

Mr. Artur Rubinstein,
"La Rueda", Rocio de Nagueles,
Marbella, Malaga, Spain.

Dear Mr. Rubinstein:

August 18, 1975

Tomorrow we will make the final splices in the "Emperor" Concerto and the Beethovens will be completed!! I made the balanced tape on the G Major last week and will be getting a proof to send you the first of the week. Tuesday evening we will make the balanced tape of the E-Flat and the proof will be ready to send you by next weekend. You are right to hear them in Paris on the good phonograph so there will be no danger of a bad reproduction giving a faulty impression.

I spoke on the phone to Sascha Schneider in France last week and he is delighted that he will be recording Mozart with you. As Michael Rainer has probably informed you, the sessions are now scheduled for April 21 and 22 with the English Chamber Orchestra. The studio will be E.M.I. Studio One (where the Peter Serkin Mozart Concertos were recorded) and the engineer will be Neville Boyling, the Englishman who was the engineer for the Unitel film you made at Croydon with Andre Previn. He is my favorite European engineer and is a skilled and sensitive collaborator.

The original February dates for the Mozart recording were changed to April by Michael Rainer because of a change in your schedule. It is all to the good because the EMI studio and Mr. Boyling were not available in February.

Several weeks ago Ralph Mace of the RCA London office discussed with you the possibility of your staying in London two or three days after your October 12th concert (the Beethoven Bb with Barenboim, I think) and recording solo material. We booked the EMI studio and Neville Boyling for October 13th through October 16th and you said you would let us know how you felt about it at the end of the summer.

Without acting like one of the vampires that are always after your services (although I suspect I might qualify!), I have a few ideas for your consideration. First of all, I realize you would prefer to record repertoire that you haven't done before, and yet you have so little spare time to prepare new repertoire. I have checked with Rainer about the contents of your recent recital programs to see if they contained recording possibilities. I think they do. As you recently told me (and as a performance in New York more than confirmed), your performance of the Chopin B minor Sonata is now superior to your earlier performances and the 1960 recording. I have also heard you play the B-Flat minor Sonata with more sweep and drama than the 1960 recording.

A new recording of these Sonatas on a Hamburg piano in modern sound would be a very exciting event, and it would not cost you an enormous time to prepare. Since your previous recording is 15 years old, you need not feel you are needlessly duplicating a good new recording.

Idea No. 2:

Beethoven: Sonata in E-Flat, Opus 31, No. 3
 Beethoven: Sonata Opus 53 ("Waldstein")

You have never recorded these works in stereo, and your mono recording is no longer in the catalog. I know you are currently playing Opus 31, No. 3, but I don't know about the Waldstein.

Idea No. 3:

Various solo repertoire often played by you during recitals or as encores:

Mendelssohn: Spinning Song (never recorded by you in stereo)
 Chabrier: Scherzo-Valse (recorded in 1961 as learned the previous evening!)
 Debussy: Prelude from Pour le piano (never recorded in stereo, if at all)
 Clair de lune and La plus que lente (approved unreleased recordings from Rome would be used)
 Poisson d'or (last recorded in Carnegie Hall record from 1961)
 Ondine
 Brahms: Intermezzo in A, Opus 118, No. 2 (never recorded in stereo)

August 18, 1975

Liszt: Liebestraum (never recorded in stereo)
Albeniz: The Maiden and the Nightingale
(never recorded in stereo)
Schubert: Impromptu in G-Flat, Opus 90, No. 3
Impromptu in A-Flat, Opus 90, No. 4
(last recorded in 1960)
Villa-Lobos: Polichinelle (last recorded in
1961)

These are just a few ideas for this kind of a record. I'm sure there are many other pieces I have failed to mention.

I know you are leaving for New York on October 20th and your first concert is, I think, in California on October 28th, and you therefore would not like to remain in London much past your October 12th concert date. If you do decide to record, you could relax on the 13th (or possibly come into the studio during that afternoon to test the sound for an hour or so) and record on the 14th and 15th. You could be in Paris on the morning of the 16th (at the moment the studio is booked for October 13, 14, 15 and 16).

In any case, these are just a few ideas of mine in case the thought of recording solos under such favorable circumstances during October seems attractive to you. You don't have to make a separate trip to London, there are two pianos you like, the studio and engineer are exceptionally good.

End of vampire speech!

I hope you have rested for at least 15 minutes in Spain, and I look forward to your reaction to the proofs of the 4th and 5th Beethoven Concertos.

Sincerely, *love to all,*

Max

MAX WILCOX

cc: 22 Square de l'Avenue Foch