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June 8 , 1940

Dear Miss Gould,

I am terribly terribly sorry.

Of course, I have received your manuscript, and was touched by the kind dedication, and read it without delay. But I simply did not find the time to tell you how much I enjoyed the reading - and how deeply I appreciate the charming gesture of the dedication. I was, indeed, entirely absorbed by all sorts of excitements and work, and I was in a state of permanent uneasiness and tension - which probably has to do with both the political events and varied personal circumstances. However, I managed to find a free hour to concentrate on the reading of your romantic play.

Yes, I like it. - I think it is human, and simple, and charming. It has that certain "Biedermeier" flavour which is typical for the period, and for Schumann's music, and for this sort of bourgeois romance altogether. The tyrannic father, and the helpful nurse, and the inspired lover - it goes all ~~and~~ very nicely together. The dialogue is smooth and light and yet just "prätentiös" enough for

a play with a German Biedermeier background. There are charming moments, between Clara and Schumann, or between Clara and her younger brothers and sisters, and between Schumann and his musical friends. The whole atmosphere has that sort of solemn cosiness, characteristic for the milieu, the time, and the persons involved. I recognised many a typically German feature, and often I had to smirk when I found details, here or there, that seemed very familiar to me. For this kind of German artistic society hardly changed very much, since Schumann's days until Hitler's.

The demonic ~~scab~~ qualities of both Schumann and Wieck are not very strongly emphasized - perhaps not quite strongly enough, considering the great pathos of Schumann's music and his end in madness, and considering, on the other hand, your intention to present Mr. Wieck as a sort of representative of the "evil Germany."

I guess, however, that the basic structure of your play justifies, or at least explains, its lack of profoundness. Your play is primarily idyllic, and does not pretend to be more than this, - despite Mr. Wieck's wickedness, which remains comparatively harmless.

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The Bedford
118 EAST 40TH STREET
NEW YORK

The idyllic element is, of course, one of the ~~basic~~ essential elements of German romanticism and of Schumann's music as well. Nobody can blame you for not plunging into the problematic depths of catastrophic emotions that are also characteristic for the German romantic style, including Schumann's art. You have written a charming, Biedermeier romance with clear parallels to current problems and situations.

I keenly hope you may have a chance to get your play produced, or at least printed as a little book. For I am convinced it makes fine reading, even if the mighty producers should not consider it the right material for the theatre. I am no expert in Broadway affairs, as I told you before. It might be that Carneval is not quite dramatic, not really exciting enough for the New York crowd. But I think you should find a summer theatre that would be willing to try it out. And you should find a publisher. All those who are interested in music, and more especially in Schumann's tune, and in the "other Germany", and, finally, in the old

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theme of love and of how young people have to
struggle before they get each other - all those
people, I think, will enjoy reading or seeing your
dramatic romance Carneval.

With my best regards
and wishes,

cordially yours,

Klaus
Hann