or other expenses chargeable to Agenzia Internazionale Concerti, in relation to this business this is, we think, a fair arrangement. If you wish you may make a personal arrangement with the artist whereby you would share in their concert business.
- 4) The commission on all radio business will be 15% for single engagements and 10% for a series of broadcasts, in accordance with the rules and regulations laid down by American Guild of Musicians and artists. The total amount of these commissions will be payable to Columbia Concerts, Inc.

Let me point out again that it will be exceedingly difficult to book Tagliavini and Becchi in concert until they have established themselves in opera in this country. In order to book them in concerts, we must insist upon an option on their services for 1946-47, 1947-48, and 1948-49. This is the only arrangement whereby we can begin the promotion of these artists and bring them to national prominence in this country and Latin-America.

Mr. Edward Johnson has asked for the return of the copy of the contract bearing his signature which Mr. Votto has in hand. Would you be kind enough to give this your earliest attention so that we may return the contract to the Metropolitan.

Trusting that you both have been well and that we may have the pleasure of concluding this business with you in the very near future, I am, with kindest personal regards to you both, in which Mr. Martens joins me.

Cordially yours,
COLUMBIA CONCERTS, INC.

7469

B:V

Walter P. Brown

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
A.O. 394

SD/CWA/amm

FD/90/4.1/AC

6 November, 1945

SUBJECT : Cultural Interchange - Artists.

TO : André Martens,
Columbia Concerts Inc.,
113 West Fifty-Seventh Str.,
New York 19, N.Y.

Dear Mr. Martens:

This is to acknowledge:

1. Telegram of 24 October.
2. Telegram for Vuitto.
3. Your letters to us of 24 and 25 October.
4. Your letters to Gamsa of 6, 25, 29, and 30 October.

The two telegrams were given immediately to Gamsa. The letters, received today, were also given to her at once.

I am asking Miss Gamsa to give me her reply regarding La Scala in Philadelphia.

The telegram you received from "ALCOM" was of course from us - we cannot use our personal names on official cables. "ALCOM" is code for Allied Commission, and you may assume that anything so signed is from us.

I'm glad you are getting so many engagements for Italian artists.

Best wishes,

CARLETON W. WASHINGTON
Lt. Col., A. U. S.
Director of Education.

7468

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT-ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS
VICE PRESIDENT

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

October 24, 1945

Lt. Colonel Carleton W. Washburne
Headquarters Allied Commission
Education Subcommittee
APO 394
New York, New York

Dear Colonel Washburne:

I have received a Classified Message, dated October 22nd,
from the Rome Area Command which reads as follows:

"HAVE ARRANGED PASSAGE FOR VOTTO BUT NOT FOR WIFE. CAMUS
TRYING TO PERSUADE VOTTO TO GO NOW AND ATTEMPT WILL BE MADE
TO SEND WIFE LATER.
NATALLETTI SAID TO HAVE OBTAINED POSITION AS HEAD OF FASCIST
CONCERT AGENCY THRU SUPPORT OF HEAD OF FASCIST MUSICIANS
SYNDICATE. IT IS SAID THAT HE HAS NO PERSONAL FINANCIAL
STANDING BUT THAT HIS FATHER HAS SOLID FINANCIAL POSITION.
SEE EDUCATION SUB COMMISSION LTR OF 6 OCTOBER."

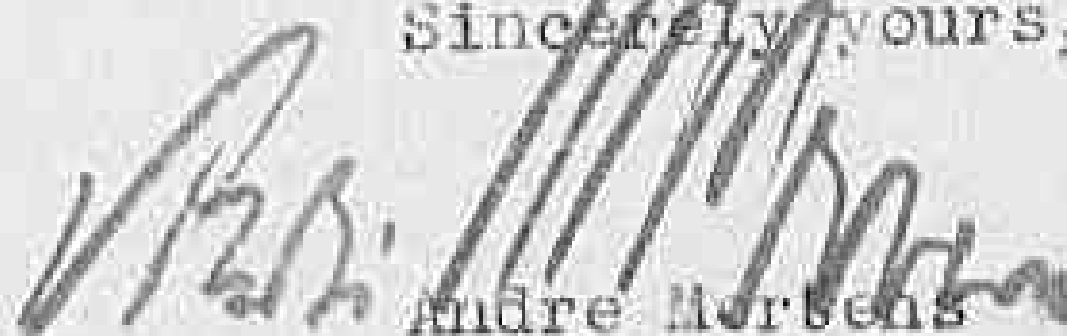
SGD HQ ALCOM

I have informed the Metropolitan immediately, and I hope
that Miss Camus will cable me in the next few days, giving
the exact date of departure for Votto and the approximate
date of his arrival in New York.

According to the information received about Natalletti, I
do not think it advisable to deal with him.

Thanking you for your cooperation, and with best wishes, I am

Sincerely yours,


Andre Mertens

P.S. By the way, Miss Camus has not yet returned the con-
tract for Mr. Votto. Will you please urge her to return it
immediately with her signature? Thanks.

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.

LAWRENCE EVANS ARTIST MANAGEMENT, INC.

JACK SALTER ARTIST MANAGEMENT, INC.

HAENSEL & JONES

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.

COMMUNITY AND COOPERATIVE CONCERT SERVICE

Foreign Division

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19, N.Y. • CIRCLE 7-6900 • CABLE COLCONCERT

October 16, 1945

Lieut. Col. Carleton W. Washburne 0518532
Headquarters Allied Commission
Education Subcommittee
APO 394, New York, N. Y.

Dear Colonel Washburne:

I cabled you recently as follows:

RECEIVED CABLE INQUIRY AGENCY GIORGIO NATALETTI VITTORIA COLONNA 1
ROME RE AVAILABILITY UNITED STATES CONDUCTORS PERFORMANCES ITALY
STOP NOW ON TERMINAL LEAVE ASSOCIATED WITH MERTENS COLUMBIA WOULD
APPRECIATE YOUR ADVICE FINANCIAL POLITICAL STANDING NATALETTI STOP
METROPOLITAN EXPECTING VOTTO END OCTOBER CABLE WHETHER TRANSPORTATION
SECURED SORRY TAGLIAVINI DIFFICULTY LETTER EXPLANATION FOLLOWS THANKS
REGARDS

I trust that you will not feel that this and numerous past inquiries are an imposition on your valuable time. It will be several months or longer, I feel, before normal relations may be resumed between Italy and the United States, and we are at a loss here in New York in determining the proper policy to be followed as so many major questions remain still to be settled by either the military or the State Department. Then, too, we are most anxious to proceed with the greatest caution in order to be certain that we are dealing only with those individuals and firms whose political past is satisfactory to Allied authorities--and, who are responsible in the accepted business sense. This attitude is not predicated solely upon a desire to protect our own interest, but is of like interest and significance to the artists and to Italian managerial firms. We have received and no doubt will continue to receive, directly and indirectly, inquiries and proposals from various Italian sources. These inquiries must, of course, be answered and given every consideration.

I fully realize that no military service has been set up to provide United States firms with information regarding the political past of individuals or to "accredit" Italian business corporations. Therefore, Mr. Mertens and I feel that you have been very kind and tolerant, indeed, in devoting some of your time and effort to expedite the exchange of United States and Italian artists and to help to keep us all on the right track.

Col. Washburne
October 16, 1945

-2-

I do hope you will continue to be patient in the event we pass on to you other inquiries received here in New York as there is no possible way that we or other firms can judge the standing of the inquirer.

It would be ideal, of course, if we could settle upon a plan wherein all inquiries and requests could be channeled through a central commercial agency. This, I think, will eventually be accomplished when Mr. Mertens has an opportunity to visit Italy to make final arrangements. It is not practicable at this time, however, and must await future developments.

It is obvious that Columbia Concerts, Inc. cannot bring to America every artist desiring a career in the United States. We are willing, nevertheless, to pass on to other managers any proposals received for them and to comment, if requested, on the advisability of the proposal. Presently, through our Foreign Division, we negotiate with South and Central America as well as Mexico and other countries for artists under management of other United States managers. We will, I hope, be in a position to provide a similar service with Europe.

The difficulty in the Tagliavini negotiations can be attributed entirely to the upset transportation situation. Mr. Johnson has been hesitant to proceed without assurance that the artist can be in America for the season as no Metropolitan announcement can be made without this assurance. Currently, Mr. Mertens has opened tentative negotiations with South America in order to determine possibilities for Tagliavini throughout that area. This business is in a very formative stage at the present time but, nevertheless, a start has been made. It will not, of course, affect Tagliavini's coming to this country, and I mention it simply to illustrate that we are making every effort in the interest of the artist.

Columbia Concerts, Inc. is very much interested in Tagliavini, and I assure Miss Camus that everything will be done to bring him to this country. We are also very much interested in Gino Bechi and trust that we may, at a little later date, bring him to American audiences. There are other Italian artists such as Caniglia, Stignani, Danco, Minardi, Michaelengeli, et al. in whom we are very much interested but on whom no decision can be made at this time.

I have had a long talk with Mr. Mertens about Gioconda De Vito and in view of your interest in this artist, he has agreed to try to arrange something in Central America for her if possible, and later perhaps in this country. When this develops further, I will let you know.

Mr. Dorio Soria of the Columbia Broadcasting System has sailed for Italy on business of his own. He is the husband of Miss Dorle Jarmel who is in charge of publicity for Columbia Concerts, Inc. Mr. Soria has offered to gather, incidentally, some information for us on musical conditions in Italy, and we would appreciate any help you might give him. We have suggested that he contact you and have given him a letter of introduction to you.

I am now on terminal leave and happy to be back in civilian life. Henceforth, I will be associated with Mr. Mertens and hope to be able to

7460

Col. Washburne
October 16, 1945

-3-

aid in expediting the flow of talent between Europe and this country.

All good wishes to you and kindest regards,

Sincerely yours,

COLUMBIA CONCERTS, INC.

Walter P. Brown

Walter P. Brown

WB:ES

7464

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19, N.Y. • CIRCLE 7-6900 • CABLE: COLCONCERT

October 18, 1945

Lt. Colonel Carleton W. Washburne
Headquarters Allied Commission
Education Subcommittee
APO 394
New York, N. Y.

Dear Colonel Washburne:

I cabled you today as follows:

"RECEIVED LETTER CITIZENSHIP OPERA SPONSORSHIP RAPORLAQUARDIA REGARDING AVAILABILITY OUTSTANDING YOUNG ITALIAN BARITONE RIGG-UNITO BALLEMASQUERA AND STANDARD ITALIAN REPERTOIRE MINIMUM SEVEN WEEKS TWO PERFORMANCES WEEKLY THREEHUNDRED DOLLARS WEEKLY ROUNDTRIP TRANSPORTATION ONE PERSON GUARANTEED ENGAGEMENT STARTING APRIL FIRST THROUGH MARCH FIFTEENTH EXCELLENT OPPORTUNITY ITALY'S BEST YOUNG BARITONE STOP WE SURELY WOULD LIKE METROPOLITAN OF CHICAGO BECOMING FOR PRESTIGE REASONS PLEASE ADVISE EARLY ALL OTHER AVAILABILITIES IMMEDIATELY KINDLY REPLY"

We are not certain that this engagement will be consummated, but the City Center Opera Company is very much interested in bringing an outstanding young Italian artist for purposes of good will and to reestablish the normal flow of talent back and forth.

The City Center Opera, as you may know, was started several years ago by Rapora la Guardia as a civic undertaking. Strange as it may seem, City Center has, in many instances, paid higher fees than the Metropolitan because it has been necessary to do so in order to induce artists to accept engagements away from the Metropolitan. The prestige connected with singing at the Metropolitan is generally referred to, as a result, artists are inclined to accept lesser fees.

7463

Lt. Colonel W. C. Burns
October 13, 1948

-2-

While this would appear to be an excellent opportunity for Cino Bocchi, Mr. Mertens and I both agree that it would be to his advantage to wait until we can place him with the Metropolitan, Chicago or San Francisco operas. As an artist of his standing and accomplishment should be introduced only under the most favorable circumstances.

Trusting that we may have the pleasure of hearing from you soon, and with kindest regards, I am

Sincerely yours,

COLUMBIA BROADCASTING, INC.

Walter P. Brown
WALTER P. BROWN

WB:CR

Columbia Concerts INC.

ANDRE MERTENS
VICE PRESIDENT

METROPOLITAN MUSICAL BUREAU INC.
LAWRENCE EVANS ARTIST MANAGEMENT INC.
JACK SALTER ARTIST MANAGEMENT INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

October 18, 1945

Lt. Colonel Christian W. Washburne
Headquarters Allied Commission
Education Subcommittee
APO 894
New York, N. Y.

Dear Colonel Washburne:

The Metropolitan contract for Mr. Votto has been sent a long time ago to Miss Camus.

Today I received the following cable from Miss Camus:

"PASSAPORTO RELATIVE VOTTO PRONTO PER OTTENERE VISTO MEZZO
TRASPORTO VOTTO MOBILE OCCORRE INTERVENTO TELEGRAFICO DEPART-
TAMENTO STATO WASHINGTON PRESSO AMBASCIATA AMERICANA ROMA
PROVEDERE TELEGRAFICI."

This proves that nothing has been achieved yet and that the artist, who has been expected in New York around the end of October, will not be here by that time. Mr. Johnson is very upset about it and told me that the last case of Votto proves that his assumption, we could not count on any foreign artist at present, was right. I am at a loss to understand why we were not asked at an earlier date to contact the State Department in Washington and the American Embassy in Rome. I do not know what kind of help we can expect at such a late date if Miss Camus has not been able to secure definite transportation in Rome. According to newspaper reports in New York it is hopeless for any civilian to come to the United States in the near future unless he gets some kind of a priority. 7462

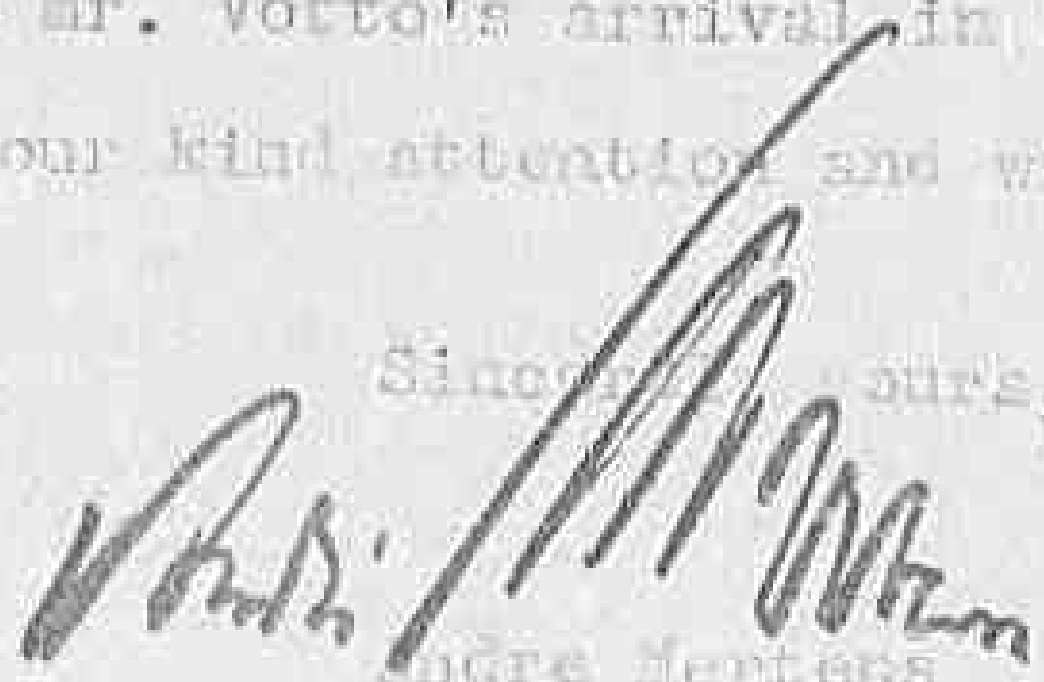
Mr. Johnson, who has already announced Mr. Votto, is very much disturbed and I would appreciate it if, after consulta-

Colonel Washburne
October 18, 1945

-2-

tion with Miss Camus, you would kindly tell me whether we can still count on Mr. Votto's arrival in time.

Thanking you for your kind attention and with kindest regards,
I am

Sincerely,

Andre Mertens

AM:CB

Attached is a copy of the telegram sent today by Edward
Janson of the Metropolitan to the State Department in Wash-
ington. A similar cable was sent to the American Embassy in
Rome.

02651

Charge to the account of

CLASS OF SERVICE DESIRED		
DOMESTIC	CABLE	
TELEGRAM	DAY LETTER	
NIGHT LETTER	TELEPHONE	
DAY LETTER	NIGHT LETTER	TELEPHONE

Patrons should check desired service desired when the message will be transmitted as a telegram or cable letter.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1200

\$

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

COPY

October 18, 1945

FOR VICTORY
BUY
WAR BONDS
TODAY

Mrs. Ruth Guinley
Head, Passport Division
State Department
Washington, D. C.

Confirming Antonio Votto engagement Metropolitan Opera
November next. Would appreciate your expediting visa
facilitating travelling reservations for Votto and wife

Edward Johnson

7491

ALL MESSAGES TAKEN BY THIS COMPANY ARE SUBJECT TO THE FOLLOWING TERMS:

To speed mailing initiation or delivery, the sender of a message should order it returned, that is, telegraphed back to the originating office for acknowledgment. For this, one-half the unreturned message rate is charged in addition. Unless otherwise indicated on its face, this is an unregistered message and paid for as such, in consideration whereof it is agreed between the sender of the message and this Company as follows:

1. The Company shall not be liable for late delivery or delay in the transmission or delivery, or for non-delivery, of any message received for transmission at the unreported message rate beyond the rate of five hundred dollars, nor the substitution of delay in the transmission or delivery, or for non-delivery, of any message received for transmission at the reported message rate beyond the rate of five hundred dollars, unless specifically stated; nor in any case for delays arising from unavoidable interruption in the working of the train.

2. In any event the Company shall not be liable for damages for late delivery or delivery of the transmission or delivery, or for the non-delivery, of any payment, whether caused by the negligence of servants or otherwise, for and the period for, not exceeding in any event, the sum of five thousand dollars, of which amount the upper of each periodic payment shall be the amount to be paid, unless a greater value is stated in writing by the holder, for and the time the amount is tendered for transmission, and without the repeated message rate to hold or carried to be paid, and an additional charge equal to one-tenth of one per cent of the amount by which such expiration shall exceed one thousand dollars.

3. The Company is hereby made the agent of the sender, without liability, to forward this message over the lines of any other company when necessary to reach its destination.

[illegible]

5. No responsibility attaches to this Company concerning messages until the same are accepted at one of its transmitting offices; and if a message is sent to such office by one of the Company's instruments, the facts for that purpose are the agent of the sender.

8. The Company will not be liable for damages or statutory penalties to the name of any message except an interstate message in Texas where the claim is not presented in writing to the Company within sixty days after the message is filed with the Company for transmission, and in the case of an interstate message in Texas the Company will not be liable for damages or statutory penalties where the claim is not presented in writing to the Company within sixty days after delivery of service. If no claim has been made, provided, however, that neither of these conditions shall apply to claims for damages or reimbursement within the purview of Section 413 of the Communications Act of 1934.

7. It is agreed that in any action by the Company to recover the fee for any language or messages the prompt and correct transmission and delivery thereof shall be presumed.

4. *Translators* identify the translators of messages received.

10-12

CLASSES OF SERVICE

DOMESTIC SERVICES

TELEGRAMS

a. National and global services.

DAY LETTERS

A *deferred survey* is lower than the standard selection rates.

SERIALS

Edwards met in meetings starting that same day.

NIGHT LETTERS

*Accepted up to 2 A.M. for delivery not earlier than the following morning at rates substantially lower than the standard rate for day letter rates.

CABLE SERVICES

ORDINATES

*The standard service, at full rates. Code messages, signaling of 5-letter groups only, at a lower rate.

DEFERRALS

Photo by courtesy of the author, and used to be part of the original book of the author's manuscript.

NIGHT LETTERS

© 2000 Blackwell Science Ltd, *Journal of Internal Medicine* 247: 399–406

URGENTS

2. *Priority*—giving precedence over all other matters except government emergencies.

HEADQUARTERS ALLIED CO-OPERATION
Education Subcommission
APO 394

ED/CM/AM

ED/36/1.1/20

30 October, 1945

SUBJECT: Cultural Interchange - Artists.

TO : Columbia Records, Inc.
(Att: Mr. André Martens and
Mr. Walter E. Brown).

Reference your letters of 15, 16, 19 October.

Dear Messrs Martens and Brown:

1. The various communications for Miss Gams have been delivered to her.
2. I replied by cable to your cable to Natali, which was evidently sent before you got my letter on the subject.
3. I cabled yesterday that although with much work we had arranged passage for Vuotto, he refused to go without his wife even though we agreed to try to get her over when the rush of returning troops was over. I could not conscientiously urge, and the Consul could not conscientiously request space for Signora Vuotto, replacing a member of our armed forces who have been separated from their wives far longer than Vuotto would be. All our work for Vuotto therefore has come to nothing. Gams agreed to my cabling you that the engagement would have to be cancelled.
4. It is unfortunate that these particular autumn artists were the ones in which travel had to be requested for artists for this year's engagements, just when every inch of shipping is needed for getting our troops home. We were very fortunate in getting space for Vuotto. After December the situation should ease considerably, although there may be a gap between the end of military shipping for deployment and the beginning of commercial shipping. My guess is that if such a gap occurs it will be between February and May.
5. Enquiry regarding past Fascist record of Gams and La Boce reveals that the Security Division of the Public Safety Commission of AC has no record of Fascist activity on the part of either one.
6. I shall be glad to see Dario Soria when he calls.
7. I am glad to hear that you, Mr. Brown, are now back with your family and working with Columbia.
8. If we can be of further help, we are at your service.

With best wishes to you both.

Sincerely yours,

CARLTON W. WASHINGTON
Lt. Col., A. U. S.
Director of Education.

HEADQUARTERS ALLIED COMMISSION
A.P.O. 394
PUBLIC SAFETY SUB COMMISSION
SECURITY DIVISION

REF : SD/140.14

25 October 1945

SUBJECT : LA BROCCA Mario
CAMUS Clara

TO : Director, Education Sub Commission

1. With reference to your letter ED/2E/AC dated
22 Oct. 1945.

2. The a/n do not appear in the records of this
office.

Chapman
JOHN W. CHAPMAN,
Colonel J.A.G.D.,
Director Public Safety,
Sub Commission.

TFC/nb

7409

1620.

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.

LAWRENCE EVANS ARTIST MANAGEMENT, INC.

JACK SALTER ARTIST MANAGEMENT, INC.

HAENSEL & JONES

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.

COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS
VICE PRESIDENT

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

October 15, 1945

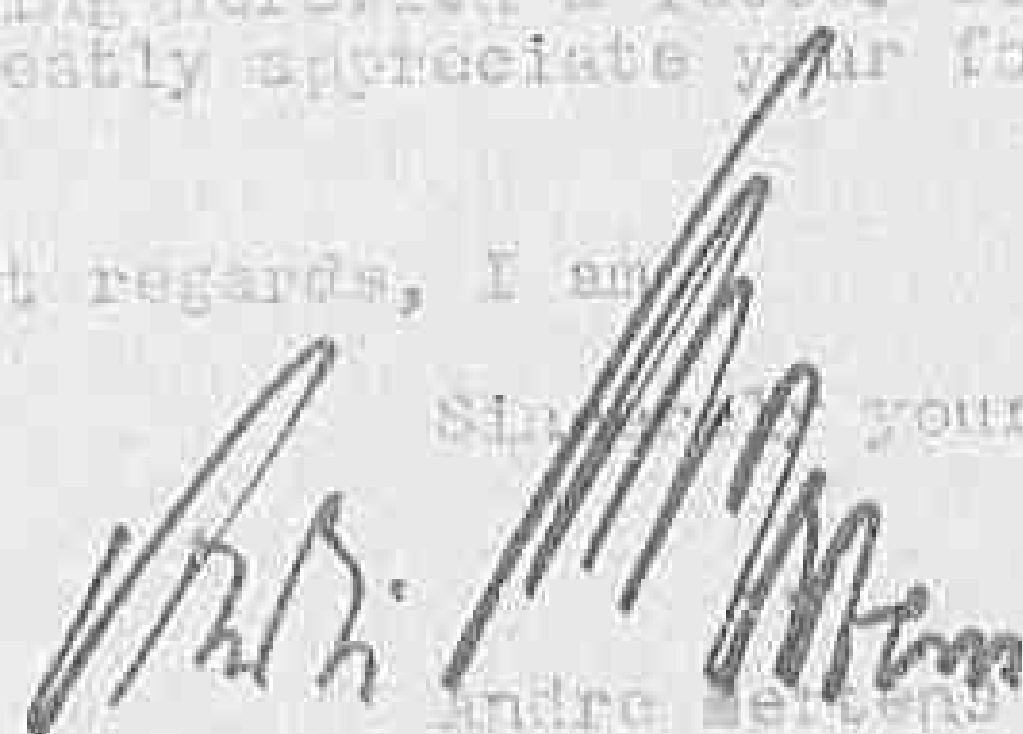
Lt. Col. Garleton W. Washburne
Director of Education
Headquarters Allied Commission
Education Subcommittee
APO 394
New York, New York

Dear Colonel Washburne:

I am enclosing herewith a letter for Miss Camus
which I would greatly appreciate your forwarding to
her.

With kindest regards, I am

Sincerely yours,



Andre Mertens

AM:CR

7418

96/104
FOR ACTION WASHINGTON DC FOR TRANSMITTAL TO ANDRE MERTENS COLUMBIA CONCERTS INC
CMA ONE ONE THREE WEST FIVE SEVEN STREET NEW YORK

7483

22 October, 1945

ROUTINE

RESTRICTED PD

SUBJECT ARTISTS CMA NATALETTI AND VUOTTO PD
NATALETTI SAID TO HAVE OBTAINED POSITION AS HEAD OF FASCIST CONCERT AGENCY THROUGH
SUPPORT OF HEAD OF FASCIST MUSICIANS SYNDICATE PD PAREN TO WASHINGTON DC FOR
TRANSMITTAL TO ANDRE MERTENS COLUMBIA CONCERTS INC CMA ONE ONE THREE WEST FIVE SEVEN
STREET NEW YORK FROM HQ ALCON PAREN IT IS SAID THAT HE HAS NO PERSONAL FINANCIAL
STANDING BUT THAT HIS FATHER HAS SOLID FINANCIAL POSITON PD SEE EDUCATION SUB
COMMISSION LETTER OF SIX OCTOBER PD NEW SUBJECT PD HAVE ARRANGED PASSAGE FOR
VUOTTO BUT NOT FOR WIFE PD
CAMUS TRYING TO PERSUADE VUOTTO TO GO NOW AND ATTEMPT WILL BE MADE TO SEND WIFE
LATER PD

7457

EDUCATION SUBCOMMISSION

489081-236

Columbia Concerts INC.

96.4.4.

ANDRÉ MERTENS
VICE PRESIDENT

Foreign Division

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE: COLCONCERT

October 20, 1945

Lt. Col. Carleton W. Washburne 0518332
Headquarters Allied Commission
Education Subcommittee
APO 534
New York, N. Y.

Dear Colonel Washburne:

In compliance with Miss Camus' request for Mr. Johnson's letter of confirmation to the State Department in connection with Maestro Votto's engagement by the Metropolitan, Mr. Johnson has written the State Department copy of letter enclosed, and has also called the American Embassy in Rome as suggested.

Would you kindly bring the contents of this communication to the attention of Miss Camus?

With kindest regards and best wishes,

Sincerely yours,

Walter P. Brown

Walter P. Brown

7456

WB:RS

C
O
P
Y

October 19, 1945

Mr. Warren Travis, Chief
The Visa Division
State Department
Washington, D. C.

Dear Sir:

We have engaged Maestro Antonino Votto as a conductor at the Metropolitan Opera for the coming season and really have need of this artist's services early in November. May we ask you to give us valuable assistance in helping us to expedite the necessary visas for Mr. and Mrs. Votto in order that they may obtain definite reservations for travel from Italy to the United States. A copy of the cable which we sent to the American Embassy in Rome is herewith enclosed.

We shall be most grateful for any assistance you give us.

Very truly yours,

Edward Johnson
General Manager

EJ:HD
Enc.

7455

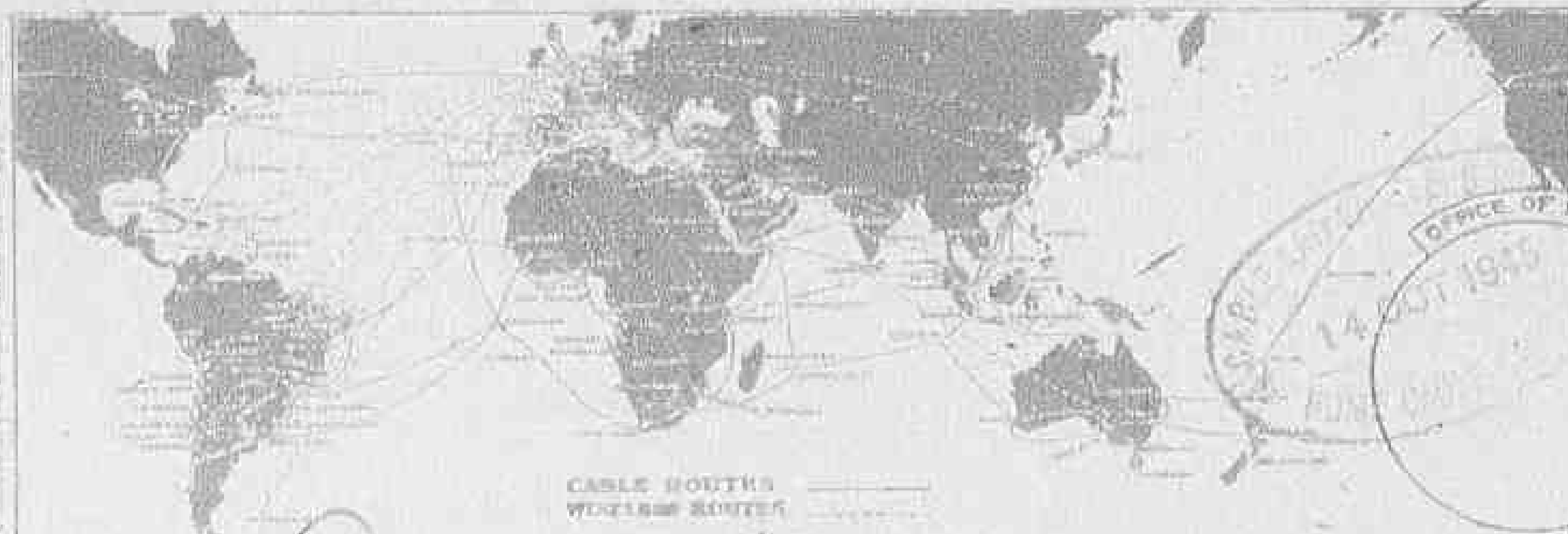
PRINTED IN GREAT BRITAIN: 1961 (12309) 10000

57-128

CABLE AND WIRELESS LIMITED.

(INCORPORATED IN ENGLAND)

The first of the following cables should be sent to the following
 addresses in the United Kingdom:
 Cable Address and Number at London: Office of Cable Address of
 Cable Address and Number at other offices: Office of Cable Address of

CABLE ROUTES
WIRELESS ROUTES

Office

Office
See

Office
n/fq

36-44

923

AF0973 NEWYORK 63/62 12 1821

NLT LIEUTCOLONAL CARLETON WASHBURNE 0518332

HEADQUARTERS ALLIED COMMISSION ROME =

RECEIVED CABLE INQUIRY AGENCY GIORGIO NATALETTI
 VITTORIA COLONNA 1 ROME RE AVAILABILITY
 UNITEDSTATES CONDUCTORS PERFORMANCES ITALY STOP
 NOW ON TERMINAL LEAVE ASSOCIATED WITH MERTENS
 COLUMBIA WOULD APPRECIATE YOUR ADVICE FINANCIAL
 POLITICAL STANDING NATALETTI STOP METROPOLITAN

7434

MAKE YOUR REPLY

Via Imperial

THE INQUIRY CONCERNING THIS TELEGRAM CAN BE ATTENDED TO WITHOUT PRODUCTION OF THIS COPY

Syllabus of English, 1911, 1912, 1913

57-148

CAPT. AND WIRELESS LIMITED.



EXPECTING VOTTO END OCTOBER CABLE WHETHER
 TRANSPORTATION SECURED SORRY TAGLIAVINI DIFFICULTY
 LETTER EXPLANATION FOLLOWS THANKS REGARDS =

WALTER BROWN

7453

MAKE YOUR REPLY

Via Imperial

NO ENQUIRY RESPECTING THIS TELEGRAM CAN BE ATTENDED TO WITHOUT PRODUCTION OF THE COPY

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
AFG 394

ED/tjr/asm

ED/94/4.4/10

15 October, 1945

SUBJECT : Transmittal of enclosed letter.

TO : Mr. Andre' Martens,
Vice Pres. Columbia Concerts, Inc.,
113 West -- 57th St.
New York, N.Y.

1. Enclosed transmitted at the request of the Agenzia Internazionale
de Concerti per la Propaganda Musicale, Rome.

For the Director of Education:

JVR
J.V. VELLA
Captain
Executive Officer.

7/15/45

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/90/4.1/13

6 October 1945

SUBJECT: Information on Artists.

TO : André Mortens,
Vice President,
Columbia Concerts Inc.

Dear Mr. Mortens:

Reference your letter of 25 September.

1. We have made enquiry of highly competent and independent musical authorities in Rome regarding the Azienda Romana Concerti, Giorgio Nataletti, and the artists they are supposed to represent.
2. We are informed that Nataletti organized the Azienda Romana Concerti last year, and because of the difficult conditions has not had a chance to prove himself. He is said to be a young man, working hard, a bit too pushing but a good man. He had experience in the Ufficio Nazionale Concerti, a fascist organization and the only agency recognized by the Fascists. It is said by one informant that his work is a bit disorganized and that his artists are not too well satisfied. His agency appears not to be very highly esteemed in Rome.
3. As to Capuana and Parrara, they are well known conductors. Capuana, better for opera than concerts, is director for San Carlo, is one of the best in his field in Italy. Parrara, of course, is outstanding. He directs the concerts at the Adriano in Rome. Capuana is exclusively represented by Camus and La Brocca. Parrara has no exclusive agent, we are told, but often works for Camus and La Brocca.
4. Dino Lipatti is not known in Italy -- two leading authorities here had never heard of him. I asked Camus about him, however, without indicating that the enquiry came from you, and she said he was an exceedingly good pianist, little known here although the few concerts he gave in Italy were quite a success, and that he was now in America. She did not know who his agent was. None of the persons consulted by us, not even Camus, had ever heard of Paolo Kletzky.
5. The Education Subcommittee does not "accredit" musical agencies or other bodies. Up to the present the best information we have been able to obtain indicate that Camus and La Brocca are the only first class, established agency competent to handle international concert arrangements.
6. The questions you raised for reply by Miss Camus, and your messages to her have been passed on to her.

Sincerely,

CARLETON W. WASHBURN
Lt. Col., A.U.S.
Director of Education

7451

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU INC.

LAWRENCE EVANS ARTIST MANAGEMENT INC.

JACK SALTER ARTIST MANAGEMENT INC.

HAENSEL & JONES

CONCERT MANAGEMENT ARTHUR JUDSON INC.

WOLFSOHN MUSICAL BUREAU OF NEW YORK INC.

COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS

VICE PRESIDENT

Foreign Division

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

September 25, 1945

Lt. Colonel Carleton W. Washburne
Headquarters Allied Commission
Education Subcommission
APO 394
New York, N. Y.

*Letter to be sent
and sent just as*

Dear Colonel Washburne:

I received a letter from A. R. Co., Azienda Romana Concerti, signed by Giorgio Nataletti. Would you please advise me as to what kind of organization this is? They have communicated with the Philharmonic claiming that they represent quite a number of artists especially mentioning the conductor, Capuana and Ferrara. They state, furthermore, that they represent exclusively the pianist, Dino Lipatti and the outstanding conductor, Paolo Kletzki. Mr. Toscanini's daughter just arrived from Italy and has talked to Mr. Zirato who is the assistant manager of the Philharmonic, calling his attention especially to the above mentioned artists.

As you know, we cannot take the position of ignoring her recommendations. Therefore, I would like to get your advise on how to proceed further, since I would like to protect the interests of Miss Camus and Mr. Labroca.

Did I understand you correctly that the agency of Miss Camus and Mr. Labroca is the only one which is accredited by your committee? Of course, I prefer to work always with my old friends, Miss Camus and Mr. Labroca since I know and respect them for many years. However, if there are other managements which are also accredited by the Allied Military authorities and by your committee, then I think it best in the interests of the Italian artists to establish a merger among those managements. Please do not misunderstand me. In making such a suggestion I am only trying to find *A. R. Co.* which will be to the advantage of all parties concerned--artists and managers alike.

Please consider this note as privately addressed to you since I would like to have first your personal opinion as to the correct procedure. However, I would appreciate it very much if you would

99/44
Aug 4 1945 6 45 PM13RMW50 NEWYORK 79/77 3 1/52/50
NLT LIEUTCOLONEL WALTER BROWN 0902635 HEADQUARTERS AAFSC/MTO
AMISIK ROME

HAVE NO WORD FROM CAMUSLABROCA REGARDING VOTTO ANSWER MY CABLE
OFFER JULY 9 STOP IF VOTTO INSISTS HIGHER TERMS METROPOLITAN
UNABLE ENGAGE HIM STOP PLEASE URGE CAMUS CABLE DECISION
IMMEDIATELY FURTHERMORE INFORM CAMUS THAT NO SINGER CAN BE
ENGAGED BY METROPOLITAN WITHOUT BEING HEARD BY METROPOLITAN
REPRESENTATIVE THIS OLD CUSTOM STOP PLEASE EXPLAIN THIS TO
THEM STOP ACCORDING YOUR ADVICE SHALL POSTPONE MY TRIP EUROPE
REGARDS -

ANDRE MERTENS

P.S.

Colonel Brown is on his way home. He knew you would be
interested in this information.

J.D.

7/1/9

HEADQUARTERS ALLIED COMMISSION
Education Subcommission
APO 394

ED/CWE/ams

ED/9G/4.4/AG

tel. 489081-236

SUBJECT : Singer for Metropolitan.

28 July, 1945

TO : Andre' Mertens,
Vice President,
Columbia Concerts Inc.,
113 W 57th St.,
New York.

Dear Mr. Mertens:

I wrote you yesterday about the opinion expressed by the former music critic of the Chicago Tribune in Paris, regarding Tagliavini. At my request, he has written me the enclosed detailed analysis of Tagliavini qualities.

CARLETON W. WASHBURN
Lt. Col., A. U. S.
Director of Education.

7448

Leave Courses
American Academy in Rome
APO 794, U.S. Army
28 July, 1945

Lt. Col. A. C. Washburne
Allied Commission
Rome, Italy

Dear Colonel Washburne,

I was most interested in what you told me the other day about the probability that Ferruccio Tagliavini will sing in the United States next season at the Metropolitan Opera.

It seems to me that Tagliavini is the best lyric tenor of our day. In a personal letter to Miss Evelyn Ploger, Executive Secretary of the Metropolitan Opera Guild, portions of which were published in the January 22, 1945 issue of OPERA NEWS, I gave my most enthusiastic approval of Tagliavini's voice and singing.

Tagliavini is decidedly more than an adequate actor; he wears costumes well; he is at home on the stage; and he is always manly and creates a most favorable impression by his stage presence and lack of offensive mannerisms which characterize so many Italian tenors. Tagliavini is not the swarthy South Italian type, but is almost a blond with light brown hair.

His voice is a far sweeter and richer voice than was Schipa's yet it is not as large and as liquid and rich as was Gigli's voice. Tagliavini is not yet the consummate artist---the perfect master of phrasing and bel canto which I recall in Bonci and Schipa, but I think that Tagliavini will develop and that his art will mature. At the present stage, I do not recall a single tenor who sings any better than Tagliavini does today---as far as style goes. Tagliavini's tenor is rich and full, and while not a bull-voice, it is large enough, I am sure, for the Metropolitan and for other American opera houses which are, naturally, larger than the European theatres. I doubt that Tagliavini's voice will ever be the velvet and luscious voice of Gigli, but Tagliavini does have a naturally beautiful vocal organ.

In the past year I have heard Tagliavini at least 20 times; on the concert stage and as Des Grieux in Massenet's Manon, as Pinkerton in Butterfly, as Nemorino in L'Elisir d'Amore, as Rodolfo in La Boheme, and as Mario in La Tosca, to name the rôles which come to mind. I have been a music critic and a lecturer, and I have heard all the more celebrated artists of Europe and America for over twenty-five years, and I believe that I am qualified to give an opinion on a singer.

It is my belief that Tagliavini is on the brink of world-fame. I feel sure that with careful and intelligent management, such as any artist requires, he can reap great artistic and financial success in the United States. I do hope, however, that he does not sing too often and I hope that he is advised not to force his voice to fill the large halls in the United States. His voice is ample for the American auditoriums; he does not need to force or strain.

If Mr. André Mertens come to Rome, I hope that you will ask him to get in touch with me. I should like to talk to him about an exceptional baritone in Naples---one Ugo Savarese---whom I have praised in OPERA NEWS and whom Captain Henry Pleasants, the Philadelphia Music critic has also praised in OPERA NEWS. I can be reached at the American Academy in Rome (telephone Rome 588466) or at the San Giorgio Hotel here in Rome.

Sincerely yours,

LAWRENCE JAMES WATHEN, JR. 1st Lt AGD
Officer-in-Charge, Leave Courses

7446

99/4.4

HEADQUARTERS
ARMY AIR FORCE SERVICE COMMAND
MEDITERRANEAN THEATER OF OPERATIONS
APO 528
OFFICE OF THE INTELLIGENCE OFFICER

IN-1-8

13 July 1945

TO: Lt. Col. Carleton W. Washburne
Education Subcommittee
Headquarters Allied Commission

Dear Col. Washburne:

Attached herewith is copy of a radiogram received 13 July 1945 from Mr. Andre Mertens, Columbia Concerts, Inc., New York. I would appreciate it if you would be kind enough to bring the contents to the attention of Miss Camus and Mr. Labroca.

Sincerely yours,

Walter P. Brown
WALTER P. BROWN
Lt. Colonel, G.S.C.
Intelligence Officer

1 Incl:

Copies sent to Miss Camus

7465

7 RMW 21 NY 107/105 9 1830 1/4846

July 11, 1945
8:46 AM

NLT WALTER BROWN 0902635 ROME

PLEASE ADVISE CAMUS LABROCA METROPOLITAN CANNOT OFFER BETTER
TERMS VOTTO FIRST SEASON THAN GIVEN BY LAST CABLE URGE VOTTO
ACCEPT CONDITIONS LEAVING HIM DOLLARS 3500 NET AFTER 30-0/0
TAX DEDUCTION STOP ARTIST MUST PAY COLUMBIA AND CAMUS LABROCA
TOTAL COMMISSION OF 10-0/0 OF HIS TOTAL EARNINGS DIVIDED EQUALLY
HOPE CAN SECURE ADDITIONAL BUSINESS STOP TAGLIAVINI DEAL OFF
AS METROPOLITAN INSISTING MY HEARING HIM FIRST WHICH IMPOSSIBLE
NOW SINCE WASHBURNE INFORMED ME MY TRIP POSTPONED INDEFINITELY
STOP SAME APPLIES OTHER ARTIST STOP MUST KNOW WHETHER VOTTO'S
AND WIFES TRANSPORTATION POSSIBLE TO UNITED STATES THEN URGE
CAMUS LABROCA CABLE ME DIRECTLY VOTTOS ACCEPTANCE REGARDS
ANDRE MERTENS.

7444

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/OWI/TS

ED/90/4.14/AG

20 August, 1945

SUBJECT : Interchange of Artists.

TO : Arline Ramb
Columbia Concerts Inc.
113 West fifty-seventh Street
New York.

Dear Miss Ramb:

Thank you for your letter of 9 August enclosing copy of cable to Lt. Col. Brown. I had not received the cable previously.

I am passing it on at once to Gamis and Labrocca.

My serial number is 0518332

Sincerely

CARLETON W. WASHBURN
Lt. Col. A. U. S.
Director of Education.

7443

Columbia Concerts INC.

ANDRÉ MERTENS
DIRECTOR, SOUTH AMERICAN AND
MEXICAN DIVISION

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

113 WEST FIFTY-SEVENTH STREET, NEW YORK • CIRCLE 7-6900 • CABLE: COLCONCERT
DR. MYRON S. SCHAEFFER — OFICIAL DE ENLACE — APARTADO 1221, ANCON, P.C.Z.

August 8, 1945

Lieutenant Colonel Carleton W. Washburne
Director of Education
Headquarters Allied Commission
Education Subcommittee
APO 394 c/o Postmaster
New York

Dear Colonel Washburne:

Mr. Mertens is away from the office but
instructed me to send you a cable, copy of which is enclosed.

However, the censors require the army
serial number before releasing a cable. For that reason, I
took the liberty of sending this cable to Colonel Brown, request-
ing him to forward the contents of the cable to you.

In your next letter to Mr. Mertens, will
you please let us have your army serial number so that we may
cable you direct in the future.

Sincerely,

Arline Raub

Secretary to Mr. Mertens

7442

99/11/11

Aug 8, 1945

NIGHTLETTER

RCA

LIEUTENANT COLONEL WALTER BROWN (0002585)
HEADQUARTERS ALFSC/MTD
APO 618
NEW YORK

PLEASE RELAY COLONEL BASHORE FOLLOWING RECEIVED YOUR LETTER JULY 26 CAMUS 24 STOP
SHALL DO MY BEST REGARDING TAGLIAVINI ENGAGEMENT METROPOLITAN WITHOUT PREVIOUS
HEARING BUT GENERALMANAGER JOHNSON VACATION THEREFORE REQUEST PATIENCE STOP
UNDERSTAND CAMUS VIEWPOINT BUT METROPOLITAN IN PAST NEVER ENGAGED ANY EUROPEAN
ARTIST EVEN WITH GREATEST REPUTATION WITHOUT SUCH HEARING IN PERFORMANCE STOP
HOPEFUL STRAIGHTEN OUT MATTER FOR CAMUS LAURENCA BUT METROPOLITAN ALWAYS WANTS
ASSURANCE TRANSPORTATION WHICH STILL DOUBTFUL STOP ACCORDING ADVICE SHALL
POSTPONE MY EUROPEAN TRIP UNTIL TRAVELING IN EUROPE BETTER THANKS REGARDS

Andre Merton

7441

0 2 8 7

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/CFA/sms

ED/SG/L.A./AG

tel. 489081-236

24 July, 1945

TO : Lt. Colonel Walter F. Brown,
Office of the Intelligence Officer,
Hq AAF Service Command,
WFO,
APO 528,
US Army.

