Dear Mr. Rubinstein,

Happy summertime to everyone! I hope you are having a few hours to write and read and slightly pull back the tempo of the year of the "Oscar" and "Emmy".

eIn replaying away on the Beethoven opus 18 quartets, and when the last up-how is in place our family tribe will go camping in the woods for a couple of weeks.

At the moment the Red Seal department would like to get your reaction to a proposal about your next record release.

Since your American tour begins in January we are going to issue two records that month to co-incide with your return. This will make Rubinstein Month out of January.
One record, of course will be the new Brahms collection. I've played this record for a lot of people and everyone is terrifically excited and moved when they listen. It really is an unusually personal and touching record.

I must also add (putting myself on the back!) that the really authentic dynamic range of the recording impresses everyone. Only one problem— I don't think Horowitz would be up to hearing it!!

The other record we will release in January will be a Chopin program made up of the following selections from your catalog:

**Side 1**
- Polonaise in A flat, op. 53
- Waltz in C# minor, op. 64, no. 2
- Nocturne in F#, opus 15, no. 2
- Mazurka, op. 33, no. 2
- Ballade in B minor
Waltz in A flat, opus 34, no. 1
Nocturne in E flat, opus 9, no. 2
Fantasie-impromptu (new version)
on Polonaise album
Waltz in D flat, opus 64, no. 1
Nocturne in D flat, opus 27, no. 2
Polonaise in A, opus 40, no. 1

We only have one mixed Chopin recital recorded in the catalog at this time (the one including the Balada, Tarantella, Berceuse etc.) and everyone feels a record of some of the most famous of your Chopin interpretations would be a large commercial success. It would also serve to stimulate an interest in your complete versions of the Waltzes, Nocturnes, Mazurkas, Polonaises, etc. among those who might be buying their first Rubinstein-Chopin recording.
With such a strong record as the Chopin I have listed, and such a new and exciting one as the Brahms collection the company wants to give them popular titles that will attract the attention of the widest possible buying public. Therefore the two proposed titles are:

1. Arthur Rubinstein
   The Chopin I love

2. Arthur Rubinstein
   The Brahms I love

Below these these titles would be listed the repertoire involved.

Each cover would have a color portrait of you, and the title (including your name) in large print.
The sales and merchandising people feel that with these titles both records would both sell a great many more copies to a much wider record-buying public than the same albums with no specific titles.

The two showings of your television special brought you to an even greater audience than before, and it is to that greater audience that we would be appealing with the proposed titles. Those very serious collectors who always buy your new recordings in any case, will be only be interested in the music, not the packaging. If the titles can help introduce a large amount of people from the mass audience to some very beautiful music then I think it is a good idea.

A very important part of this
packaging concept (and as I write these words I realize that "packaging concept" is exactly what I'm talking to you about here) will be the written material on the back of the record cover.

It should be a brief personal statement from you about the composer and the music in the album. The material already exists in the Chopin. In the stereo package of the two Chopin Sonatas there is a handwritten statement from you about Chopin. There is also a reprint of the article you wrote for the New York Times on the 150th anniversary of Chopin's birth. These could be excerpted by me for your approval and we would have a fine liner. We would also include a list of your complete Chopin discography.
What we would need for the Brahms album is a short paragraph about your involvement with Brahms since early youth; Brahms's involvement with you and the fact that Brahms as a person was still very much in the air during your youth, and that this feeling is still very much a part of you and your reaction to Brahms, I think would be fascinating to the record collector. You know I always avoid asking you for this kind of material from your own hand for readings, but in this case it would be invaluable, and it is part of the concept of the album.

Therefore — (this has turned into a short essay!) I need to know two things.
Number one, and most important, do you approve of the titles and concept of the two albums as I have described them? Secondly, if you do approve, would it be possible for you to write us a few words about your feelings about Brahms in the liner?

If you can let me know as soon as you have decided it would be greatly appreciated. Since the records are scheduled for January, it will need to know as soon as possible about any changes you want made in the Brahms record. The tapes are now all in New York, so I could make the changes as soon as I know about them.
For the Chopin I have made all new tapes from the original and it sounds great.

I apologize for inflicting such a long letter upon you. You have probably missed at least one meal while reading it!

I will look forward to hearing from you.

Love from the Wilcoys to the Rubinstein's,

May

P.S. Jennifer wore her necklace to her first ballet (The American Ballet) at The New State Theater and created a sensation in the lobby!