

Verbundkatalog Kalliope

To the editor of The New York Times.

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Erika Mann:

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TO THE EDITOR OF THE NEW YORK TIMES.

broadcasting 24 hours a day
Daily at one a.m. ~~the~~ *C. B. S.* ~~in the interest of the~~ *"all night"*
national American defense effort ~~opens~~ *opens* its ~~program of fine music!~~ *program of fine music!*
Every hour on the hour important ~~news~~ *news* bulletins are being read, ~~which is~~ *and of course*
that is precisely why many Americans ~~keep~~ *keep* tuned ~~to~~ *to* WABC, sacrificing their sleep
in to their ~~eagerness~~ *eagerness* for war-news. In short: grati-
fying as the music is, Columbia's new feature is a war-feature and will be
enjoyed ~~mainly~~ *at least as much* by people ~~deeply~~ *deeply* concerned with the war, *as with the music.*

The problem of "enemy-music" has been widely discussed and
certain general decisions have been reached by both, ~~American~~ *working* professionals
of music, and the ~~American~~ *working* public: war or no war, we are told, Beethoven re-
mains Beethoven; Wagner remains Wagner; Strauss remains Strauss. "I detest
Strauss as a person and I abhor everything for which he stands", Bruno Walter
is reported to have said, when he was asked why he persisted in directing
the music of a man who is Hitler's personal friend. "But Strauss is a ge-
nius and some of his works are masterpieces. I cannot in all honesty boycott
masterpieces because I detest their composer". This sounds fair enough,
though the question raised is less personal than the answer given. Strauss,
it may be argued, has put his genius at the disposal of the enemy of mankind.
At this moment he is apt to conduct for the benefit of Mr. Hitler's storm-
troopers in order to inspire them in their murderous assault on civilisation;
he is likely to raise money for Mr. Hitler's "Winterhilfe"; likely to sit
at Mr. Hitler's table, as he ~~has~~ *has* in the past. Yet, at this moment we ~~not~~ *find ourselves* mere-
ly sheepishly listening to his music, but also accumulating good American Dollars,
to be handed over to this true "enemy-alien" right after the cessation of
hostilities. I wish to confess that I don't like the idea and that I'd ~~much~~
rather forget about Strauss for the time being, even though some of his works
are masterpieces.

* (As quoted by Decision Magazine,
January-February, 1942.)

How far is one to go anyway? Suppose, Hitler's pictures were ^{really} good, ~~we~~ ^{-- should} we ~~exhibit~~ ^{exhibit} them in our galleries, and save up the money they'd bring so that he'd get rich and powerful ^l after the war? Hardly.

However, the producers of Columbia's early morning war-concerts don't seem to remember who are our enemies ^{in this war}. The pianist Walter Giesecking, for instance, is represented more frequently than any other pianist. In fact, he of all artists on today's program was honoured by flattering introductory remarks including a short biography and a description of his hobbies. Mr. Giesecking, we learned, when not playing on the piano, is mainly occupied ² ³ by collecting butterflies. But most of us don't care a hoot ~~about~~ what Mr. Giesecking is fooling around with, as long as Mr. Hitler is ~~fo~~oling around with him. And while Strauss - you may argue - is a creative genius, unique and irreplaceable, Herr Giesecking is not. Serkin, Cortot, Horowitz, ^{Schubert} ~~Schubert~~ Debussy, etc., are at least his peers. So, why listen to Hitler's man?

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February 9th,
1942