1. Enclosed forwarded to you, by request of Mr. Merbenn.
2. Please acknowledge receipt.

CARLTON W. WACHBURN
Lt. Col., A. U. S.
Director of Education.

7440

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/OWW/ams

ED/9G/4.4/AD

tel. 489081-236

TO : Mr. Andre Mertens,
Vice President,
Columbia Concerts Inc.,
113 W. 57th St.,
New York.

24 July, 1945

Dear Mr. Mertens:

Your letter of 9 July with enclosures received. The enclosures
have been duly sent to Labrocca and Camus and Lt. Colonel Brown.

Best wishes,

CARLETON W. WASHBURN
Lt. Col., A. U. S.
Director of Education.

7439

Columbia Concerts INC.

ANDRÉ MERTENS
DIRECTOR, SOUTH AMERICAN AND
MEXICAN DIVISION

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

113 WEST FIFTY-SEVENTH STREET, NEW YORK • CIRCLE 7-6900 • CABLE: COLCONCERT
DR. MYRON S. SCHAEFFER — OFICIAL DE ENLACE — APARTADO 1221, ANCON, P.C.R.

July 9, 1945

Lieut. Colonel Carleton W. Washburne
Director of Education
Headquarters Allied Commission
Education Subcommittee
APO 394
c/o Postmaster
New York, N. Y.

Dear Colonel Washburne:

I am herewith sending you a letter
to Miss Camus and Mr. Labroca in duplicate. Will you please
send the original to Miss Camus and the blue copy to
Colonel Brown.

Thanks for your kind cooperation.

Cordially yours,

André Mertens
Vice President

7438

AM:ar

cc. Col. Washburne

Miss Clara Casus and Mr. Mario Labroca
Agenzia Internazionale Concerti
via Boncompagni 12
Rome, Italy

July 8, 1945

Dear Miss Casus and Mr. Labroca:

This morning I talked with Mr. Johnson of the Metropolitan. It seems that traveling is not possible since I have received word from Colonel Washburne in the meantime that my trip to Europe is off for the time being which brings me to the conclusion that the same condition would apply to Italian artists who were to come to the United States.

In addition to the fact that traveling seems to be very uncertain, Mr. Johnson explained to me that Mr. TAGLIAVINI contract cannot be definitely closed until I have had a chance to hear him. If I still could come in September, I am sure it would be all right but as it looks now, my trip is indefinitely postponed and Mr. Johnson cannot afford to wait longer than ^{early} October.

As far as Mr. VOTTO is concerned, I am sorry to inform you that the fee of \$350. plus transportation will be impossible. One doesn't pay such fees anymore at the Metropolitan for conductors unless their name is already established in the United States. Mr. Johnson wanted to give this opportunity to Mr. Votto especially since he likes him personally and as an artist very much but the budget won't allow him to go higher than \$250 on the basis of a minimum of 20 weeks. This means a total of \$5000. After you deduct 30% income tax, which everyone in this country has to pay, or \$1500, the balance would be \$3500 net to the artist as stated in my cable to you.

Mr. Johnson has agreed to pay round-trip transportation for Maestro VOTTO and his wife. In other words, Metropolitan is willing to assume the expense for the transportation for Maestro Votto and Mrs. Votto. 7437

There is a possibility that he can give him 5 additional weeks but the decision cannot be made until after Maestro VOTTO arrives and has given a few performances. Then better terms can be discussed.

Please make it clear to Maestro VOTTO that this is the only opportunity that we can give him now and if he fails to take this opportunity, then the Metropolitan will be closed to him for no better terms can be secured.

Page 2

Miss Clara Camus and Mr. Mario Labroce

7/8/45

You may be assured that I am trying to get the best possible terms for all your artists but please read carefully the letter GoldenallBrown /to you on June 15 which is very clear and explains the situation thoroughly. wrote

We are trying to get additional business for Maestro VOTTO in connection with other opera houses and concert courses but he will have to make his decision first on the basis of the above mentioned terms and then we will see what further can be done for him. Maestro VOTTO and the other artist should have a little more confidence in Mr. Johnson and our organization.

Fortunately, I was standing by the reception desk when your cable arrived as it was addressed to Columbia Concerts, Inc., without mentioning my name. Please send all cables to me as you have done in the past. This is a large organization and unless mail is addressed to a specific person, it is likely to be delayed or lost.

I hope in the meantime you have received my letter of June 26. Please consider VOTTO and TAGLIAVINI as test cases. When we are sure they will be able to come, then Mr. Johnson is willing to consider additional artists. It is impossible to announce an artist and then later to cancel the previously made announcements.

Unfortunately, most of my colleagues are out of town and I cannot decide alone about the Corporation sending the packages you mentioned. However, I will be only too glad to submit your suggestion to the Board of Directors after my return from vacation around August 15 when Mr. Johnson and others will also be back in the office.

I shall be glad to send you and Mr. Labroce an additional package as a token of my friendship. Also, stockings will be sent to you.

I am so sorry that my trip to Europe has been delayed for I am sure all misunderstandings or problems could be straightened out easily by personal conversation.

As I informed Colonel Washburne previously, we are willing to assist you in your dealings with other managers for we do not want you to fall into the wrong hands. Please bear in mind that most of the managers except ourselves and ECAC are individual managers with little security behind them. Please don't misunderstand, I do not say that about everyone but experience in the past has proved that one has to be careful.

With all good wishes and kindest personal regards,

Sincerely yours,

Andre Mertens
Vice President

7436

AMtar

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
MFO 304

ED/OWF/3323

ED/90/4.4/20

tel. 469081-236

18 July, 1945

SUBJECT: Trip to Italy.

TO : Mr. Andre¹ Mertens,
Vice President,
Columbia Concerts,
113 W. 57th St.,
New York, N.Y.

Dear Mr. Mertens:

I have again brought up the question of permission for you to come to Italy to audition artists for cultural interchange with the United States.

The situation has changed since I last wrote to you, and the new policy seems to be that you need not have a permit from AFHQ, but can make arrangements directly with the State Department. AFHQ makes it clear, however, that neither it, the Allied Commission, or any other Allied military organization, will be responsible for your food, lodging, transportation, etc. And as you know, all these are extremely difficult to get and cost three to seven times what they do in the United States (butter 4.00 dollars per lb., eggs 1.80 dollar per dozen, sugar 3.75 dollars per lb., meat from 2.50 dollars per lb., etc. - and restaurant prices accordingly). Train service is not expensive, but is extremely slow and uncomfortable and only goes to certain points. Taxis are almost non-existent, but where there are any, they cost 5.00 dollars for a short trip. There are a few uncomfortable, terribly over-crowded buses for long trips. There are few civilian hotels and private rooms to rent are rare although, if found, no more, expensive than rooms in a good American hotel.

So if you come, come with your eyes open.

Apparently all you need to do is to apply to the State Department. You may show this letter as evidence that the Education Subcommittee officially considers your visit to be highly desirable to further cultural interchange in accordance with the Allied Commission policy laid down in FAM 487.

With best wishes,

7435

CARLETON W. WASHBURN
Lt. Col., A.U.S.
Director of Education.

0293

ROME, 17 Juillet 1945

96/4.4

Om/A.

Monsieur André Mervens
Vice Pres. Columbia Concerts Inc.
113 West - 57 th Street
New York

Cher Monsieur Mervens,

Nous avons reçu vos deux lettres du 23 et 25 mai, ainsi que deux paquets de la moitié de mai, dont nous vous en remercions infiniment. Vos envois nous ont été bien précieux et cela a été une fête pour nous de pouvoir jouir de tant de bonnes choses, qui chez nous certainement n'abondaient pas. Dès que les deux autres envois arriveront, nous vous en enverrons immédiatement et bien merci encore.

Comme vous le savez, nous sommes dans l'attente de votre venue à Rome et nous ne pouvons vous dire avec quel plaisir. Aujourd'hui encore nous avons parlé avec le Col. Vassouris et il nous a communiqué que toutes les démarches nécessaires ont été faites et qu'il a tout espoir d'une réponse favorable. Nous espérons de vous avoir parmi nous vers la fin du mois d'août, au plus tard au mois de septembre. Jusqu'alors nous tenons en suspend le plus possible toute chose, aussi les pourparlers avec Cicchetti, le Vito et Benedetti Michelangelo. Ce sont des artistes de trop grande classe et nous voudrions absolument les lancer en Amérique uniquement à travers la Columbia. Sans ce sens nous leur avons parlé au sujet et nous sommes sûrs qu'ils voudront bien tenir compte de notre conseil et attendre plus tôt une aide encore, mais de pouvoir faire leur entrée dans les Etats Unis à travers vous. Le vive voix on pourra mieux décider de toute chose. Nous savons que vous ferez tout le mieux possible pour nos artistes et qu'ils auront toujours les meilleures chances dans vos mains.

7294
Gratié déjà le 2 juillet et Tagliavini nous vous avons très-

"Tagliavini generally accepts Metropolitan making two

performances weekly for indicated period January march accepts
option stop Votto insiste 350 dollars weekly and transport

Monsieur André Bertens
Vice Pres. Columbia Concerts Inc.
113 West - 57th Street
New York

Cher Monsieur Bertens,

Nous avons reçu vos deux lettres du 23 et 25 mai, ainsi que deux paquets de la moitié de mai, dont nous vous en remercions infiniment. Vos envois nous ont été bien précieux et cela a été une fête pour nous de pouvoir leur de tant de bonnes choses, qui chez nous certainement n'avaient pas. Mais que les deux autres envois arrivent, nous vous en remercions immédiatement et bien merci encore.

~~Paris~~ Reçues donc dans l'attente de votre venue à Rome et nous ne pouvons vous dire avec quel plaisir. Aujourd'hui encore nous avons parlé avec la loi. Sashurue et il nous a communiqué que toutes les dépenses nécessaires ont été faites et qu'il a tout espoir d'une réponse favorable. Nous espérons de vous avoir parmi nous vers la fin du mois d'août, au plus tard au mois de septembre. Jusqu'alors nous tenons en suspend le plus possible toute chose, aussi les pourparlers avec Ciccone, la Vito et Benedetti Monelela, etc. Ce sont des artistes de très grande classe et nous voudrions absolument les lancer en Amérique uniquement à travers la Columbia. Sans ce sens nous leur avons parlé et écrit et nous sommes sûrs qu'ils voudront bien tenir compte de notre conseil et attendre plus tôt une année encore, mais de pouvoir faire leur entrée dans les États Unis à travers vous. De vive voix on pourra mieux décider de toute chose. Nous savons que vous ferez tout le mieux possible pour nos artistes et qu'ils auront toujours les meilleures chances dans vos mains.

7434
Paris
Pour Votto et Tagliavini nous vous avons télé-

graphié déjà le 2 juillet comme suit:

"Tagliavini generally accepts Metropolitan's two performances, weekly for indicated period January through April. Votto insists 350 dollars weekly and transport with wife stop. Votto specifically compensation concerts tour and if taxes include percentages stop will study conditions details with Bertens."

Clara Camus"

Nous sommes maintenant dans l'attente de votre

réponse au plus vite possible. Comme les démarches pour les permis de voyages seront plutôt longues, il faudrait avoir les contrats au plus tôt. Nous en aurons aussi qu'il y aura la possibilité d'augmenter un peu le cachet de Votto au Metropolitan; si l'on pouvait compter sur un certain nombre de concerts garanti à un cachet bon, nous sommes sûrs que ce chef d'orchestre viendrait à des termes tout à fait raisonnables.

Quant aux grands artistes représentés par vous qui pourraient venir en Italie nous recueillons maintenant les suggestions, mais il serait bien de pouvoir proposer un cachet pour chacun au moins d'une façon approximative. On peut toujours faire une contre-proposition, mais c'est difficile d'obtenir un offre exacte de la part des sociétés. Il faudrait aussi connaître des périodes pas trop éventées, parce que en Italie les concerts finissent en grande partie au plus tard pendant le mois de mai.

Dans l'espoir de vous voir bientôt réuellement, nous vous envoyons cher Monsieur certains, notre plus amical souvenir.

P. LA DIRECTION TECHNIQUE

P. Pavesi

P.S. Nous voudrions vous communiquer encore que l'agenda principal de Rio de Janeiro fait des propositions à la violoniste GIACCONA DE VITO pour des concerts en Brésil. Vous connaissez cette personne? Si ce cas que l'on combine pourriez vous ajouter ces concerts soit dans l'Amérique du Sud que peut être dans les Etats Unis?

93/04
COPY OF CABLEGRAM RECEIVED FROM ANDRE MERTENS

2PMW06 NEW YORK 87/85 21 1942

NET WALTER P BROWN 0902635 ROME

June 25 8:29 PM

BOARD DIRECTORS APPROVED MY GOING EUROPE HOPE TRIP CAN BE
ARRANGED MIDDLE AUGUST NOT BEFORE STOP SEEING JOHNSON JUNE
25 TRYING BETTER TERMS IMPOSSIBLE BRING TOO MANY ARTISTS
HERE COMING SEASON THEREFORE JOHNSON WANTS TRY OUT PUBLICS
REACTION. FIRST STOP HOPE CAN GET FRANCISCO CHICAGO OPERA
TAGLIAVINI STOP INFORM LABROCCA FREE NEGOTIATE CONCERT
CONTRACT DEVITO OTHER MANAGEMENT BUT ADVISE CAME LEAVING
EVERYTHING ELSE PENDING UNTIL MY ARRIVAL ROME STOP CABLE
REASONABLE COUNTERPROPOSITION TAGLIAVINI VOTTO INFORM
WASHBURN THANKS REGARDS ANDRE MERTENS.

7433

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 934

ED/CWW/ams

ED/9C/L.L./AG

Tel. 489061-236

SUBJECT : Cultural Interchange.

21 June, 1945

TO : Mr. André Mertens,
Vice President,
Director of Foreign Division,
Columbia Concerts, Inc.,
113 West 57th Street,
New York 19, N.Y.

Dear Mr. Mertens:

At the suggestion of Lt. Colonel Brown I wrote the enclosed letter for the signature of the Vice President (Civil Affairs) of the Allied Commission.

Before signing it, he passed it, for comment, to the Vice President (Economic Section) of Allied Commission. The latter wrote the following notation:

"A very worthy project but I fear it is very premature - the interchange of "commercial people" is predicated on a strict requirement of essential economic interest."

So I'm afraid the visit is off.

As to your request for Tagliavini and Votto, Miss Camus is writing to you.

With best wishes, I am

Sincerely yours,

CARLETON W. WASHBURN
Lt. Col., A. U. S.
Director of Education.

7432

HEADQUARTERS ALLIED COMMISSION
AND
CIVIL AFFAIRS SECTION

11/95/14.4
13/24/1.0/AC

May, 1945

SUBJECT : Cultural Interchange.

TO : G-5, AFHQ.

1. As one important aspect of cultural interchange between Italy and the United Nations, it is desirable to effect the interchange of concert artists.
2. In regard to interchange between Italy and the United States the Education Subcommittee has been in communication with Mr. André Mertens, Director of the Foreign Office of Columbia Concert Corporation, who has also been authorized to act for the corresponding organization of the National Broadcasting Corporation. He makes the arrangements for European tours of American artists, and for engagements with Metropolitan Opera, New York Philharmonic, etc., for foreign artists to appear on their programs.
3. Things are now far enough advanced in tentative arrangements for the offering of contracts, both ways, to make it highly desirable to have Mr. Mertens come to Italy, make personal contacts with artists and managers, and bring the preliminary arrangements to a head.
4. It is therefore requested that Mr. Mertens be invited to come to Italy (at his organization's expense) and that travel facilities be accorded to him.

For the Chief Commissioner

G.D. UPJOHN, Brig.
VP, CA Section.

7431

HEADQUARTERS
ARMY AIR FORCE SERVICE COMMAND
MEDITERRANEAN THEATER OF OPERATIONS

APO 528

Office of the Intelligence Officer

TH-1-10

27 June 1945.

SUBJECT: Cultural Interchange.

TO : Lt. Col. Carlton M. Washburne,
Education Subcommittee,
Headquarters Allied Commission.

Dear Col. Washburne:

Enclosed herewith are two radiograms received from Andre Martens, Vice President, Columbia Concerts Inc. Please be kind enough to bring the contents to the attention of Miss Carrin and Mr. Labroca for their information.

I am disappointed to learn that the Economic Section, Allied Commission, has refused approval of Mr. Martens's trip to Italy at this time, on the grounds that commercial interests are involved.

Unfortunately we do not have in the U.S. a Bureau of Fine Arts empowered to undertake the financing of a cultural exchange of talented young musicians between the U.S. and the outside world. This function has always remained within the province of individual initiative and I assure you it has rarely been a remunerative undertaking.

Columbia has projected an exchange plan with Latin America, with the full approval of the State Department and the plan, as far as I can determine from this distance, is in successful operation.

Mr. Arthur Judson, president of Columbia Concerts, recently informed me that neither he nor Mr. Martens have any illusions about the prospects of business in Europe. The primary objective is to reestablish the flow of artistic talent between the Continent and the U.S. and vice versa as soon as possible.

It is difficult to understand, without knowing the facts upon which the Economic Section based its decision, how a project of this kind could have economic implications of any importance.

7430

36

The business is of a purely service nature, involving no dislocation of economic forces either here or in the U.S. and the sum total of money involved is infinitesimal when viewed in the light of international economy. Since, however, it would involve some out lay on Columbia's part to get the ball rolling it appears desirable to permit a representative to visit Italy for the purpose of auditioning and to make arrangements with interested Italian agencies.

In the case of the Metropolitan, Columbia is simply acting as agents and in effect helping to make it possible for the opera to present the Italian artists in whom the opera is interested. The Metropolitan's short season and limited financial resources will not allow sufficient compensation for unknown artists (to the U.S. public) like Vetto and Tagliavini to make the trip worth while for the artist - at least, the first year. Columbia would undertake to augment the artists income by concert and perhaps radio engagements if success in the opera so warrants. I do hope you will have no difficulty in clearing these two artists for the U.S. in the event they accept the Metropolitan invitation and offer.

The cultural interchange of young artists may await more auspicious times. At best, a plan will take a long time to successfully work out, unless of course both governments undertake the financial responsibility, a solution that would be highly desirable.

Sincerely yours,

Robert P. Brown

ROBERT P. BROWN,
Lt. Colonel, U.S.A.,
Intelligence Officer.

7429

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.

LAWRENCE EVANS ARTIST MANAGEMENT, INC.

JACK SALTER ARTIST MANAGEMENT, INC.

HAENSEL & JONES

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.

COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS
VICE PRESIDENT

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

June 29, 1945

AIR MAIL

Lieutenant Colonel Carleton W. Washburne
Director of Education
Headquarters Allied Commission
Education Subcommittee
APO 394, New York, N. Y.

Dear Colonel Washburne:

I have received your letter of June 21 this morning with copy of your letter to the Civil Affairs Section of the Allied Commission.

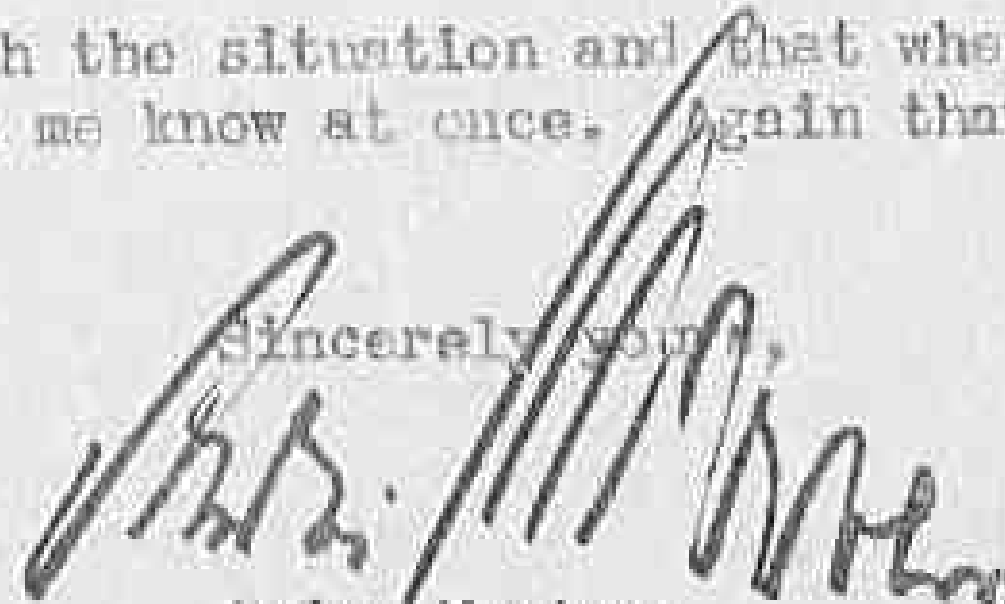
Comments of

I understand from the/the Vice President of the Economic Section that the matter of the cultural interchange will not have priority and while I fully understand the Commission's position, I exceedingly regret this is the case. I hope, however, that some change may come about in the policy in the near future and want you to know I am prepared to fly to Italy any time after the 15th of August.

In a previous letter, I informed you that Mr. Edward Johnson, General Director of the Metropolitan Opera has authorized me to audition all artists and their engagement would therefore depend upon my report. As long as I am not able to come personally to Italy, I am afraid the engagement of opera artists must be delayed. From the fact that I shall not be able to make the trip, I assume that the same situation exists in the case of individual artists hoping to come to this country for next season and that, therefore, Maestro Votto and Mr. Tagliavini* would not be able to come here.

I sincerely hope you will watch the situation and that when you see any change, you will be good enough to let me know at once. Again thanking you for your interest and cooperation,

Sincerely yours,



Andre Mertens

Director: Foreign Division

7428

AM:RPE

* Please inform me if I should inform Mr. Johnson that we must discontinue negotiations for these artists.

34

COPY OF CABLEGRAM RECEIVED FROM ANDRE MERTENS

210600 NEW YORK 97/35 21 1922

MLT WALTER P BROWN 0902635 ROME

June 25 8:23 PM

BOARD DIRECTORS APPROVED BY GOING EUROPE HOPE TRIP CAN BE ARRANGED
MIDDLE AUGUST NOT BEFORE STOP SEEING JOHNSON JUNE 25 TRYING BETTER
TERMS IMPOSSIBLE BRING TOO MANY ARTISTS HERE COMING SEASON THEREFORE
JOHNSON WANTS TRY OUT PUBLICS REACTION FIRST STOP HOPE CAN GET
FRANCISCO CHICAGO OPERA TAGLIAVINI STOP INFORM LABROCCA FREE
NEGOTIATE CONCERT CONTRACT DEVITO OTHER MANAGEMENT BUT ADVISE CARE
LEAVING EVERYTHING ELSE PENDING UNTIL MY ARRIVAL ROME STOP CABLE
REASONABLE COUNTERPROPOSITION TAGLIAVINI VOTTO INFORM WASHBURN
THANKS REGARDS ANDRE MERTENS.

7427

33

COPY OF RADIOGRAM RECEIVED FROM ANDRE MERTENS DATED 23 JUNE 1945
18 MAY 56 NEW YORK 100/39 22 1645 1/47/46

WLT WALTER P. BROWN, 0302635 ROME

JOHNSON I AGREE WHOLEHEARTEDLY YOUR LETTER CANUS LABROCA JUNE
15 ARTISTS MUST UNDERSTAND THIS IS TRYOUT STOP JOHNSON OFFERS
VOTTO MINIMUM 20 WEEKS DOLLARS 250 EACH PLUS ROUNDTrip TRANS-
PORTATION VOTTO WIFE LESS THIRTY PERCENT TAX DEDUCTION LEAVING
DOLLARS 3500 NET ARTIST STOP POSSIBILITY FIVE ADDITIONAL WEEKS
IF SUCCESS BETTER TERMS SECOND YEAR STOP METROPOLITAN WILLING
PAY TAGLIAVINI DOLLARS 350 WEEKLY MAXIMUM TWO PERFORMANCES WEEK-
LY BUT JOHNSON WANTS ME CONCLUDE CONTRACT AFTER HEARING TAGLIA-
VINI ROME AUGUST STOP AM ALSO AUTHORIZED AUDITION OTHER ARTISTS
FOR METROPOLITAN ASK CANUS CABLE ACCEPTANCE ADVISE WASHBURN
REGARDS - ANDRE MERTENS.

7426

32

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
 LAWRENCE EVANS ARTIST MANAGEMENT, INC.
 JACK SALTER ARTIST MANAGEMENT, INC.
 HAENSEL & JONES
 CONCERT MANAGEMENT ARTHUR JUDSON, INC.
 WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
 COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRÉ MERTENS
 DIRECTOR, SOUTH AMERICAN AND
 MEXICAN DIVISION

113 WEST FIFTY-SEVENTH STREET, NEW YORK • CIRCLE 7-6900 • CABLE: COLCONCERT
 DR. MYRON S. SCHAEFFER — OFICIAL DE ENLACE — APARTADO 1221, ANCON, P.R.I.

June 28, 1945

Lieut. Colonel Carleton W. Washburne
 Director of Education
 Education Subcommittee
 Headquarters Allied Commission
 APO 894
 New York, N. Y.

Dear Colonel Washburne:

I am sending you herewith a copy of my letter to Colonel Walter Brown which is self-explanatory. It may interest you to know that Mr. Johnson of the Metropolitan called me again and informed me that he wants me to hear a great number of the opera artists in Italy in his name and give him a full report on the situation so that he may consider a few of them, if not for the coming season, then for the 1946-47 season.

I am perfectly willing to help Miss Camus and Mr. Labroca in making arrangements with any other concert managers in the United States for Miss DE VITO, and I offered them our cooperation since we are extremely interested in the cultural inter-change of artists and in giving the managers and artists in Italy the feeling that we have their welfare at heart.. We certainly do not want them to fall into the hands of unreliable and irresponsible managers here.

I wish to acknowledge your letter of May 25 regarding transportation. I informed Mr. Johnson what steps will have to be taken immediately about the procedure for transportation as suggested by you.

Looking forward to seeing you soon and thanking you again for your kind cooperation.

Sincerely yours,

André Mertens

Enclosure 1
 AM:ar

7425

31

cc: Colonel Washburne

COPY

June 22, 1945

Lieutenant Colonel Walter P. Brown
Headquarters, AAFSC
WFO, APO 528
New York, N. Y.

Dear Walter:

Thanks for your letter of May 31 and June 15 with a copy of your letter of June 15 to Miss Camus and Mr. Labroca enclosed. I have read your report to Miss Camus and Mr. Labroca to Mr. Johnson and we both feel that you have done an excellent job in explaining the situation. As a matter of fact, you have covered everything so thoroughly, we have nothing to add.

The fact is there has been a very strong campaign recently in the press here against the resumption of the practice of importing foreign artist and we must, therefore, proceed carefully and slowly and find out what the reaction of the public will be. Please try to make this clear to Colonel Washburne, Miss Camus and Mr. Labroca so that they may understand our position.

After a talk with Mr. Johnson, I have cabled you that the Metropolitan is willing to offer TAGLIAVINI \$250.00 weekly and to guarantee that he will not sing more than two performances a week. I also cabled you that our Board of Directors has approved my going to Italy and Mr. Johnson wants me to hear TAGLIAVINI in Rome at which time I will be authorized to conclude the contract.

You know that there is considerable expense involved in introducing a new artist, especially in view of the above-mentioned situation, and we are willing to take this risk but the artist too must make a sacrifice in that we must prove first that he can win the approval of the audiences here. After his first season, better terms can undoubtedly be obtained.

Mr. Johnson first thought that he might come to Italy with me but he has abandoned the idea and has authorized me to act on the part of the Metropolitan and audition other artists as well. I could then cable him my report.

Re: VOTTO In my cable today, I advised you that Mr. Johnson is willing to offer Maestro Votto a minimum of twenty weeks at \$250.00 each plus round-trip transportation for him and his wife, less 30% tax deduction which would leave Maestro Votto a net of \$3500.00. He also advised me that there is a great possibility that he may be able to use Maestro Votto during five addi-

31a

Page 2
 Lt. Col. Walter Brown
 8/22/45

tional weeks. Here again, if the artist is a success, he will be able to command better terms the second season. Please transmit the above terms to Miss Camus and Mr. Labroce with the explanation I have given you.

Re: DE VITO It would be good if you would make it clear to all concerned that bookings for next season in this country are about 80 percent finished by this time. In the case of Miss DE VITO we are also faced with the problem of seemingly prejudiced against the importation of foreign artists in favor of native talent which, as you know, during the war years has had a better opportunity to develop in this country than before and which, incidentally, has really come into its own. If we contract for too many foreign artists here now, the reaction may be one of antagonism and spoil the possibilities for the future. If Mr. Labroce will give me the name of any other agency with which he is dealing for Miss DE VITO, I am only too anxious to help him by giving him a report on the reliability of the manager. Our prime interest is to further the cultural exchange, widen the market by the organization of concerts all over the world and lay the ground work for close cooperation with the managers of other countries.

I think I made it clear in a previous letter that we are only asking Miss Camus and Mr. Labroce to give us the first option on the representation of their artists in the United States and, after we have signified our intention not to take on an artist, then they are perfectly free to negotiate with somebody with somebody else. I think this is fair. I also think it best to wait with everything else until I can come to Rome. Mr. Johnson has promised me an official letter as a message from the Metropolitan to the artists in Italy which he wants me to read to Madame Dosilini and the others. I hope I can clear up any misunderstandings and wrong impressions.

We earnestly wish to bring as many artists as possible over here but they must understand that the time of making tremendous fortunes quickly has passed. I am sure I can get additional business with other opera companies for PAGLIAVALI so that his income may be augmented.

It will be difficult for me to leave here before August 25 but, if absolutely necessary, I can try to arrange it by August 3. That is, however, the earliest date I could leave. I hope to be able to spend a few days enroute to Italy, in London, Brussels, etc., so that I can talk with the managers in those cities, in the hope that we may lay the foundation for bringing them all together in one big cooperative organization such as I have done in South America. You will be glad to know that it is working beautifully there.

I am sure I can continue to count on your help and hope that Colonel Washburne's interest will continue for he seems to be very understanding and cooperative. I am sending a copy of this letter to him.

Before closing, let me tell you that Mr. Johnson and I congratulate you upon your excellent resume which certainly indicates that you understand the business thoroughly and its problems and that you have forgotten nothing during your three years away from it.

7423

Page 3
Lt. Col. Walter Brown
2/22/45

Although I imagine you, like all the other boys who have been away so long, are anxious to get home, I hope that you are still in Italy when I come over there so that I may not miss seeing you.

With all good wishes,

Andre Mertens

AM:ST

7422

ED/96/4.4/AD ✓

26 June 1945

Copy of cable received 26 June, 1945.

Lt. Colonel Walter P. BROWN.

Johnson and I agree whole-heartedly your letter to Camus and Labraccia June 15. Artists must understand this is trial. Johnson offers Votto minimum 20 weeks at 250 dollars each week, plus round trip transportation, Votto, wife, less 30% tax reduction leaving 3,500 dollars net for artist. Possibility five additional weeks if success. Better terms second year. Metropolitan willing to pay Tagliavini 350 dollars weekly, maximum two performances weekly; but Johnson wants to conclude contract after hearing Tagliavini, Rome, August. Am also authorized to audition other artists for Metropolitan. Ask Camus to cable acceptance, and advise Washburne, Regalia,

Andre Mertens

Traduzione

Johnson ed io siamo pienamente d'accordo sul contenuto della vostra lettera alla Camus e a Labraccia 15/6. Gli artisti devono comprendere che si tratta di una prova. Johnson offre a Votto minimo 20 settimane a 250 dollari la settimana, più spese viaggio, Votto, moglie, meno 30% tasse uguale a 3500 dollari netto per l'artista. Possibilità ulteriori 5 settimane se successo. Condizioni migliori secondo anno. Metropolitan disposto pagare Bagliarini 350 dollari la settimana, massimo due spettacoli la settimana; ma Johnson vuole che io concluda contratto dopo avere sentito Bagliarini, Roma Agosto. Sono autorizzato sentire audizioni altri artisti per Metropolitan. Chiedete Camus telegrafare conferma, ed avvisare Washburne. Saluti Andre Mertens

9G/4.4

MEMORANDUM

Lt.Colonel Walter P. BROWN (Naples)

APO 528

Hq. Army Air Force Service Command

MTG

Telephone OZARK 2, or Naples 10240

7420

26

ED/SC/4.4/AC

26 June 1945

Copy of cable received 26 June, 1945.

Lt. Colonel Walter P. BROWN.

Johnson and I agree whole-heartedly your letter to Camus and Labrecque June 15. Artists must understand this is trial. Johnson offers Votto minimum 20 weeks at 250 dollars each week, plus round trip transportation, Votto, wife, less 30% tax reduction leaving 3,500 dollars net for artist. Possibility five additional weeks if success. Better terms second year. Metropolitan willing to pay Tagliavini 350 dollars weekly, maximum two performances weekly; but Johnson wants to conclude contract after hearing Tagliavini, Rome, August. Am also authorized to audition other artists for Metropolitan. Ask Camus to cable acceptance, and advise Washburne. Regards,

André Martens

7419

25

COLUMBIA CONCERTS Inc.

115 West, 57th Street, New York 19

May 29, 1945 AIR MAIL

André Mertens Vice President
Director, Foreign Division

Lieutenant-Colonel Carleton W. Washburne
Headquarters Allied Commission
Education Sub Commission
AFO 394
New York, N.Y.

Care Colonnello Washburne,

Il 24 maggio ricevetti la Sua del 17. Penso quindi che questa lettera che scrivo prima della mia partenza per la Città del Messico che avverrà domani, le giungerà press'a poco verso il 10 giugno. Spero perciò ricevere la Sua risposta dopo il mio ritorno a New York il 20 Giugno.

Qualche giorno fa, il Sig. Labroca mi domandò telegraficamente di mandargli le condizioni di contratto della Signora Caniglia, del Sig. Tagliavini, del Sig. Bocchi e del Sig. Votto. Nella nostra discussione di ieri, il Sig. Edward Johnson, Direttore Generale della Metropolitan Opera, dopo un'adunanza con i suoi Direttori, mi ha informato che essi stanno saggio concentrare la prossima stagione soltanto su due o tre artisti provenienti dall'Italia. Egli quindi per il momento desidera interessarsi solo del Sig. Tagliavini ed del direttore d'orchestra, Votto.

Ho spiegato il contenuto della Sua lettera del 17 maggio al Sig. Johnson e gli ho reso nota la Sua raccomandazione per il direttore d'orchestra, Previtali. Tuttavia, il Sig. Johnson e la sua Direzione sono del parere di non poter far venire chi è loro completamente sconosciuto e perciò mi ha autorizzato a telegrafare al Sig. Labroca per informarmi dove sia ora il maestro Votto e dargli per lui i seguenti termini: 20 settimane cominciando ai primi di Novembre a \$ 250 la settimana, e per Tagliavini 12 settimane cominciando ai primi di gennaio a \$ 300 la settimana più una opzione per la tournée primaverile del Metropolitan che ha luogo nella prima metà di Maggio. Ho anche spiegato al Sig. Labroca col mio telegramma che questi artisti dovrebbero avere immediatamente il benessere dalle autorità del Governo degli Stati Uniti, dell'A.M.G. e del F.B.I. La Metropolitan non può firmare nessun contratto sinché non abbia la sicurezza definitiva dai competenti uffici del Governo e del War Department che visas e mezzi di trasporto saranno definitivamente sicuri.

Desidero anche fare notare che il Sig. Johnson consiglia che questi due artisti siano considerati quali "casi di prova". A Lei è probabilmente noto che qualsiasi sia l'artista che debba essere presentato in Ottobre dell'Opera bisogna che l'annuncio sia dato entro le prossime settimane. Bisogna perciò che egli sappia per la fine di giugno se i suddetti due artisti possono accettare i termini proposti e se ad essi sarà sicuramente possibile venire negli Stati Uniti.

1618

24

- 2 -

Vi è inoltre un'altra ragione perché la Metropolitan debba procedere con prudenza in simili casi. La stampa del nostro Paese ha espresso in chiare note l'opinione del pubblico contro la ripresa del vecchio uso delle Compagnie di Opere e di impresari per concerti che importano e trattano esclusivamente talenti stranieri e pagando premi stravaganti a detti talenti. Noi tutti siamo del parere che in questo momento sarebbe estremamente imprudente non tener ciò in attenta considerazione. La fine della guerra europea è ancora troppo recente e né gli impresari di concerti né la Metropolitan possono permettersi di ignorare questo sentimento assai chiaramente espresso dal popolo di questo Paese. Questa è una delle ragioni per cui la Metropolitan considera l'introduzione di questi due artisti come "casa di prova". Sarà anche necessario per gli impresari di concerti di qui mostrare al pubblico che noi, al tempo stesso, esportiamo talenti americani in Italia, in Francia ed in altre nazioni europee.

Vi è un altro punto importante che va chiarito agli artisti in Italia. Il tipo di pubblico negli Stati Uniti è cambiato. Non è più la "classe privilegiata" qui che sostiene la Metropolitan ma più "l'uomo della strada" con le sue piccole contribuzioni. Più che l'opera sia basata in cantanti di eccezione, è importante che l'opera eccella come "insieme". Il vecchio sistema dell'"astro" in cui un grande nome internazionale e' la miglior carta in un'opera ed era pagato a detrimento degli altri membri della classe artistica, è stato interamente abbandonato. Vi è, certo, qualche artista che riceve onorari più alti di quelli che ricevevano gli altri, ma nessun artista può oggi farsi una fortuna con l'opera e deve appoggiarsi al lavoro di concerti per la parte principale dei suoi incassi. Esiste, tuttavia, una circostanza sfortunata per la quale un cantante da concerto deve essere passato per il Metropolitan prima che possa riportare un buon successo in concerti anche se la sua esperienza all'opera non può contribuire in nulla nel renderlo un bravo cantante da concerto la cui tecnica, come lei sa, e' del tutto differente. Tutto ciò è deplorabile, ma vero.

Per la suddetta ragione, io mi raccomando molto che il Signor Tagliavini ed il Sig. Votto non diano ascolto alle idee di qualsiasi artista europeo di opera o di concerto d'un tempo che sia stato in questo Paese negli anni passati circa gli onorari poiché nessuno qui può o vuole pagare più onorari simili. Allora che l'artista è stato presentato al pubblico in questo Paese e se egli avrà il successo che noi speriamo abbia, allora la Metropolitan e noi sicuramente saremo più che propensi ad alzare i suoi onorari in rapporto al successo.

Il Signor Johnson, che conosce personalmente il Maestro Votto, mi ha pregato di fargli avere, per suo tramite, i suoi migliori saluti. Io gradirei anche se lei volesse aver la cortesia di spiegare tutto ciò che ho detto al Signor Tagliavini.

Riferendomi alla scrittura di artisti americani in Italia, desidero chiarirle che nessun artista potrà andare in Italia soltanto per una tournée in quel solo paese giacché ciò non basterebbe a compensarlo del tempo e delle spese percorsi. Persone un tempo associate in affari con me a Parigi, Brusello e Londra hanno espresso il desiderio di vedersi per discutere nei suoi particolari l'importazione e l'esportazione degli artisti e per rendersi maggiormente conto degli sviluppi recenti nel mondo musicale degli Stati Uniti quale esso è oggi. E' anche

7417

- 3 -

che io mi familiarizzi subito con la situazione odierna in questi vari paesi e che io ascolti i vari artisti prima che io inizi trattative per la loro venuta negli Stati Uniti. Il nostro piano può realizzarsi soltanto con lo sforzo coordinato di tutte le nazioni interessate e ne può risultare così una più stretta relazione tra Italia, Francia, Belgio, Inghilterra, ecc. Lei si rende certamente conto, ne sono sicuro, che un progetto di questa vastità non può effettuarsi solamente per corrispondenza e che il contatto personale è necessario anche prima che noi si possa gettare la base per uno scambio di artisti fra gli Stati Uniti e l'Europa.

So che la Sotto commissione dell'Educazione non ha giurisdizione fuori d'Italia e nessuna relazione con organizzazioni del genere in altri paesi, ma spero che Lei sia così gentile da consigliarmi, se può, a quale ufficio o divisione del War Department, dell'O.W.I. o dello State Department dovrei rivolgermi per sapere quando tali commissioni verranno create nelle altre nazioni nel caso che non esistano ora.

Potrebbe anche indicarmi quale sia l'organizzazione competente alla quale io debba rivolgermi per chiedere il permesso per questo viaggio in Europa alla fine di agosto o in Settembre?

In quanto alla Signorina De Vito io ho avuto eccellenti rapporti su di lei da varie fonti, ma è impossibile scritturare una qualsiasi artista per gli Stati Uniti prima d'averla ascoltata. E' difficile fare confronti con altri artisti dopo tanto tempo, inoltre le opinioni su un dato talento musicale possono variare moltissimo. Sarei ben lieto di poter aiutare, ma dato che ormai tutte le scritture per i concerti della stagione 1945/46 sono già state firmate ed i programmi per orchestre e solisti già completati, non vedo come sia possibile offrire alla Sig.na De Vito una buona occasione, non solo da un punto di vista organizzativo, ma anche per il bene dell'artista, è evidentemente consigliabile che l'artista rimandi la sua venuta in questo paese fino alla stagione 1946/47 per dare così alla direzione che intende lanciarla qui almeno un anno di tempo. Ho consultato molti miei colleghi ma nessuno qui sembra conoscere la Sig.na De Vito. La prego credere che il consiglio addetto non è un giudizio sulla fama artistica ed il talento della Signorina De Vito, né sulla sua ottima raccomandazione. Desideriamo unicamente far osservare la questione da un punto di vista realistico per il bene non solo nostro ma anche dell'artista. Per un dovere verso la Sig.na De Vito come per qualsiasi altra artista, non possiamo assumerci l'enorme responsabilità di farla venire in America col rischio di trovarsi di fronte a un insuccesso con perdita finanziaria per tutti. Dobbiamo essere sicuri almeno il 90% del suo successo, per questo motivo dobbiamo prima sentirla, grazie la nostra lunga esperienza, siamo in grado di giudicare l'artista che può incontrare successo. Sarà meglio inoltre lasciare trascorrere un più lungo periodo di tempo per poter osservare la reazione del generale del pubblico all'importazione di artisti europei in questo paese.

Sono lieto di apprendere che Ella considera l'Agenzia Internazionale Concerti per la Propaganda Musicale diretta dalle Signorine Camus e Casillo e dal Sig. Labrossa la più competente organizzazione e quella di maggior fiducia in Italia e continuerò a trattare esclusivamente attraverso di essa per quanto concerne l'Italia.

In attesa del piacere di Sue notizie.

(f.to) Andre Mertens
Vice Presidente.

7416

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
JACK SALTER ARTIST MANAGEMENT, INC.
HAENSEL & JONES
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRÉ MERTENS
DIRECTOR, SOUTH AMERICAN AND
MEXICAN DIVISION

113 WEST FIFTY-SEVENTH STREET, NEW YORK • CIRCLE 7-6900 • CABLE: COLCONCERT
DR. MYRON S. SCHAEFFER — OFICIAL DE ENLACE — APARTADO 1221, ANCON, P.C.Z.

June 5, 1945

Lt. Colonel Carlton W. Washburne
Headquarters Allied Commission
Education Commission
APO 394
New York, N. Y.

Dear Colonel Washburne:

In Mr. Mertens absence from the office,
I am sending you the enclosed copy of letter
which Mr. Mertens wrote to Miss Camus and Mr. Labroca,
under date of May 23, for your information.

Sincerely,

Rachel Beebe

Rachel Beebe

RB:AR

7415

23

May 23, 1946

C
O
P
Y

Miss Clara Camus and Mr. Mario Labroca
Agenzia Internazionale Concerti
Via Boncompagni 13
Rome, Italy.

Dear Miss Camus and Mr. Labroca:

I have received your letter of April 10 and I wish to tell you immediately that you are to represent us exclusively in Italy and can so inform the other organizations there.

We are primarily interested at this time in concert and opera vocalists for the reason that the market in the United States for instrumentalists is literally swamped with the very best artists of that type now residing here permanently. Consequently, there is a greater market here for singers and this is the reason why I have only mentioned bringing such artists to this country right now. After they have been here for one season with the opera companies during which time they will learn the customs, language and differences in tastes of concert audiences from those in Europe, they can return to Italy to prepare themselves for the concert field the following year. I want to be sure to make it clear, and I would appreciate your so impressing it upon the artists, that there exists a wide difference in the techniques, customs, type of programs, etc. between the United States and Europe.

We are, of course, interested in instrumentalists but actual arrangements for this classification of artist will have to come a little later and I hope to come to Rome sometime in September to discuss these things with you both. In this connection, I would suggest that you contact Colonel Washburne with the request that, if possible, he confirm through the necessary channels the necessity for my coming to Italy this fall. I have written him at length in reply to his kind letter to me, but there are such a number of problems and details involved, I am afraid it will be difficult to do very much by correspondence. Incidentally, Mr. Kleagen in Paris and Mr. Cuvelier in Brussels have both taken the necessary steps to make it possible for me to visit their countries.

Colonel Washburne mentioned Miss DeVito to me in his letter and I answered him in all frankness, explaining the situation with regard to female instrumentalists in this country.

May 23, 1945

Miss Clara Camus &
Mr. Mario Labroca

- 2 -

Unfortunately, there exists on the part of concert audiences a certain prejudice toward women violinists and pianists and it is almost impossible for such an artist to have much of a career here. The only exceptions to this rule have been a mere handful such as ERICA MORINI, MYRA HESS and GUIONAR ROVAES. The others who have tried have not achieved any degree of success.

Please, understand, too, that it is not my desire to in any way curtail your chances of selling any artists in the United States. I, therefore, make the following suggestion. You inform us by cable or letter just which artists you have who want to come to the United States and within four weeks after receipt of your notification, we shall advise you if we are interested in them. If we are not interested, then you should have the right to sell the artist in question to any other organization in the United States. I think this is only fair.

If you, in turn, are not able to sell any of our artists in Italy, then the same reciprocal arrangement should apply.

I am sure it will interest you to know that I have built up on behalf of Columbia Concerts an organization in Mexico, Central and South America and that the Foreign Division of our organization is handling not only the artists of our Corporation but those of MCAC.

Before closing, I wish to give you just a word of caution. After Columbia Concerts has decided not to take on one of your artists, by all means be sure of the organization with whom you are dealing when making a contract. It would be better for your artists to remain in Italy than to come here under the wrong management, in which case they would lose valuable time and money and might even be stranded here.

You asked for my suggestions of artists who should come to Italy and what their approximate fees would be. I cannot quote you fees such as are received now in the United States because I know full well that you would not be able to meet them. I therefore think it best for you to let me know what kind of an offer you are able to make and I can then submit it to the individual artists mentioned in your letter.

In principle, artists like SERKIN, BUSH, FRANCESCATTI, CASADESUS, and especially our conductors, 99% of whom are under our exclusive management, are willing to consider a trip to Europe next summer (1946) provided transportation facilities can be arranged and provided living conditions in Europe have improved to a reasonable extent, as well as the solving of the problems of currency exchange.

7413

May 23, 1946

Miss Clara Camus &
Mr. Mario Labroca

- 3 -

Let me tell you again, it is my desire to work with you both and I hope that within a short time I shall be able to give you the terms of the Metropolitan.

On June 1st I am flying to Mexico City to lay plans for next year in Central and South America but I shall be back in New York by June 20. Important messages will be forwarded me by cable as it takes but a few hours for delivery from New York.

I hope you will receive the second food packages I have sent you. With all cordial greetings and looking forward to hearing from you soon again -

Sincerely yours,

André Mertens

AM:RFB

7412

HEADQUARTERS ALLIED COMMISSION
APR 39
CIVIL AFFAIRS SECTION

3 Jun 45

SUBJECT: Cultural Interchange.

TO: Economic Section,
(Attn. Mr. Antolini.)

I attach correspondence which has taken place between the Director of the Education Sub-Commission and the Columbia Concerts Corporation, with regard to an interchange of artists between Italy and the United States. At the top of the file is a proposed letter which it is suggested that I should write to AFHQ. Before doing so, however, I should like your advice because it seems to me that, praiseworthy though the efforts of Lt. Col. Tammanna are in this respect, that we are really entering a field of pure commerce; will you let me know what your policy is in this respect and whether you think it would be proper for me to write the attached letter to AFHQ.

gwh

G. R. WOOD, Sr.,
VP CA Section.

Brigadier Upton:

*A very worthy project but I fear
it is very premature - the interchange of
"Commercial People" is predicated on a strict
requirement of essential economic interest*

Upton
6/3/45

22

HEADQUARTERS ALLIED COMMISSION
AFG 394
CIVIL AFFAIRS SECTION

May, 1945

ED/2A/1.0/AG

SUBJECT : Cultural Interchange.

TO : G-5, AFHQ.

1. As one important aspect of cultural interchange between Italy and the United Nations, it is desirable to effect the interchange of concert artists.
2. In regard to interchange between Italy and the United States the Education Subcommittee has been in communication with Mr. André Mertens, Director of the Foreign Office of Columbia Concert Corporation, who has also been authorized to act for the corresponding organization of the National Broadcasting Corporation. He makes the arrangements for European tours of American artists, and for engagements with Metropolitan Opera, New York Philharmonic etc., for foreign artists to appear on their programs.
3. Things are now far enough advanced in tentative arrangements for the offering of contracts, both ways, to make it highly desirable to have Mr. Mertens come to Italy, make personal contacts with artists and managers, and bring the preliminary arrangements to a head.
4. It is therefore requested that Mr. Mertens be invited to come to Italy (at his organization's expense) and that travel facilities be accorded to him.

For the Chief Commissioner:

G.H. UPJOHN, Brig.
VP, CA Section.

7410

21

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

ED/2A/1.0/AG

May, 1945

SUBJECT : Cultural Interchange.

TO : G-5, AFHQ.

1. As one important aspect of cultural interchange between Italy and the United Nations, it is desirable to effect the interchange of concert artists.

2. In regard to interchange between Italy and the United States the Education Subcommittee has been in communication with Mr. André Mertens, Director of the Foreign Office of Columbia Concert Corporation, who has also been authorized to act for the corresponding organization of the National Broadcasting Corporation. He makes the arrangements for European tours of American artists, and for engagements with Metropolitan Opera, New York Philharmonic etc., for foreign artists to appear on their programs.

3. Things are now far enough advanced in tentative arrangements for the offering of contracts, both ways, to make it highly desirable to have Mr. Mertens come to Italy, make personal contacts with artists and managers, and bring the preliminary arrangements to a head.

4. It is therefore requested that Mr. Mertens be invited to come to Italy (at his organization's expense) and that travel facilities be accorded to him.

For the Chief Commissioner:

G.R. UPJOHN, Brig.
VP, CA Section.

7409

21a

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/GWW/ams

ED/96/4.4/10

Tel. 489081-236

SUBJECT : Interchange of Concert
Artists.

25 May, 1945

TO : Mr. André Mortens,
Vice President,
Columbia Concerts,
113 W. 57th St.,
New York.

Dear Mr. Mortens:

In rereading your letter of 13 April this morning I discovered that you asked one question which I failed to answer in my letter of 17 May. You ask if transportation can be arranged for the artists to whom Mr. Edward Johnson wishes to offer contracts. A categorical answer is impossible, but I do not anticipate difficulties beyond the delays inherent in red tape.

The procedure is, briefly, this: Mr. Johnson offers them a contract. They get passports and apply for visas. The Consul here asks Washington for permission to issue visas. When he gets an affirmative reply he notifies this Subcommittee. We then make arrangements for transportation. We present the Consul with evidence that transportation is arranged. He issues the visa. They go to America.

But beyond the general assurance that the Consul and American Embassy wish to support such cultural interchange; that in the one case (a professor of physics) where we have gone through this procedure, all actions were favourable; and that such cultural interchange is in accord with the announced policy of the Allied Commission, we can state nothing positively. Each case has to be handled concretely - such and such a person wants transportation and visa on such and such a date. You may be sure that we will do everything possible to facilitate the matter. But I suggest that action at your end be taken as promptly as possible so that we can begin action from this end. We can do nothing without specific requests.

CARLETON W. WASHBURN
Lt. Col., A.U.S.
Director of Education.

7408

20

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/96/L.O/BC

Tel. 489081-236

SUBJECT: Interchange of Concert Artists.

TO : André Mortens
Vice President
Director: Foreign Division
113 West Fifty-Seventh St.,
New York, 19.

17 May, 1945

Dear Mr. Mortens:

After getting your letter of 13 April, I have taken some time to get authoritative advice on the various points raised, before replying.

As to the discrepancy in payment as between Italian and American artists: This raises no obstacle to the balanced credit plan: You simply would send fewer artists here than we send there; you would balance the money due in each country not the number of artists.

The one really responsible organization to deal with here is, apparently, the Agenzia Internazionale Concerti per la Propaganda Musicale, directed by Clara Casas, Irene Casillo and Mario Labrocca, with two of whom you have already been in contact. I have reason to believe that they are competent and trustworthy and that you will do well to work through them.

The Education Subcommittee and the United States Information Service (OWI) here will be glad to help facilitate visas and transport for artists desired by you.

As to number of concert halls: Major halls, for full symphony concerts, are ten, as follows: Milano (2), Roma, Napoli, Torino, Venezia, Bologna, Firenze (2), Palermo. There are seven others for smaller concerts with reduced orchestras, in provincial cities, and 120 for chamber music (20 of these in the large cities, the rest in provincial centers). There are also two national radio orchestras, one operating in Rome, the other formerly in Torino.

The Education Subcommittee of the Allied Commission not only has no jurisdiction outside of Italy, but has practically no contact with other countries. And there is no over-all organization in the Allied Forces with international contacts for cultural or educational matters. I have been unable to learn whether there is an organization similar to the Education Subcommittee in any other country except Austria where we furnished the American personnel. Presumably there is some educational organization for Germany, and, at one time, Captain GEORGE GEYER (who was formerly with me here) and Captain JOHN TAYLOR

7407

19

were more or less heading it up; but my last news of their activities, --very sketchy news -- came by word of mouth many months ago.

You refer to Conductor Votto as being formerly of the Florence Festival. I am told that (a) he was a conductor in Milan, never at the Florence Festivals -- the confusion is probably due to the fact that his brother, a singer, was secretary of these Festivals; (b) he is not one of Italy's best conductors.

As to De Vito: It is said that she is a greater violinist than Marini, that she had great success in Paris and Vienna, and that given a chance to hear her Americans would forgive her being a woman. Even if contrast had to be made on a guarantee far below her worth, would it not be worth while to introduce such an artist to the American public?

Your suggestion that opera singers go to the United States first, develop a reputation and some knowledge of the country, and then return to give concerts, is not considered practical because most opera singers here (Gatti is an exception) are so highly specialized that they neither desire to give concerts nor have the ability to prepare them. This surprises me, but is apparently the Italian tradition.

Saffi, I am told, is a beginner in the field of management and not too responsible. Better make your arrangements with Casini and Labrocca.

Much of the technical information in this letter has been derived from Fernando Previtali, a sketch of whose career is enclosed for your information, and in whom I have confidence. I have also checked, however, with other competent authorities.

Sincerely yours,

GARLETON W. WASHBURN
Lt. Col., A.U.S.
Director of Education.

Encl:

7406

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
 LAWRENCE EVANS ARTIST MANAGEMENT, INC.
 JACK SALTER ARTIST MANAGEMENT, INC.
 HAENSEL & JONES
 CONCERT MANAGEMENT ARTHUR JUDSON, INC.
 WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
 COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS

VICE PRESIDENT

Director: Foreign Division

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

April 13, 1945 AIR MAIL

Lt. Colonel Carleton W. Washburne
 Headquarters Allied Commission
 Education Subcommission
 APO 394
 New York, N. Y.

Dear Colonel Washburne:

I am in receipt of yours of March 31, contents of which I have noted with great interest.

I am glad to learn of the Education Subcommission's intention to help in the development of a cultural interchange between Italy and the Allied countries, and especially the interchange of musical artists.

I agree that the matter of currency creates a great obstacle. The artists that Italy will undoubtedly want from the United States will be those of established international reputation who can command higher fees than those artists to come from Italy to the United States who are, for the most part, known only in Italy (with the exception of a few vocalists such as Gigli, Lauri-Volpi, and Molinari, de Stabata of the conductors) and who could not command high fees in this country until we are able to build them up to an established position which takes several years. This condition would naturally bring about an uneven exchange of funds.

The above is a problem which would have to be solved before your plan of setting up a system of balanced credits could be put into effect. The idea in general, however, is a sound one but the question is only how, in view of the above circumstances, it could be worked out.

After talking with various artists, I have come to the conclusion they may be inclined to lower their regular fees for Europe but only if our Corporation can establish for them a series of organized concerts as we have done in the United States and recently in Central and South America. The main idea would be to be in a position to offer a greater number of concerts to the artists to make up for any such cut in fee and to arrange such concerts in a way that a greater territory may be covered in a short time. Such a tour could only be accomplished, of course, by the inclusion of a number of European countries. It would be logical therefore to book an artist coming from the United States via North Africa, Italy, Switzerland, France, Belgium and other European countries including Scandinavia, Great Britain, etc. and perhaps later on Spain and Russia.

Page 2

Lt. Colonel Carleton W. Washburne
April 13, 1945

I would appreciate it very much if you would help us get a responsible Italian organization set up. When I was European Representative of Columbia Concerts, Inc. (then a subsidiary of Columbia Broadcasting Corporation), with headquarters in Vienna and later on in Paris, I was on friendly terms with Dr. Clara Camus whom I knew as a very reliable and artistic person. As a matter of fact, I am at the moment in contact with her having made a tentative arrangement with her and her associate, Mr. Mario Labrocca, to represent our interests in Italy for the time being, of course with the understanding that both are acceptable to officials of the Allied Governments. There has been no exchange of contract between us but only a friendly agreement. If, in your opinion, the organization of Dr. Camus and Mr. Labrocca is not equipped to handle the job and you feel it would be advisable to bring other managers into the picture in a larger cooperating organization, then I wish you would let me know for it is difficult for me, from this distance and with the passage of so many years, to know exactly the present situation in Italy.

Incidentally, I knew Mr. Labrocca as the former General Manager of the Florence Festivals and as a fine and cultivated man who, in the days of Fascism in Italy invited artists like Bruno Walter, Professor Karl Ebert, Dr. Herbert Graf, the Busch family (who were then all in disgrace with the Nazis) to appear at his Florence Festivals, which is certainly in his favor.

Your offer of assistance in connection with the following points would be of tremendous help toward bringing about the materialization of this plan and would be greatly appreciated:

- a) in facilitating correspondence between the Italian organization and us,
- b) in assisting in the procuring of information regarding American and Italian artists,
- c) through the OWI and the American Embassy, in facilitating arrangements for visas, transportation, etc.

In response to my recent inquiry, the Assistant Secretary of State, Mr. Archibald MacLeish, has just advised me that transportation of the Italian opera singers referred to later on in this letter to this country could not be arranged for in Washington and that they must apply in person to the military authorities in Italy for such transportation since for the time being these matters rest entirely with the authorities responsible for the execution of the War.

There are one or two questions which occur to me and which I would appreciate your answering, if possible:

- a) Can you give me a rough idea of about how many concert halls will be available for use in Italy after the cessation of hostilities in the entire country,
- b) Does the Education Subcommittee have jurisdiction over the entire ETO or 7404 over just the MTO,
- c) If the former, can you give me the names of the proper persons in France, Belgium and the other countries to contact who are doing a similar work as the Subcommittee in Italy? I ask this since it will be important that the work between all countries be coordinated.

Page 3

Lt. Colonel Carleton W. Washburne

April 13, 1945

I have communicated with Dr. Camus and Mr. Labrocca on behalf of the Metropolitan Opera Association regarding negotiations for the engagement next season for the following Italian artists in whom the Opera is interested: Maria Cagnighia, Ebe Stignani, Ferruccio Tagliavini, Gino Becchi, and possibly Augusto Ferrauto, and the conductor Votto* (formerly of the Florence Festivals). Mr. Edward Johnson is willing to offer them a contract for three months next season and as soon as he has the definite assurance it will be possible for them to travel here, he will be in a position to offer them terms. The first step, therefore, is to determine if transportation can be arranged and I would appreciate your advising me about this. After these singers have had a season at the Metropolitan and have been presented by us in the other Opera Companies of this country, such as the Chicago and San Francisco Companies during which time they can learn the language and customs of this country, it would be advisable for them to return to Italy to prepare the kind of concert program necessary for audiences here, coming back to this country the following year for concert tours of the United States and Canada.

Referring to the last paragraph of your letter, I have had good reports of the violinist, Gioconda De Vito but I must advise you quite frankly that the demand in the United States for female instrumentalists is so limited as to be practically nil. In the last twenty years, only a mere handful of such artists have been able to make any impression whatsoever on the public here which, unfortunately, seem to have an unprogressive attitude toward hearing an entire concert by a lady pianist or violinist. It happens that at the moment I have under my personal management the international violinist, Erica Morini, Marisa Regules, the South American pianist, and Guilomar Novaes, the famous Brazilian woman pianist so I know the situation thoroughly and how difficult it is to book them.

You will understand, I am sure, that at first we must introduce to the United States artists who will be up against the least sales resistance. I think it would be best to confine our importation to vocalists for the first year and to opera conductors since they can be engaged at the Metropolitan and other opera companies with more or less insurance against a financial loss to all concerned. Such a loss could not be avoided in the introduction of a completely unknown instrumentalist who would be available for concerts only.

Some time ago a Conte Aurelio E. Saffi of the Regia Accademia di Santa Cecilia, via Vittoria 6, Rome approached a number of conductors through correspondence and us asking if they would be available to conduct one or two concerts in Rome this season. Since such arrangements must be made at least six to eight months in advance, there was not sufficient time to come to any conclusion. It would also have been impractical to send a conductor to Italy for such a small number of engagements. However, I would be grateful if you could let me know something about this gentleman, his reliability, and the standing of his organization.

In an undertaking of this size, there are quite naturally many problems and questions which arise but which can be taken step by step. It is our desire to make of the United States the distribution center for musical talent and I personally feel this is the auspicious moment in which to do so. Please be assured it is our earnest wish to do everything possible to bring these plans into successful execu-

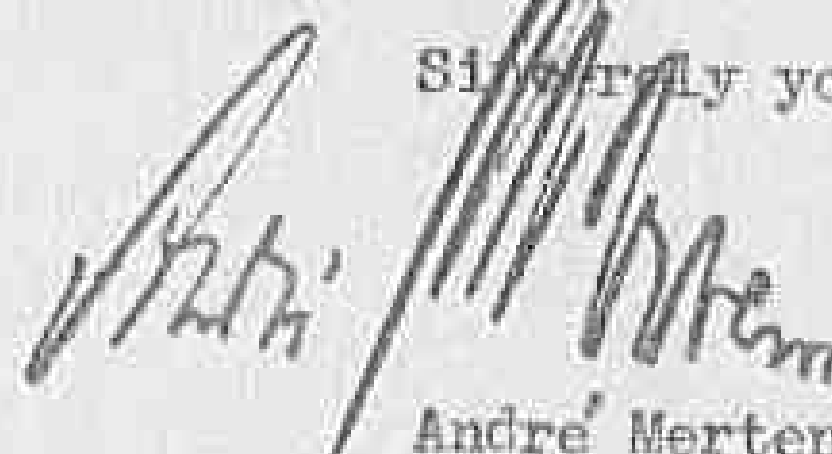
Page 4

Lt. Colonel Carleton W. Washburne
April 13, 1945

tion and we shall appreciate greatly any assistance you may contribute.

I look forward to hearing further from you as soon as possible.

Sincerely yours,



Andre Mertens
Vice President
Director: Foreign Division

AM:RFB

7402

96/44
HEADQUARTERS ARMED COMMISSION
Education Subcommittee
AFO 394

ED/CW/ana

ED/96/A.O/AG

31 March, 1945

Tel. 469081-236

SUBJECT: Cultural Interchange between
Italy and United States.

TO: Director of Foreign Office
Columbia Concert Corp.,
113 W 57th St., New York.
(Attn: Mr. Andre Martens).

1. The Education Subcommittee, in cooperation with the Minister of Public Instruction, is developing plans for cultural interchange between Italy and Allied Countries.
2. One aspect of such interchange should be the interchange of artists.
3. Due to present difficulties in regard to foreign exchange it seems worth while to explore the possibility of setting up a system of balanced credits whereby Italian artists going to America could receive their fees in Italy in lire and American artists performing in Italy could receive their fees in the United States in dollars. Funds resulting from the performances of Italian artists in the United States would thus be divided into two parts: (a) traveling expenses and a reasonable spending allowance for the artists while in the United States; (b) the equivalent in United States dollars of the fee to be paid to the artists in lire on their return to Italy. The same arrangement would be carried out in reverse for American artists performing in Italy. Part (b) in the two countries would be kept in approximate balance through increasing or decreasing the number of artists going to one or the other country. Such an organization as your own would be responsible for the American end and a corresponding organization would be set up here for the Italian end, each putting up an equivalent initial amount to start the ball rolling. Artists' contracts would be made out by mutual agreement between the two countries. 7401
4. The Education Subcommittee will be glad to help, insofar as practicable in the following ways:
 - a) Helping to get a responsible Italian organization set up and in contact with the American organization.
 - b) Facilitating correspondence between the Italian organization and the American organization.
 - c) Assisting in getting information as to the American artists most desired here and Italian artists available to go to America.
 - d) Facilitating, in contact with USIS (OWI) and the American Embassy, arrangements for visas, transportation, etc.
5. Either as a preliminary step in the above procedure, or independently, I should

like to suggest the possibility of sending the violinist, Giocenda De Vito, to the United States to give a series of concerts. Her superlatively fine playing and attractive personality would make her a good cultural emissary. I believe Dr. Clara Glarus has already written to you about De Vito. I simply want to add that friends of mine and I have heard her repeatedly and believe she is the type of person it would be worth while sending.

6. I shall be glad to have your ideas or counter proposals in regard to the whole situation.

GARLETON W. WASHBURN
Lt. Colonel, AUS
Director of Education.

7400

Dr. Clara Camus

Consulente
alla "Raffaella" International Cassini
per la Propaganda Musicale

Roma - Via Montecompagni, 12

Tel. 442006

AGENZIA INTERNAZIONALE CONCERTI

per la PROPAGANDA MUSICALE

DIREZIONE TECNICA

CLARA CAMUS - RENE CASIRO - ROMOLO GIRALDI

Roma
Via Montecompagni, 12 - Tel. 442006

ELenco DEGLI ARTISTI RAPPRESENTANTI :

Pianisti:

- + Agosti Guido
- + Apraz Tito
- + Palestrieri Ornella
- + Casella Alfredo
- + Ciferelli Letes
- + Dell'Agnola Giovanni
- + Feini Maria Luisa
- + Martari Virgilio
- + Pittini Pina
- + Scarpini Pietro
- + Valt Velte
- + Vlad Roman

Violinisti:

- + Abussi Antonio
- + Bignami Giulio
- + De Tito Giocanda

Violoncellisti:

- + Brunelli Mario
- + Carvane Roberto
- + Cascedè Gaspar
- + Mainardi Enrico

Flauto: Arrigo Tassinari

Arpa:

- + Gatti Aldrovandi Olimpia
- + Natta Cesoli Ada

Cantanti:

- + Altea Fausto (basso)
- + Angelotti Anna (soprano)
- + Bagni Eva (soprano)
- + Cortini Liana (soprano)
- + Dario Susanna (soprano)
- + Di Maria Petria Jolanda (soprano)
- + Gatti Gabriella (soprano)
- + Leone Leonarda (soprano)
- + Predit Masola (soprano)
- + Sciuto Vera (soprano)
- + Zareska Eugenia

Complessi:

- + Duo Gatti Alderighi (canto e piano)
- + Duo Dallapiccola Materassi (piano e violoncello)
- + Duo Eseni Mainardi (piano e violoncello)
- + Trio Santoli Guido Pellicola Anfiteatroff
- + Trio Artis (arpa, flauto e viola)
- + Quartetto di Roma
- + Quartetto Italiano

7399

WILSON DUST REPORT SAMPLING RESULTS :

Siemens AG

- + Agosti Guido
- + Agnes Tito
- + Balasrieri Orsella
- + Casella Alfredo
- + Ciferelli Lates
- + Dell'Agnola Giovanna
- + Fini Lucia Luisa
- + Martari Virgilio
- + Pittini Nina
- + Scarpiani Pietro
- + Valt Velte
- + Vlad Roman

Volodymyr

Abusi Antonio
Bignami Giulio
De Vito Riccardo

$$r_4(r_1 \oplus r_2) = r_1 + r_2$$

+Pranelli Mario
Cerrusa Roberto
+Crescibè Gaspar
Mainerdi Enrico

Environ. Biol. Fish. (2015) 98:1111–1121

Abstract The purpose of this study was to determine the effect of a 12-week, 3 times per week, 100% maximum voluntary contraction (MVC) resistance training program on the muscle strength and endurance of the quadriceps muscle in healthy young men. The subjects were divided into two groups: a control group and an exercise group. The control group performed no resistance training, while the exercise group performed a 12-week, 3 times per week, 100% MVC resistance training program. The results showed that the exercise group had significantly greater muscle strength and endurance than the control group at the end of the 12-week training period. The findings of this study suggest that a 12-week, 3 times per week, 100% MVC resistance training program is effective in improving muscle strength and endurance in healthy young men.

Online: www.gutenberg.org

$\frac{1}{n} \sum_{i=1}^n x_i$

+ Carmene Franco
+ Cesella Alfredo
+ Colonna Luigi
+ Fasano Renato
+ Giuliani Carlo Maria
+ Lupi Roberto
+ Markevitch Igor
+ Rossi Mario
+ Zecchi Carlo
+ Zinas Ottavio.

100

+ Oggetti di interesse culturale
+ Oggetti di interesse storico.

1.0

Alvise Fausto (basso)
 Marcello Stabile (soprano)
 Giovanni Mello (soprano)
 + Bagni Eva (soprano)
 + Cortina Liana (soprano)
 + Danco Susanna (soprano)
 Di Maria Petria Jolanda (soprano)
 Gatti Gabriella (soprano)
 Leone Leonaria (soprano)
 Predit Vassia (soprano)
 Scinto Vera (soprano)
 Varaska Eugenia

**THE
FACULTY**

Duo Gatti Alderighi (canto a piano)
 Duo Dallapiccola Materassi (piano e violoncello)
 + Duo Beocchi Mainardi (piano e violoncello)
 + Trio Santoliquido Fellicoda Anzietti, ef
 Trio Artia (arpa, flauto e viola)
 Quartetto di Roma
 Quartetto Italiano
 + Orchestra da Camera diretta da Carlo Zonta
 Collegium Musicum (36 persone)
 Orchestra da Camera di S. Cecilia, diret-
 ta da P. Passafiume, da Camera di S. Ge-
 orgio, dirigetti di S. Solomi, quartetti vo-
 cale duale Marperle Betina, Trio Santo
 liquido, viola d'amore, flauto, cembalo es-
 con i mellifoni solisti.

BOOK NUMBER NOW TARGET800 SOME IN

72 NW 11th St., Apt. 1000, Seattle, WA 98107-3200

Columbia Concerts INC.

METROPOLITAN MUSICAL BUREAU, INC.
 LAWRENCE EVANS ARTIST MANAGEMENT, INC.
 JACK SALTER ARTIST MANAGEMENT, INC.
 HAENSEL & JONES
 CONCERT MANAGEMENT ARTHUR JUDSON, INC.
 WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC.
 COMMUNITY AND COOPERATIVE CONCERT SERVICE

ANDRE MERTENS

VICE PRESIDENT

Director: Foreign Division

113 WEST FIFTY-SEVENTH STREET, NEW YORK 19 - CIRCLE 7-6900 - CABLE COLCONCERT

May 29, 1945 AIR MAIL

Lieutenant-Colonel Carleton W. Washburne
 Headquarters Allied Commission
 Education Subcommission
 APO 894
 New York, N. Y.

Dear Colonel Washburne:

On May 24 I received your letter of May 17. I therefore assume that this letter which I am writing before I leave tomorrow night for Mexico City, will be in your hands by approximately June 10. I therefore hope to have your answer after my return to New York on June 20.

A few days ago, Mr. Labroca asked me by cable to send him conditions for contracts of Madame CANIGLIA, Mr. TAGLIAVINI, Mr. BECCHI and Mr. VOTTO. In our discussion of yesterday, Mr. Edward Johnson, General Director of the Metropolitan Opera, after a meeting with his Board of Directors, informed me they feel it advisable to concentrate this coming season on but two or three imported artists from Italy. He is therefore interested for the time being only in Mr. TAGLIAVINI and in the conductor, VOTTO.

I explained the contents of your letter of May 17 to Mr. Johnson and passed on to him your recommendation of the conductor, PREVITALI. However, Mr. Johnson and his Board feel they cannot afford to take on anyone completely unknown to them and he therefore authorized me to urge Mr. Labroca by cable to find out where Maestro VOTTO now is, and to give him the following terms for him - 20 weeks starting in early November at \$250 weekly, and for TAGLIAVINI, 12 weeks starting early January at \$300 weekly plus an option for the Metropolitan's spring tour which runs to the early part of May. I also explained to Mr. Labroca in this cable that these artists would have to be cleared immediately by the authorities of the United States Government, the AMG, and the FBI. The Metropolitan cannot sign any contract until it has the definite assurance from the proper parties in the Government and the War Department that visas and transportation will be definitely secured.

I want to also point out that Mr. Johnson advises these two artists should be considered "test cases." You are probably familiar with the fact that any artist to be presented in October by the Opera would have to be announced here within the next few weeks. He therefore would have to know by the end of June whether the terms are acceptable by the artists, and whether they will definitely be able to come to the United States. 7398

There is still another reason why the Metropolitan must proceed with care in such

Lt.-Col. Carleton W. Washburne
May 29, 1945
Page 2

cases. The press of this country has expressed most strongly the opinion of the public against the resumption of the old custom of Opera Companies and important concert managements importing and handling exclusively foreign talent and the paying to such talent extravagant fees. We all feel that at this moment it would be extremely wise not to take this into careful consideration. The end of the European War is still too recent and neither the concert managers nor the Metropolitan can afford to ignore this very definitely expressed feeling on the part of the people of this country. This is one of the reasons why the Metropolitan considers the introduction of these two artists "test cases." It will also be necessary for the concert managers here to show the public that we, at the same time, are exporting American talent to Italy, France, and the other European countries.

There is another important point which should be made clear to the artists in Italy. The type of audiences in the United States have changed. It is no more the "privileged class" here who support the Metropolitan but more the "average man on the street" with his small contributions. There is less emphasis being placed on leading singers in an opera and more on the opera as a whole (ensemble). The old "star" system where a great international name is the only drawing card in an opera and was paid accordingly to the detriment of the other members of the cast, has been completely abandoned. There are, of course, a few artists who receive higher fees than others, but no artist can now make a fortune in opera and must rely on concert work for the principal part of his income. There exists, however, an unfortunate circumstance in that a concert singer must have the Metropolitan name before he can be sold to any extent in concerts even though his opera experience may contribute nothing to making him a fine concert singer, the technique of which, as you know, is entirely different. This is deplorable but true.

For the above reason, I strongly recommend that Mr. TAGLIAVINI and Mr. VOTTO not listen to the ideas of any former European concert and opera artists who may have been in this country in past years about fees as no one here is able or willing to pay such fees any more. When the artist has been introduced to audiences in this country and if he is the success we hope he will be, then the Metropolitan and we will certainly be more than willing to increase his fees accordingly.

Mr. Johnson, who knows Maestro VOTTO personally, asked me to convey to him through you, his kind personal regards. I would also appreciate it very much if you would explain all of the above to Mr. Labroca.

With reference to the engagement of American artists in Italy, I would like to point out that no artist will be able to go to Italy only as a tour of just that one country would not be sufficient to compensate him for the time and expense involved. Former business associates of mine in Paris, Brussels, and London, have expressed the wish to see me to discuss details of the importation and exportation of artists and to know more about recent developments in the musical world of the United States as it is today. It is also essential that I become acquainted at first hand with the situation as it now is in these various countries and that I hear the various artists before I make arrangements for their coming to the United States. Our plan can only be carried out by the coordination of effort in all countries involved and must eventually result in the linking together of Italy, France, Belgium, Great Britain, etc. You can well appreciate, I am sure, that a project of this magnitude could not be covered completely through correspondence and that personal contact is necessary before we can even lay the initial groundwork for the interchange of artists between the United States and

Lt.-Col. Carleton W. Washburne
May 29, 1945
Page 3

Europe.

I understand that the Education Subcommittee has no jurisdiction outside of Italy and no contact with similar organizations in other countries, but I wish you would be good enough to advise me, if you can, the proper bureau or department of either the War Department, the OWI, or the State Department which would be in a position to advise me when such commissions are created in other countries if they do not now exist.

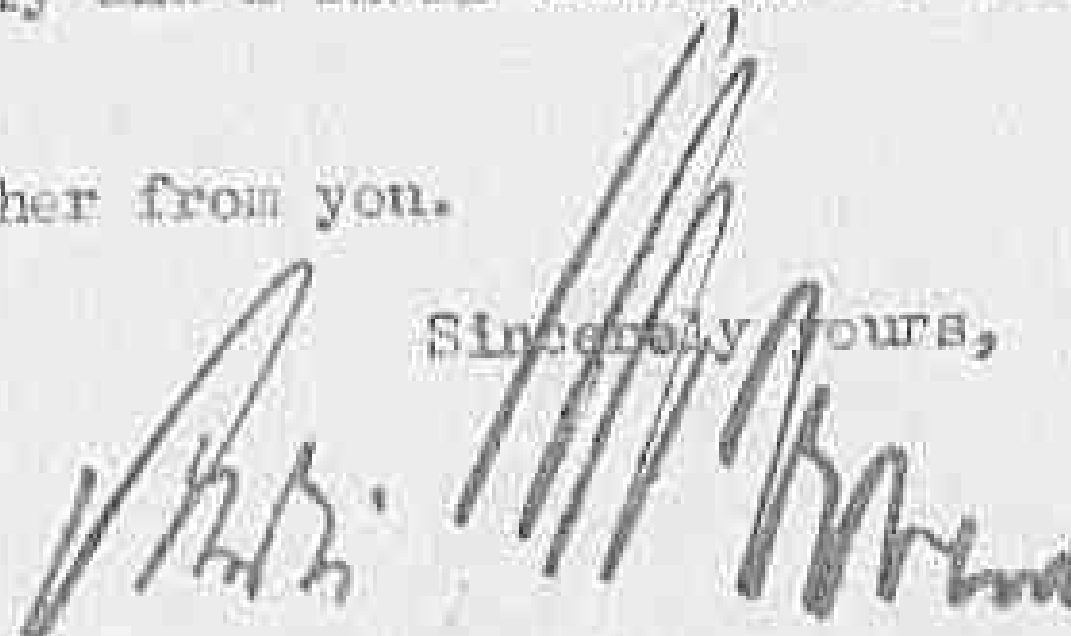
Could you also advise me as to the proper organization to approach to make application for such a trip to Europe at the end of August or in September?

As to Miss DeVITO, I have had excellent reports about her from various sources but it is impossible to engage any artist for the United States before having heard her. It is difficult to make comparisons with other artists after so much time has elapsed and also because personal opinions differ so widely on the subject of musical talent. I am perfectly willing to help in every way I can but with concert bookings for the 1945-46 season already in and with the plans of all orchestras for soloists completed, I cannot see how it will be possible to give Miss DeVITO a decent opportunity at this time. For the artist's own sake, and also from a managerial point of view, it would therefore seem advisable to postpone her coming to this country, if she does at all, to the 1946-47 season and give whichever management sponsors here career here at least a year's notice to prepare the way. I have consulted a number of my colleagues but no one here is at all familiar with Miss DeVITO. Please understand that the above advice is in no way any reflection upon the artistic standing or talent of Miss DeVITO or your own fine recommendation of her. It is simply that we are forced to take a most realistic view of such matters for the sake of the artist herself as well as for ourselves. In justice to Miss DeVITO or any other artist in her position, we cannot take the enormous responsibility of bringing the artist to this country to perhaps face a fiasco with financial loss to everyone. We must be at least 90% sure of her chances and this is the reason why it is necessary for us to hear her first for, from our long experience, we know what will sell and what will not. It will also be better to allow more time to elapse in which to know the general reaction on the part of the public to the importation of European artists to this country.

I am glad to learn that you consider the Agenzia Internazionale Concerti per la Propaganda Musicale directed by Miss Camus, Miss Casillo and Mr. Labroca as the most competent and trustworthy in Italy and I shall continue to deal exclusively through them for that country.

I look forward to hearing further from you.

Sincerely yours,



Andre Mertens
Vice President

7396

AM:RPB

COLUMBIA CONCERTS inc

Metropolitan Musical Bureau, inc.
Lawrence Evans Artist Management, inc.
Jack Salter Artist Management, inc.
Hansel & Jones
Concert Management Arthur Judson, inc.
Wolfsohn Musical Bureau of New York, inc.
Community and Cooperative Concert Service.

Andre' Martens
Vice President
Director: Foreign Division

113 West Fifty-Seventh Street, New York 19 - Circle 7-6900 - Cable: Colconcert

April 13, 1945

Caro Colonello Washburne,

ricevo la Sua del 31 Marzo, di cui ho letto il contenuto con grande interesse.

Sono felice di apprendere che la Sottocommissione all'Educazione abbia intenzione di aiutare lo sviluppo di uno scambio culturale fra l'Italia e le Nazioni Alleate e in special modo lo sviluppo di uno scambio di artisti appartenenti al mondo musicale.

Sono d'accordo che la questione finanziaria crea grandi ostacoli. Gli artisti che senza dubbio l'Italia vorra' dagli Stati Uniti saranno quelli di indiscussa reputazione internazionale i quali possono esigere onorari piu' alti di quelli che potranno chiedere gli artisti che verranno dall'Italia negli Stati Uniti i quali sono, in massima parte, conosciuti solo in Italia (fatta eccezione di pochi cantanti come ad esempio Gigli, Lauri-Volpi e Molinari, De Sabata fra i Direttori d'Orchestra) e non potrebbero esigere alti onorari in questo paese finche' non ci sara' dato costruire per loro una posizione ben definita, cosa per la quale occorrono parecchi anni. Questa situazione darebbe naturalmente luogo ad un irregolare scambio di fondi.

Il suddetto problema dovrebbe essere risolto prima che venga messo in opera il Suo piano per un sistema di crediti bilanciati. Tuttavia l'idea, nelle sue linee generali, e' di primo ordine e si tratta solo, a causa delle circostanze cui abbiamo or ora accennato, di studiare il modo di realizzarla.

Dopo aver parlato con vari artisti, sono venuto alla conclusione che essi potrebbero essere inclini a diminuire i propri onorari per l'Europa, ma soltanto se la nostra Corporation sara' in grado di assicurare loro una serie di concerti organizzati secondo il modo da noi adottato negli Stati Uniti e recentemente nell'America Centrale e Meridionale. Cio' consisterebbe nel procurarsi la possibilita' di offrire un maggior numero di concerti agli artisti in modo da permettere loro di rifarsi per qualsiasi incorsa diminuzione di onorario e nell'organizzare tali concerti in modo da includere in un breve periodo di tempo un'area piu' vasta. Una tale tournée puo' soltanto compiersi, naturalmente, includendo un certo numero di nazioni europee. Sarebbe quindi logico scritturare un artista che venisse dagli Stati Uniti, via Nord-Africa, Italia, Svizzera, Francia, Belgio ed altre nazioni europee incluse la Scandinavia, la Gran Bretagna, ecc. e forse piu' tardi Spagna e Russia.

Le sarei molto grato se Lei volesse aiutarci a formare una seria organizzazione italiana. Quando io ero rappresentante per l'Europa della Columbia Concerts, Inc. (sussidiaria allora della Columbia Broadcasting Corporation), con sede centrale a Vienna e piu' tardi a Parigi, ero in amichevoli rapporti con la Dr. Clara Casus, persona degna di fiducia e dotata di sensibilita' artistica. Anzi io sono ora in relazione con lei per

7395

cercare di arrivare ad un accordo con lei e con il suo socio, il Sig. Mario Labrocca, per rappresentare in Italia i nostri interessi nel momento attuale, con l'intesa naturalmente che siano ambedue accettati alle Autorita' Alleate. Non v'e' stato scambio di contratto tra noi, ma solo un accordo amichevole. Se, secondo la Sua opinione, l'organizzazione della Dott. Camus e del Signor Labrocca non e' attrezzata per simile impresa e Lei pensa che sarebbe consigliabile avere altri impresari nel quadro per una organizzazione di ne/piu' vasta cooperazione, allora spero che Lei me lo faccia sapere perche' e' difficile per me, data la distanza e dopo tanti anni di assenza, rendermi conto esattamente della presente situazione in Italia.

Tra parentesi, io ho conosciuto il Sig. Labrocca quale primo Direttore Generale del Festival Fiorentino, uomo simpatico e colto il quale nei giorni del Fascismo in Italia invito' artisti come Bruno Walter, il Prof. Karl Ebert, il Dr. Herbert Graf, la famiglia Bush (che erano allora tutti in disgrazia presso i Nazi) ad apparire al suo festival fiorentino, il che torna indubbiamente in suo onore.

La sua offerta d'assistenza in relazione ai seguenti punti sarebbe di enorme aiuto per la realizzazione di questo piano e verrebbe grandemente apprezzata: a) nel facilitare la corrispondenza tra l'organizzazione italiana e noi b) nell'assisterci per procurare informazioni riguardo artisti americani e italiani c) nel facilitare, attraverso l'OWI e l'Ambasciata Americana, accordi per passaporti, viaggi, ecc.

In risposta alla mia recente ricerca il Sign. Archibald McLeish, mi ha poco fa fatto notare che il viaggio dei cantanti d'opera italiani (a cui ci si riferisce piu' oltre in questa lettera) in questo paese non puo' essera trattato a Washington e che essi debbono richiedere di persona alle autorita' militari in Italia il permesso per tale viaggio, visto che per il momento queste questioni sono di esclusiva competenza delle Autorita' responsabili per il proseguimento della guerra.

Vi sono una o due questioni che mi interessano sulle quali gradirei, se e' possibile, che Lei mi illuminasse:

- a) puo' Lei darmi un'idea, sia pure generale, di quante sale da concerto saranno disponibili in Italia dopo la cessazione delle ostilita' nell'intero paese;
- b) ha la Sottocommissione all'Educazione giurisdizione sull'intero NATO oppure soltanto sul NATO;
- c) se sul primo, puo' Lei darmi i nomi delle autorita' competenti in Francia, nel Belgio e negli altri paesi per prendere contatto con chi sta occupandosi di un lavoro simile a quello della Sottocommissione in Italia? Chiedo cio' perche' e' assai importante che il lavoro tra tutte le Nazioni sia coordinato.

Ho cominciato con la Dr. Camus e con il Sig. Labrocca riguardo al Metropolitan Opera Association per i passi necessari alla scrittura per la stagione prossima dei seguenti artisti italiani ai quali l'Opera si interessa:

Maria Caniglia, Ebe Stignani, Ferruccio Tagliavini, Cino Bocchi, e possibilmente Augusto Ferrante e il Direttore d'Orchestra Votto (un tempo del Festival Fiorentino).

Il Sig. Edward Johnson e' disposto ad offrire loro un contratto per tre mesi per la prossima stagione ed appena avra' la sicurezza che ad essi sara' permesso venire negli Stati Uniti glielo offrira'. Il primo passo, quindi, e' quello di stabilire se si puo' organizzare il viaggio e io Le sarai molto grato se potesse darmi consigli in merito. Dopo che questi cantanti avranno avuto una stagione al Metropolitan e saranno stati

da noi presentati nelle altre compagnie dell'Opera del nostro paese, come le compagnie di Chicago e San Francisco (e durante questo periodo essi potranno imparare la lingua ed i costumi del nostro paese) sarà consigliabile per essi tornare in Italia e preparare un programma di concerti adatto al pubblico di qui e ritornare l'anno di poi per una tournée di concerti negli Stati Uniti e nel Canada.

Riferendomi all'ultimo paragrafo della Sua lettera, io ho avuto buoni rapporti sulla violinista Gioconda De Vito ma deve dirle con tutta franchezza che la domanda negli Stati Uniti per donne istrumentiste è così limitata da potersi considerare praticamente nulla. Negli ultimi 20 anni, soltanto pochissime delle suddette artiste sono riuscite a destare un certo interesse nel nostro pubblico, il quale, sfortunatamente, non sembra far passi avanti nel provare interesse in un intero concerto di una donna pianista o violinista. Al momento presente, per esempio, io mi sto personalmente occupando della violinista internazionale Erica Marini, di Maria Regules, la pianista sud-americana, e di Guilomar Novaes, la famosa pianista brasiliana, di modo che conosco la situazione nel modo più completo e so quanto sia difficile una scritturazione.

Lei comprenderà, sono sicuro, che da principio noi dobbiamo introdurre negli Stati Uniti artisti che non ci portino la minima resistenza per la vendita dei biglietti. Grado che sarà meglio limitare la nostra importazione per il primo anno a cantanti e a Direttori d'Orchestra d'Opera, visto che essi possono venir scritturati dal Metropolitan e da altre compagnie di Opera con una assicurazione più o meno grande contro una perdita finanziaria. Tale una perdita non potrebbe evitarsi con l'introdurre una strumentista completamente ignota che potrebbe venire utilizzata solamente per concerti.

Qualche tempo fa il Conte Aurelio E. Saffi della Regia Accademia di Santa Cecilia, via Vittoria 6, Roma, ha scritto a un certo numero di Direttori d'Orchestra e a noi, chiedendo se essi possono dirigere uno o due concerti a Roma in questa stagione. Poiché tali contratti devono farsi almeno 6 od 8 mesi in anticipo, non c'è stato tempo sufficiente per giungere ad una conclusione. Non sarebbe stato pratico, inoltre, mandare un direttore d'orchestra in Italia per così poche scritture, tuttavia, sarei grato se lei volesse farmi sapere qualche cosa circa questo signore, sulla fiducia che gode e sul valore della sua organizzazione.

In un'impresa di queste proporzioni, sorgono naturalmente molti problemi e questioni a cui però si può far fronte passo per passo. È nostro desiderio che gli Stati Uniti vengano il centro di distribuzione per il talento musicale e io personalmente sento che è questo il momento auspicate per poterlo fare. La prego essere certo che è nostro sincero desiderio fare tutto il possibile per realizzare questi 2 piani con il miglior successo e che lei saremo assai grati per qualsiasi aiuto lei vorrà darci.

Sperando ricevere Sue notizie al più presto, Suo

Andre' Mertens
Vice Presidente
Direttore: Divisione Estero 7293

AGENZIA INTERNAZIONALE CONCERTI
per la PROPAGANDA MUSICALE

DIREZIONE TECNICA

CLARA CAMUS - IRENE CASILLO - ROMOLO GIRALDI

Roma, 3 giugno
Via Boncompagni, 12 - Tel. 44.722

1945

File 96/4-4
Gentilissimo Col. Washburne,

Le rimetto qui acclusa copia di una lettera del 16 ottobre del signor Mertens al Col. Brown, che il Col. Brown ci ha pregati di inviarle.

Con l'occasione mi permetto di accluderle varie lettere per l'estero, che gentilmente si è offerto di inoltrare. Arriveranno certamente molto prima di quelle che furono spedite per posta. Mi scusi e si abbia i miei migliori ringraziamenti.

Voglia gradire i miei più distinti saluti

Clara Camus

7392

8

COLUMBIA CONCERTS Inc

96/4.4

Metropolitan Musical Bureau Inc.
 Lawrence Evans artist Management Inc.
 Jack Salter artist Management Inc.
 Emanuel & Jones
 Concert Management Arthur Judson Inc.
 Wolfachn Musical Bureau of New York Inc
 Community and Cooperative concert service

11th west fifty- seventh street New York 19- Circle # 6900 -cable Colconcert

October 16/1944

Air Mail

Lt. Col. Walter F. Brown GSC
 HQ AAFSC/AFG
 AFG No. 528
 c/o Postmaster
 New York City

Dear Walter,

I have returned recently from my trip to Central and South America, and I am settling down in New York. I was so glad to hear from you about your promotion to Lt. Colonel, and I wish to congratulate you most sincerely. It certainly is remarkable what you have achieved. Ruth told me that you are stationed for the time being in Rome. I have seen your picture recently with Heifetz, and it reminded me of the good old times when you were still with us.

When I talked to Mr. Judson and Ruth about my plans for expanding the market for our artists to Central and South- America and from there, via Dakar, to North Africa, and in turn to the whole European continent, both suggested to me that it would be a good idea to keep you informed, and it would certainly interest you.

I have organized so far on my trip approximately 28 towns, which will be a nice outlet for our American artists, but I think that after the War many of our artists will want to go to Africa and to Europe. Therefore, I think one cannot start early enough to lay the ground work.

As you know, I have been an opera and concert manager in Europe, with headquarters in Berlin, Vienna, Paris, and controlling more or less the whole European market. I still have many contracts, and I learned recently with great pleasure that my dear old friends, Mr. Mario Labroca, the former General Director of the Florence Festival, and Miss Clara Camus, who had an important position in the State Agency, have founded a new organization in Rome, called Agenzia Internazionale Concerti, at Via Boncompagni 12. They are very experienced and fine people and know exactly what is going on in Italy.

I want to organize Europe somehow in the same pattern as Community Concerts. Of course, in view of the fact that all these countries had already a great consumption in music, and already have music organizations, it would have to be approached from a different angle. The concerts in each country should be handled by native organizers.

Therefore, it is my idea to have Miss Camus and Mr. Labroca, bring into their organization all important managers and divide the

the country, as far as their work is concerned, into different districts, to be controlled by the central office, with headquarters in Rome. This office in Rome should deal exclusively with the Foreign Division of Columbia Concerts, which I have established a year ago, in addition to the Central and South America Division. This central office should act as a clearing pool in doing the following work:

1. Bringing all American artists to Italy and the other European countries;

2. Selecting the best foreign talent for imports to the United States.

Such work can only be done by experts who have a longstanding experience and who know exactly that only the best talent can be used for such an international cultural exchange, and who are responsible in this respect.

I have the same thing in mind for France, North Africa (especially French Africa) and later on, Spain, Portugal, Belgium, Switzerland, the Scandinavian Countries and Russia. As a matter of fact, I have talked to the Russian Ambassador, His Excellency C. Goumariski, when I was in Mexico, and we are trying already to work out a deal for such an exchange of American and Russian artists.

It would take hours and many pages to explain to you in all details what I really have in mind, but I think these few lines will give you an idea of the global concert management we are contemplating. It will be stimulating for our artists to play to foreign audiences. It will give them, especially the younger generation, an outlet and opportunity to get acquainted with art in the whole world; and it will bring them back to the United States as really mature artists of international reputation.

The beginning has been made successfully so far in the Latin American countries. The copy of my letter to Miss Camus and Mr. Labroca is self-explanatory. If you find time to see them and talk to them it would be much appreciated by me.

I understand you have been living in Africa, and therefore I would think it most valuable to get word from you as to what you think of my idea. I know it is pioneer work and cannot be done in a day, but I want to lay the foundation now for the future, even if it takes years to accomplish this enormous project. I have talked to Mr. Judson about it, and to my colleagues, and they have given me the go-ahead signal.

Transportation will be no problem in future, and I understand one will be able to fly from New York to England inexpensively over a weekend. I have had the same experience when travelling now from New York, via Mexico, to Colombia and Venezuela, and back, by way of Miami, to New York, despite difficulties imposed by wartime conditions. In other words, after the war, the world will no longer know the meaning of the word "distance", and will have shrunk to nothing. You certainly have gained a tremendous experience, and I would appreciate hearing from you. If you should go to France and Belgium, let me know. I can give you letters of introduction to meet important people in the musical world, especially among the managers.

It would be fine if you could get word to Miss Nellie Walter, who is living right now in Marseille, France, at the Berlitz School of Languages, 51, Rue Pereal, and tell her that we intend to give her a job as European

representative. She has been a secretary and assistant of mine for twenty years, and, when I came to the United States, I made her the head of my Paris office. She is known to Miss O'Neill, Messers Judson, French, Evans, Larmelee. She knows all the artists in Europe and can be of valuable service to our Corporation in the future. I have tried to write her directly, as I only got word of her through a Captain Fred R. Ainslie, 0319204, Btry A, 108 AAA Bn; APO 758, c/o Postmaster New York, a few days ago, but I don't know whether my cards will reach her.

We sincerely hope that the War will be over soon, and that afterwards we shall have you back with us.

I am, with all good wishes, my dear Walter, and kindest personal regards, As ever,

Yours,

Andre Mertens.

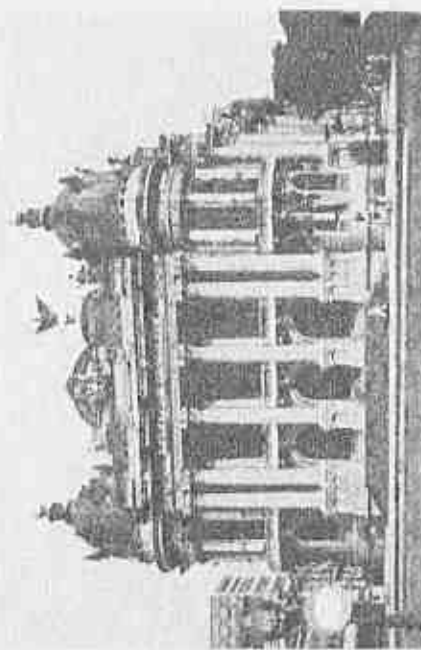
AM:AR

Ps. Civilian mail to Rome is limited to four ounces, and in as much as I am anxious for Miss Camus and Mr. Labroca to have material about our organisation as soon as possible, I am taking the liberty of forwarding to you under cover our artists' list and our Community booklets and would be very grateful if you could arrange to have these sent by local post in Rome to them.

7389

CULTURAL BONDS STRENGTHENING TIES BETWEEN THE AMERICAS

3296/44



TEATRO MUNICIPAL, RIO DE JANEIRO.

ANDRÉ MERTENS,
Director, South American and Mexican
Division of Columbia Concerts, Inc.



South American and Mexican Division of Columbia Concerts, Inc., Steadily Growing in Scope—Sponsoring Many Artists to Latin-America—Columbia Concerts Sponsors Award

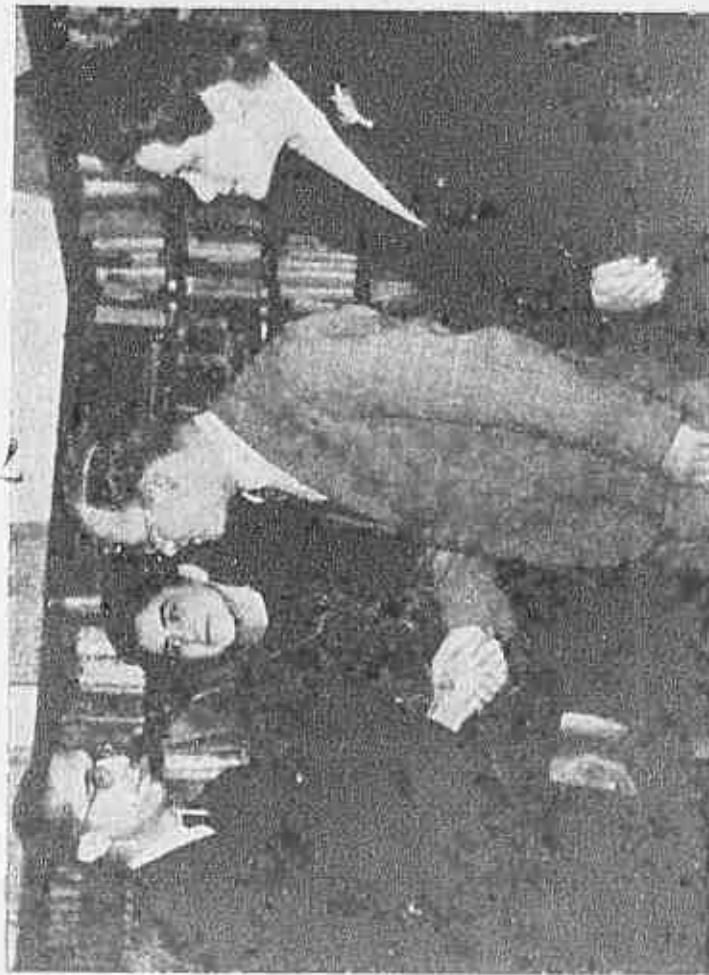
AN IMPORTANT and abiding tie between the North and South American countries is the cultural bond, a bond which has been greatly strengthened in recent years. And music, free from the language barrier, is the ideal medium of cultural exchange.

A pioneer and authority in hemispheric cultural understanding is André Mertens, head of the South American and Mexican Division of Columbia Concerts, Inc. On March 1, Mr. Mertens will have to his credit a concert manager's career of over 25 years covering Europe, Latin America, and the United States. This long experience, embracing as it does his activities in the two American hemispheres, in addition to the rest of the world, was a contributing factor in the selection of Arthur Judson three years ago to place the South American Division

work over since I started as my father's associate.

"The average opinion in this country no longer has familiar to us with transportation conditions, can hardly visualize the difficulties we had to overcome to place a score of artists in the Tropics. Aires and Rio de Janeiro opera houses last summer. Only after much work and waiting were we able to convince the authorities that this cultural exchange was of utmost importance. South American countries which had been getting their talent from Europe, seemed to be persuaded that North America had come of age culturally. There was no better way to do it than for our fingers to appear in the famous Teatro Colon in Buenos Aires and the Teatro Municipal in Rio de Janeiro.

"The fact that the following leading artists were able to fly according to schedule to and from South America this



ARNALDO ESTRELLA,

winner of the Columbia Concerts Award (left) and his wife, receiving the congratulations of Adolpho Tabacow, strong competitor in the contest, and Guilmar Novais, noted pianist (at right).

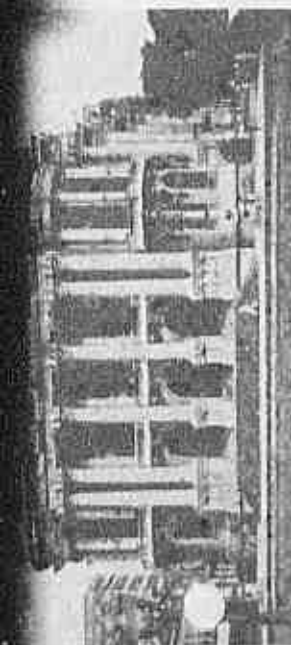
YEHUDI MENUHIN →
toured South America's music centers summer 1941, goes again for summer of 1943.

BRUNA CASTAGNA,
Opera performer in Havana, seen at Teatro Colon, (Second from bottom)

ARTHUR GARRON,
Governing Teatro Colon, (at lower right)



Real, Mr. Motteler and Mr. Judson gave priority to these special engagements. In the summer of 1941, we also arranged for a tour for Yehudi Menuhin of every important center in the Latin American population, and he is returning for engagements in the summer of 1943. "I want to mention also that Columbia Concerts, Inc., sponsored the Columbia Concerts Award, whereby a young Brazilian pianist will be introduced to the United States. This award was won last spring in Rio de Janeiro by Arnaldo Estrella. He comes to this country in February for instruction on Feb. 7 as soloist with the New York Philharmonic, recanting with the major orchestra. "This award was made as a gesture of reciprocity for a similar one presented by Guilmar Novais, the Brazilian pianist, to a young South American pianist, The Novais Award was won in June,



TEATRO MUNICIPAL, RIO DE JANEIRO.

→
ANDRE MERTENS,
Director, South American and Mexican
Division of Columbia Concerts, Inc.



South American and Mexican Division of Columbia Concerts, Inc., Steadily Growing in Scope—Sending Many Artists to Latin-America—Columbia Concerts Sponsors Award

AN IMPORTANT and abiding tie between the North and South American countries is the cultural bond, a bond which has been greatly strengthened in recent years. And music, freed from the language barrier, is the ideal medium of cultural exchange.

A pioneer and authority in hemisphere cultural understanding is André Mertens, head of the South American and Mexican Division of Columbia Concerts, Inc. On March 1, Mr. Mertens will have to his credit a concert manager's career of over 20 years covering Europe, Latin America, and the United States. This long experience, embracing as it does his activities in the two American hemispheres, in addition to the rest of the world, was a contributing factor in the decision of Arthur Judson three years ago to place the South American Division of Columbia Concerts under the direction of Mr. Mertens.

A youngish, slim, boyish-looking man, Mr. Mertens does not betray the strain which his intensive work places upon him. The interviewer of the Courier was told, "I have been used to hard

work ever since I started as my father's associate.

The average person in this country, no matter how familiar he is with transportation conditions, can hardly visualize the difficulties we had to overcome to place a score of artists in the Buenos Aires and Rio de Janeiro opera houses last summer. Only after much work and arduous were we able to convince the authorities that this cultural exchange was of utmost importance. South American countries which had been getting their talent from Europe, needed to be persuaded that North America had 'come of age' culturally. There was no better way to do it than for our singers to appear in the famous Teatro Colon in Buenos Aires and the Teatro Municipal in Rio de Janeiro.

The fact that the following leading singers were able to fly according to schedule to and from South America this past season shows that we achieved our goal: Rose Bampton, Bruna Castagna, Charles Kullman, Lauritz Melchior, Arthur Carron, Frederick Jager, Raoul John Leonard Warren, Norman Cordon of the Metropolitan Opera; Florence Kirk of the New Opera Company; and Nino

Ruisi. Mr. Melchior and Mr. Jager sang concertos *en solo* in opera engagements in the summer of 1941. We also arranged for a tour for Yehudi Menuhin of every important center in the southern republics, and he is returning for re-engagements in the summer of 1943.

"I want to mention also that Columbia Concerts, Inc., sponsored the Columbia Concerts Award, whereby a young Brazilian pianist will be introduced to the United States. This award was won last spring in Rio de Janeiro by Arnaldo Es-trella. He comes to this country in February for introduction on Feb. 7 as soloist with the New York Philharmonic, with a long tour to follow, including appearances with nine major orchestras. This award was made as a gesture of reciprocity for a similar one presented by Guiomar Novas, the Brazilian pianist, to a young North American pianist. The Novas Award was won in June, 1941, by Joseph Battista, Philadelphia pianist.

"We look forward to a strengthening of the cultural ties by the exchange of artists during and after this war. In this we rely on the fact that music is the ideal medium of cultural exchange." N. S.

BUENOS AIRES, AND THE TEATRO MUNICIPAL, RIO DE JANEIRO

LEONARD WARREN.
Teatro Colon, Teatro Municipal.



CHARLES KULLMAN.
Seven weeks, Teatro Municipal.



NINO RUISI.
Eight weeks, Teatro Municipal.



YEHUDI MENUHIN

↑
toured South America's music centers, summer 1941; goes again for summer of 1943.

BRUNA CASTAGNA.

Opera performances in Havana, second season at Teatro Colon. (Second from bottom.)

ARTHUR CARRON.

Seven weeks, Teatro Colon. (At lower right.)



SOUTH AMERICA'S 1943 SEASON OFFERS ARTISTS OPPORTUNITY



JOSEPH BATTISTA

American pianists, winners of the Guimard Novas Prize, honored at a reception in the National School of Music, Rio de Janeiro.



LAURITZ MELCHIOR.

Teatro Colon, concerts en route in and from the United States.

ROSE BAMPTON.

Eleven weeks at the Teatro Colon. (Second from bottom)

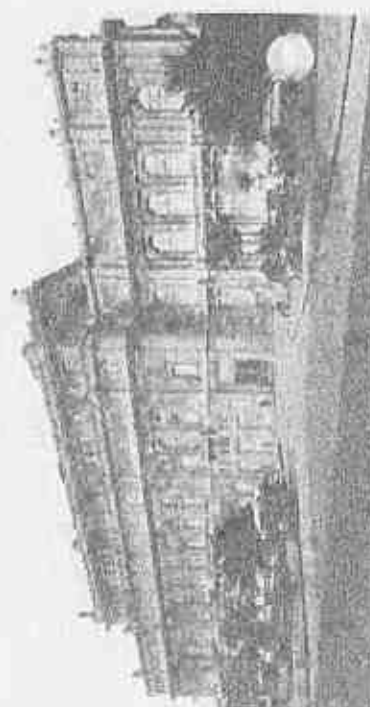
FREDERICK JAGEL.

Teatro Colon, Teatro Municipal, concerts en route. (At lower left)



ARTHUR JUDSON.

President Columbian Concerts, Inc.



TEATRO COLON, BUENOS AIRES.

Vastly Expanded Market for Musical Talent from North America Seen in Latin Countries of This Hemisphere—War Has Increased Exchanges of Musicians between the Americas

PROFOUND CHANGES caused by the war have increased the opportunities for artists from the United States in the concert halls and opera houses of South and Central America. No sooner had the last extremely brilliant season closed in the chief cities than plans were made for 1943, which promises the international situation permitting—to be even more studied with prominent musical names.

The fact that the South American nations have their chief music season at the time of North American summer makes possible a cycle of appearances by the same artists, alternating between the Northern and Southern hemispheres.

Two annual musical seasons in the Teatro Colon, Buenos Aires, and the Teatro Municipal, Rio de Janeiro, make these respective Argentine and Brazil cities the center of notable activity in this field.

and even extremely modern works. But let also is a strong favorite with South American audiences, which have soon warmly welcome to some of the leading dance troupes from North America.

Conductor or artists who offer some particularly striking talent of personality, enjoy a virtually unlimited public. The ardent concertgoers of the chief cities sometimes demand a closer acquaintance within a short space of time.

While the attitude of South American audiences is rather reserved and polite when first acquaintance is made with a new artist, the combination of youth, imagination and the musical gifts of a particularly warm spot in their hearts.

South Americans are known for highly discriminating taste. Sometimes artists who had already established themselves in North America but had not stirred the greatest forces, en route to South America, suddenly found themselves the

by the influential operatic and concert audiences of Latin American capitals.

Artist Ambassadors

Particularly sympathetic to the arts of the virtuoso pianist or violinist, the public also shows warm appreciation of orchestral playing of the finest order, as was evidenced by the stirring receptions given to Toungui and the NBC Symphony and Stokowski in his tour with his All-American Youth Orchestra.

The role that some artists have filled as "ambassadors" both from the United States to South America and from leading cities there to our own country has been influential in breaking down the reserve that in previous years existed between our two cultures. More and more the barriers have been removed that prevented the cultural and artistic Latin American from understanding his neighbor from the North.

Prize competitions and exchange of



ROSE BAMPION.
Eleven weeks at the Teatro Colon, Buenos Aires.



FREDERICK JAGEL.
Teatro Colon, Teatro Municipal, concerts en route. (At lower left.)



TEATRO COLON, BUENOS AIRES.
ARTHUR JUDSON,
President Columbia Concerts, Inc.



RAOUL JOBIN.
Teatro Colon, Teatro Municipal.



FLORENCE KIRK.
Teatro Colon, Teatro Municipal.



NORMAN CORDON.
Nine weeks, Teatro Colon.

Vastly Expanded Market for Musical Talent from North America Seen in Latin Countries of This Hemisphere—War Has Increased Exchanges of Musicians between the Americas

PROFOUND CHANGES caused by the war have increased the opportunities for artists from the United States in the concert halls and opera houses of South and Central America. No sooner had the last, extremely brilliant season closed in the chief cities than plans were made for 1943, which promises—the international situation permitting—to be even more studded with prominent musical names.

The fact that the South American nations have their chief music season at the time of North American summer makes possible a cycle of appearances by the same artists alternating between the Northern and Southern hemispheres.

Wide Musical Tastes

With wide musical tastes and a demand that is exacting as to quality, the public welcomes operas of many schools

and even extremely modern works. Ballet also is a strong favorite with South American audiences, which have given warm welcome to some of the leading dance troupes from North America.

Celebrities of artists who offer some particularly striking talent or personality, enjoy a virtually unlimited public. The ardent concert-goers of the chief cities sometimes demand a dozen appearances within a short space of time.

While the attitude of South American audiences is rather reserved and polite when first acquaintance is made with a new artist, the combination of youth, magnetism and the musical gifts finds a particularly warm spot in their affections.

South Americans are known for highly discriminating taste. Sometimes artists who had already established themselves in North America but had not stirred the greatest furores on coming to South America, suddenly found themselves the center of stormy ovations.

Not a few artists, particularly in the operatic sphere, have had their world position fixed in the leading ranks by the stamp of approval placed on them

by the influential operatic and concert audiences of Latin American capitals.

Artist Ambassadors

Particularly susceptible to the arts of the virtuoso, pianist or violinist, the public also shows warm appreciation of orchestral playing of the finest order, as was witnessed by the stirring reception given to Tancian and the NBC Symphony, and Stokowski in his tour with his All-American Youth Orchestra.

The role that some artists have filled as "ambassadors," both from the United States to South America and from leading cities there to our own country, has been influential in breaking down the reserve that in previous years existed between our two cultures. More and more, the barriers have been removed that prevented the cultural and artistic Latin American from understanding his neighbor from the North.

Prize competitions and exchange of students between the Latin American countries and the United States have played a notable part in this widening closer bonds between countries that have a common destiny.

LEADING SINGERS SUPPLIED THIS SUMMER TO THE TEATRO COLON,

The Prospects for Latin American Bookings

By **ANDRE MERTENS**

Director, South American and Mexican Divisions,
Columbia Concerts, Inc.

Time was—a very recent time, too—when the northern and southern continents of the Western Hemisphere were hardly aware of each other. Nowadays, when the Americas are very much in each other's consciousness, this seems incredible, but any of us can recall a few years back when North Americans thought vaguely of steaming jungles, guitar music and ladies with mantillas when Latin-America was mentioned. Below the Rio Grande, people thought of the United States chiefly as a place where every one hurried, made large fortunes, but did not know how to enjoy life. Both continents looked to Europe as the font of culture.

In pre-war days, as a European concert manager, I worked with South America a great deal, sending artists to the large cities there, and, as a European, I was much "nearer" to the southern republics than their northern neighbors were.

Arthur Judson, president of Columbia Concerts, Inc., perceived the value of this plan. With his help and approval, I established the South American and Mexican Division of the corporation. Ernesto de Quesada, president of Conciertos Daniel, has worked with us as representative and associate in Latin-America, an affiliation whose value we gratefully acknowledge. Another indispensable contact, Bernardo Ibarra, concert impresario of Buenos Aires, has provided the friendliest collaboration.

The new division came into being in 1939, five summers ago.

Mutual "Discovery"

In 1938 I took up residence in this country. By that time, of course, South America was beginning to be more than a name to people here. The sister continents were discovering their mutual need of each other, politically and in a military sense.

My own interest in this tremendous development—this "discovery" of each other by North and South America—which will make history in so many ways—was in the cultural exchange.

Through my twenty years in the concert business in Europe, I knew that Latin-America is a civilization of ancient tradition and modern development. Latin-American audiences are cultivated, appreciative of the best Latin-American artists—such as Bido Sayao, Guionar Novas, Marisa Reigles, Claudio Arrau, Angel Reyes, Jorge Bolet, Jesus Maria Sanromá—are among the best in the world.

Latin-America had audiences and performers—certainly North America had the same. And so in 1938 I conceived the project of bringing about an interchange here that would benefit both continents by acquainting each with what the other had to offer in a medium where language is no barrier, the medium of music.

Obstacles Overcome

We had a rocky road to travel, the chief obstacles being transportation for artists and exchange currency rates.

The war favored us by cutting off Mexico and South America from European contacts and causing them to turn north for talent. But this advantage was almost outweighed by the way the war had affected boat and plane travel. The United States was not yet a belligerent; but people thought twice before going on an ocean voyage, and "priorities" were just beginning to make life complicated for the civilian plane traveler.

Despite the fact that these conditions grew steadily more complex and difficult, the first two seasons were such as to establish my dream as a solid reality.

Yehudi Menuhin made a triumphant and extensive tour. North American opera singers—regarded with something less than enthusiasm at first—won resounding acclaim at the Teatro Colon, Buenos Aires, and the Teatro Municipal, Rio de Janeiro. First of the sensations in this field was Leonard Warren's debut. This young Metropolitan Opera baritone had one of those fabulous successes that novelists love to think up for their heroes. The next season Helen Traubel established herself



(Photo by Blackstone Studios, N. Y.)

ANDRE MERTENS

with one spectacular performance—her introductory Isolda at the Colon—and went on from there to make local music history. Other North American visitors upheld the United States' reputation as an exporter of artists. The South American public, ever appreciative of high attainments in art, hailed our singers, re-engaged them, clamored for them in concert as well as in opera.

Cordial Cooperation

Throughout the negotiations, we received the most cordial cooperation from Silvio Piergalli of the Teatro Municipal, Rio de Janeiro; and the management of the Teatro Colon in Buenos Aires.

The Opera Nacional in Mexico City, meanwhile, had taken to presenting North Americans, liked them, wanted them back—and more of them.

In this country the careers of those South American artists already known continued to flourish and we welcomed several newcomers.

The South American and Mexican Division of Columbia Concerts, Inc., is now in its fifth season. We feel that we have opened up a permanent new market between the Americas. The matter of the currency adjustment was easier than we had expected at first. The unequal exchange did create a problem. Artists used to singing in North America naturally wanted their full fees in dollars—which presented impossible conditions to Latin-American impresarios. However, an attitude of reasonable concession all around has solved these difficulties. Artist Latin-American management and Columbia Concerts, Inc., all conceded something, taking the long view that the opening of a great new field was worth mutual sacrifice. We all look forward to the time when a better currency balance will make all this unnecessary.

Latin-America by the South American and Mexican Division of Columbia Concerts, Inc., includes: Rose Bampton, Kurt Baum, Mario Berini, Arthur Caron, Robert Casadesu, Bruna Castagna, Norman Cordon, Lily Dismel, Daniel Duno, Bronislaw Huberman, Frederick Jagel, Raoul Jobin, Florence Kirk, Charles Kullman, Eyvind Lahtom, Bruno Landi, Emanuel List, Anthony Marlow, Lauritz Melchior, Yehudi Menuhin, Zinka Milanov, Jean Morel, Carlo Morrelli, Jarmila Novotna, Helen Olheim, Stella Roman, Sydney Rayner, Hilde Reggiani, Carl Riesel, Nino Ruisi, Alexander Sveld, Helen Traubel, Josephine Turminia, Leonard Warren.

After the war will this continue? I am sure it will. I look for the United States to take its place as chief exporter of talent not only to Latin-America, but to the world. The exchange between the Americas will expand into a world exchange. But I believe that the gifted ones of music—both native and foreign-born—will mainly be found in the United States and go out from there.

Post-War Prospects

"After the war" is a phrase we hear constantly. Everyone looks for phenomenal developments of all kinds. Engineers give us glimpses of what travel may be like, with distances dwindled, time telescoped. Wendell Willkie in his "One World" tells of talking with an industrialist in Siberia who asked him to come over from the United States for a weekend after the war. That seems fantastic now, but in this day and age we are accustomed to yesterday's fantasy becoming the humdrum reality of today. We may yet accept a dinner invitation in the morning in New York and keep it that evening in Paris, Rome, Cairo. We managers of artists may book a world concert tour as frequently as we now book a tour of the continental United States.



ladies with mantilla when Latin America was mentioned. Below the Rio Grande, people thought of the United States chiefly as a place where every one hurried, made large fortunes, but did not know how to enjoy life. Both continents looked to Europe as the font of culture.

In pre-war days, as a European concert manager, I worked with South America a great deal, sending artists to the large cities there, and, as a European, I was much "nearer" to the southern republics than their northern neighbors were.

Mutual "Discovery"

In 1938 I took up residence in this country. By that time, of course, South America was beginning to be more than a name to people here. The sister continents were discovering their mutual need of each other, politically and in a military sense.

My own interest in this tremendous development—this "discovery" of each other by North and South America which will make history in so many ways—was in the cultural exchange.

Through my twenty years in the concert business in Europe, I knew that Latin-America is a civilization of ancient tradition and modern development. Latin-American audiences are cultivated, appreciative of the best. Latin-American artists—such as Beto Sayao, Guionar Novas, Marisa Regules, Claudio Arrau, Angel Reyes, Jorge Bolet, Jesus Maria Santroma—are among the best in the world.

Latin-America had audiences and performers—certainly North America had the same. And so in 1938 I conceived the project of bringing about an interchange here that would benefit both continents by acquainting each with what the other had to offer in a medium where language is no barrier, the medium of music.

Obstacles Overcome

We had a rocky road to travel, the chief obstacles being transportation for artists and exchange currency rates.

The war favored us by cutting off Mexico and South America from European contact and causing them to turn north for talent. But this advantage was almost outweighed by the way the war had affected boat and plane travel. The United States was not yet a belligerent, but people thought twice before going on an ocean voyage, and "priorities" were just beginning to make life complicated for the civilian plane traveler.

Despite the fact that these conditions grew steadily more complex and difficult, the first two seasons were such as to establish my dream as a solid reality.

Yehudi Menuhin made a triumphant and extensive tour. North American opera singers—regarded with something less than enthusiasm at first—won resounding acclaim at the Teatro Colon, Buenos Aires, and the Teatro Municipal, Rio de Janeiro. First of the sensations in this field was Leonard Warren's debut. This young Metropolitan Opera baritone had one of those fabulous successes that novelists love to think up for their heroes. The next season Helen Traubel established herself

with one spectacular performance—her introductory Iolde at the Colon—and went on from there to make local music history. Other North American visitors upheld the United States' reputation as an exporter of artists. The South American public, ever appreciative of high attainments in art, hailed our singers, re-engaged them, clamored for them in concert as well as in opera.

Cordial Cooperation

Throughout the negotiations, we received the most cordial cooperation from Silvio Piergilli of the Teatro Municipal, Rio de Janeiro; and the management of the Teatro Colon in Buenos Aires.

The Opera Nacional in Mexico City, meanwhile, had taken to presenting North Americans, liked them, wanted them back—and more of them.

In this country the careers of these South American artists already known continued to flourish and we welcomed several newcomers.

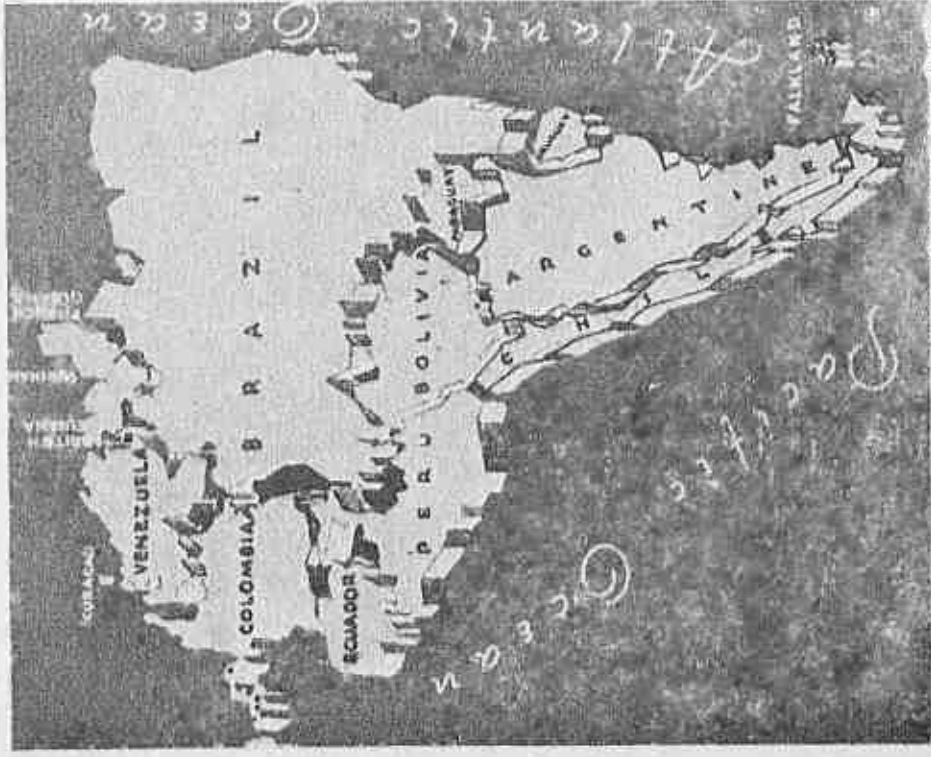
The South American and Mexican Division of Columbia Concerts, Inc., is now in its fifth season. We feel that we have opened up a permanent new market between the Americas. The matter of the currency adjustment was easier than we had expected at first. The unequal exchange did create a problem. Artists used to singing in North America naturally wanted their full fees in dollars—which presented impossible conditions to Latin-American impresarios. However, an attitude of reasonable concession all around has solved these difficulties. Artist, Latin-American management and Columbia Concerts, Inc., all conceded something, taking the long view that the opening of a great new field was worth mutual sacrifice. We all look forward to the time when a better currency balance will make all this unnecessary.

Promoting American Ideals

In another way, too, we believe we have promoted true American ideals. Not all the artists we sent to the southern countries were natives of the United States—some even were not yet American citizens. However, they represented a group that this country has always been proud of—those who are Americans by choice. Such artists as Lauritz Melchior, Zinka Milanov, Bruno Castagna, are included in this category. To no other country in history have so many distinguished scientists, artists, philosophers voluntarily offered their lives and loyalty. These Americans-by-choice are among the most ardent and convincing "Ambassadors of Good Will." They are a living testimony of the fact that the United States has superseded Europe as the center and background of world culture.

The complete list of artists sent to

MUSIC LINKS
THE AMERICAS



Courtesy Christian Science Monitor



Andre MERTENS
(Photo by Blackstone Studios, N.Y.)

Latin-America by the South American and Mexican Division of Columbia Concerts, Inc., includes: Rose Bampton, Kurt Baum, Mario Benini, Arthur Caron, Robert Casadeus, Bruna Castagna, Norman Corbin, Lily Djanel, Daniel Duno, Bronislaw Huberman, Frederick Japel, Raoul Jobin, Florence Kirk, Charles Kullman, Eyvind Lahtola, Bruno Landi, Emanuel List, Anthony Marlowe, Lauritz Melchior, Yehudi Menuhin, Zinka Milanov, Jean Morel, Carlo Morrell, Jarmilla Novotna, Helen Olheim, Stella Roman, Sydney Rayner, Hilde Reggiani, Carl Riedel, Nino Ruisi, Alexander Sved, Helen Traubel, Josephine Tununia, Leonard Warren.

After the war will this continue? I am sure it will. I look for the United States to take its place as chief exporter of talent not only to Latin-America, but to the world. The exchange between the Americas will expand into a world exchange. But I believe that the gifted ones of music—both native and foreign-born—will mainly be found in the United States and go out from there.

Post-War Prospects

"After the war" is a phrase we hear constantly. Everyone looks for phenomenal developments of all kinds. Engineers give us glimpses of what travel may be like, with distance dwindled, time telescoped. Wendell Willkie in his "One World" tells of talking with an industrialist in Siberia who asked him to come over from the United States for a weekend after the war. That seems fantastic now, but in this day and age we are accustomed to yesterday's fantasy becoming the humdrum reality of today. We may yet accept a dinner invitation in the morning in New York and keep it that evening in Paris, Rome, Cairo. We managers of artists may book a world concert tour as frequently as we now schedule a transcontinental itinerary. Vast developments lie ahead. And musicians, independent as they are of language, should be among the very first to be carried along with this universal expansion.

Buenos Aires Has "Music Day"

Buenos Aires.—Initiated and nurtured by Carlos S. Lattermoser, a prominent local music merchant, a "Day of Music" is held here annually on St. Cecilia's Day, Nov. 22. The programs feature the music of England, and the purpose is said to be "to form a permanent bond between that country and Argentina." Prominent local musicians take part, and the national Government has given the day official recognition.

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/9G/L.O/AC

Tel. 489081-236

SUBJECT: Interchange of Concert Artists.

TO : Andre Mertens
Vice President
Director: Foreign Division
113 West Fifty-Seventh St.,
New York, 19.

17 May, 1945

Dear Mr. Mertens:

After getting your letter of 13 April I have taken some time to get authoritative advice on the various points raised, before replying.

As to the discrepancy in payment as between Italian and American artists: This raises no obstacle to the balanced credit plan: You simply would send fewer artists here than we send there; you would balance the money due in each country not the number of artists.

The one really responsible organization to deal with here is, apparently, the Agenzia Internazionale Concerti per la Propaganda Musicale, directed by Clara Gams, Irene Casillo and Mario Labrocca, with two of whom you have already been in contact. I have reason to believe that they are competent and trustworthy and that you will do well to work through them.

The Education Subcommittee and the United States Information Service (OWI) here will be glad to help facilitate visas and transport for artists desired by you.

As to number of concert halls: Major halls, for full symphony concerts, are ten, as follows: Milano (2), Roma, Napoli, Torino, Venezia, Bologna, Firenze (2), Palermo. There are seven others for smaller concerts with reduced orchestras, in provincial cities, and 120 for chamber music (20 of these in the large cities, the rest in provincial centers). There are also two national radio orchestras, one operating in Rome, the other formerly in Torino.

The Education Subcommittee of the Allied Commission not only has no jurisdiction outside of Italy, but has practically no contact with other countries. And there is no over-all organization in the Allied Forces with international contacts for cultural or educational matters. I have been unable to learn whether there is an organization similar to the Education Subcommittee in any other country except Austria where we furnished the American personnel. Presumably there is some educational organization for Germany, and, at one time, Captain GEORGE GEYER (who was formerly with me here) and Captain JOHN TAYLOR

were more or less heading it up; but my last news of their activities, --very sketchy news -- came by word of mouth many months ago.

You refer to Conductor Votto as being formerly of the Florence Festival. I am told that (a) he was a conductor in Milano, never at the Florence Festivals -- the confusion is probably due to the fact that his brother, a singer, was secretary of these Festivals; (b) he is not one of Italy's best conductors.

As to De Vito: It is said that she is a greater violinist than Morini, that she had great success in Paris and Vienna, and that given a chance to hear her Americans would forgive her being a woman. Even if contrast had to be made on a guarantee far below her worth, would it not be worth while to introduce such an artist to the American public?

Your suggestion that opera singers go to the United States first, develop a reputation and some knowledge of the country, and then return to give concerts, is not considered practical because most opera singers here (Gatti is an exception) are so highly specialized that they neither desire to give concerts nor have the ability to prepare them. This surprises me, but is apparently the Italian tradition.

Saffi, I am told, is a beginner in the field of management and not too responsible. Better make your arrangements with Casus and Labrocca.

Much of the technical information in this letter has been derived from Formando Previtali, a sketch of whose career is enclosed for your information, and in whom I have confidence. I have also checked, however, with other competent authorities.

Sincerely yours,

CARLETON W. WASHBURN
Lt. Col., A.U.S.
Director of Education.

Encl:

7386

96/44

HEADQUARTERS ALLIED COMMISSION
Education Subcommittee
APO 394

ED/CWW/ams

ED/9G/4.0/AG

Tel. 489081-236

SUBJECT : Cultural Interchange.

17 May, 1945

TO : Lt. Col. Walter P. Brown,
Hq. Squadron AAF Service Command NATO,
19 Via Carducci, Naples.

Dear Col. Brown:

The Education Subcommittee is helping to foster cultural interchange between Italy and the Allies. In this connection we have been in correspondence with Andre Martens of Columbia Concerts, Inc. regarding the interchange of concert and opera artists.

Knowing of your former connection with Columbia, I should like very much to discuss the matter with you when you are next in Rome. My office is on the fifth floor of the A.C. building (Ministry of Corporations, Via Veneto) Room 19. My telephone is 489081, Extension 236.

Among other things under discussion between Mr. Martens and us is the possibility of sending Gioconda De Vito to America. His first reaction, like yours, was that she, being a woman, would not be acceptable. Competent Italians here feel that this is a great mistake, that she should be judged by her playing, not by her sex, and that Americans, once they know her, will respond as did audiences in Paris and Vienna, and as do Italian audiences. She is considered by many as the greatest violinist in Italy.

It is for this reason that I phoned you yesterday about her concert at the Adriano in Rome Sunday afternoon at five (20 May). We are hoping you can come, and a ticket is waiting in your name at the box office. I shall be at the concert, and will be back stage with De Vito immediately afterwards, where I will be happy to introduce you to her.

Sincerely yours,

CARLETON W. WASHBURN
Lt. Col., A.U.S.
Director of Education.

7385

5

translation

ED/96/4.4/MC

16 maggio 1945

Conductor Fernando Previtali.

P. Previtali was born in Adria (Venezia Region). He took his degree at the Turin Conservatorio Musicale in composition, organ, piano and 'cello.

Conductor of the orchestra of Turin Conservatory he left Turin in 1928 for Florence in order to be Vittorio Goy's collaborator in organizing the Orchestra Stabile Fiorentina.

In 1936 he was appointed Conductor of the Orchestra Sinfonica of Radio-Roma (Rome Broadcast).

At present he is Artistic Musical Director of Radio Italiana.

He has conducted in all the most important music centers of Italy - opera and concerts - (Scala of Milan, Maggio Musicale Fiorentino, Teatro Reale and Teatro Adriano in Rome, Teatro of Turin, La Fenice of Venice, etc.), and abroad in France, Germany (Berlin's Philharmonic), Hungary (Budapest's Philharmonic) and in Sweden.

He has devoted himself particularly to modern music of which he is a fervent propagandist.

He conducted the first executions in Italy of the following operas:

Stravinsky	: "La sagra della primavera" and "Concerto da camera".
Ravel	: "L'enfant et les sortilèges".
B. Bartok	: "Il castello di Barabablu", "Il mandarino maraviglioso", Musica per celesta, archi e percussioni.
Busoni	: Doktor Faust e Turandot.
Taylor	: "Peter Ibberton", ecc. ecc.

He also devoted himself especially to Mozart organizing at the Rome Broadcast the "Mozart hour".

He is author of symphonic and chamber music and he transcribed old music.

He writes in papers and reviews.

After the fall of Fascism he was appointed Secretary of the Sindacato Nazionale Musicisti but he left this position when the Germans entered Rome.

During the German occupation he took part in the Secret Committee for the Reconstruction of the Broadcast after the liberation.

7384

4

FERNANDO PRIVITALLI

Direttore d'Orchestra

.....

Nato ad Adria, nel Veneto, ha compiuto i suoi studi al Conservatorio austriaco di Torino diplomandosi in composizione, organo, pianoforte e violoncello.

Direttore dell'orchestra del Conservatorio di Torino, passava nel 1928 a Milano per collaborare con VITTORIO GHI nella formazione dell'Orchestra Stabile Fiorentina.

Nel 1936 fu nominato Direttore dell'Orchestra Sinfonica di Radio Roma.

Attualmente è Direttore Artistico Musicale della RADIO ITALIANA.

Ha diretto in tutti i più importanti centri musicali di Italia (opera e concerti). (La Scala di Milano, RAGGIO MUSICALE ELABORATO GIGLI, Teatro di Torino, Teatro di Torino, La Fenice di Venezia, ecc.), e all'estero in FRANCIA, GERMANIA (alla Philharmonia di Berlino), UNGERIA (alla Philharmonia di Budapest) e in SVEZIA.

Si è dedicato in modo particolare alla musica moderna di cui è fervido propagandista.

Ha diretto le prime esecuzioni in Italia delle seguenti opere:

STRAVINSKY : " La sacra della primavera " e " Concerto da camera "

RAVEL : " L'enfant et les sortilèges "

B. BARTOK : " Il castello di Barabab ", " Il manducino peruviano "

musica per orchestra, archi e percussioni

BUSONI : " Dottor Faust e Turandot "

TAYLOR : " Peter Ibbelton " ecc. ecc.

Si è dedicato in modo speciale anche a Mozart istituendo Radio 1 "ORA MOZARTIANA".

7383

3

- 2 -

E' autore di musica sinfonica e da camera e di trascrizioni dall'antico.

Collaboratore di giornali e riviste.

Dopo la caduta del fascismo fu nominato Segretario del Sindacato Nazionale Musicisti, carica che lasciò il giorno dell'occupazione tedesca.

Durante l'occupazione tedesca fece parte del Comitato clandestino per la ricostruzione della Radio dopo la liberazione.

7382

0354

Declassified E.O. 12356 Section 3.3/NND No. 785016

MALIRO GIORGIO NATALETTI
DIRETTORE DELL'A.R.C. - AZIENDA ROMANA CONCERTI

Tel. 360386

ROMA - Via Vittoria Colonna, 1



A. R. CO.
AZIENDA
ROMANA
CONCERTI

ROMA - Via Vittoria Colonna, 1

RAPPRESENTANZE ESCLUSIVE

DIRETTORI D'ORCHESTRA

Pietro Argento
Roberto Caggiano
Franco Capuana
Oliviero De Fabritiis
Franco Ferrara
Willy Ferrero
Giovanni Fusco
Matteo Gliński
Robert Lawrence
Francesco Mander
Renzo Sabatini

P I A N I S T I

Rodolfo Caporali
Mario Ceccarelli
Maria Collina Ciulla
Emma Contestabile
Zita Lana Cucchelli
Iva De Barberis
Maria Luisa Faini
Gherardo Macarini
Franco Mannino
Ornella Puliti Santoliquido
Dario Raucea
Armando Renzi
Renzo Silvestri
Anna Rosa Taddei

V I O L I N I S T I

Danilo Belardinelli
Lilia D'Albore
Vittorio Emanuele
Teddy Ferrero

V I O L I S T I

Renzo Sabatini

VIOLONCELLISTI

Massimo Amphiteatroff

A R P I S T I

Alberta Suriani

C A N T A N T I

Soprani: Rina Corsi
Angelica Tucceri
Mezzo-soprani: Mario Urban
Tenori: Giovanni Manurita
Alfredo Sernicoli
Baritoni: Mario Borriello
Marcello Giorda
Bassi: Fausto Altea

C O M P L E S S I

Duo Ferrara-Mannino (violino e piano)
Quartetto Belardinelli della C. M. R. (Danilo Belardinelli, Dandolo Sentuti, Emilio Berengo Gardin, Silvano Zuccarini)
Quartetto Polifonico delle Basiliche Vaticane

D A N Z A T R I C I

Luciana Bertolli

RAPPRESENTANZE SEMPLICI

Dir. Orch.: Bernardino Molinari

Arpiste: Ada Ruata Sassoli
Teresa Brambilla

Cantanti: Mascia Predil

Complessi: Collegium Musicum Italicum
Quartetto di Roma (Oscar Zuccarini, Francesco Montelli, Aldo Perini, Massimo Amphiteatroff)
Trio Artis (arpista: Ada Ruata Sassoli, [autista: Arrigo Tassinari, violista: Renzo Sabatini])

