

BENTLEY HALL
CORNISH, NEW HAMPSHIRE

WINDSOR, VERMONT

October 4th
1932.

Dear Mr Howard:

Mr Leonard Lieblich, our mutual friend, sent two letters of yours, one to him and another to me, besides four of your annotated programs, for my perusal. Before going any further, I want to thank you most heartily for your genuinely kind interest in my welfare. Since June 17th, 1930, I have been ill, and my recovery was slow, discouraging and not complete. My illness was due to overwork combined with worry. I lost all I laboriously saved during a lifetime in the crash of 1929.

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As I am not in a condition to play in public, my sources of income are very inadequate. I am thinking of resuming my pedagogic activities.

Although I have about three hundred compositions to my discredit, they bring me too little pecuniary help to comfort me materially.

Your indomitable enthusiasm for my work is an ever present encouragement to me. I have some great musicians and good friends who believe in the serious mission of my art, but you, a musical hermit, teaching and preaching in the deserts of the Antipodes, are a musical Gandhi: a saintly fanatic!

Such faith and unswerving interest as you show in my work, deserve my gratitude and deep appreciation

3 It will give me real pleasure to send you my Bach elaborations (they are not transcriptions!) as soon as I return to New York, which will be in about a month. You will notice that in the six volumes I transformed the Bach's violin solo and 'cello solo works into musical and pianistic skyscrapers. Bach is merely the foundation upon which I built the structure. Do you know my free versions of twelve Schubert songs? There I follow an entirely different scheme: The melody and ^{the} meaning underlying the text I used as fabric to metamorphose the songs into genuinely pianistic works; thus interpreting not only Schubert, but the poet of the words as well.

4 If you would write me which works of mine you would care to own, I would ask my publishers to send them to you with my compliments. I consider my Passacaglia and my Suite, the latter for the left hand alone my most mature compositions, while I believe that my Etude Macabre is my most tragic and the Capriccio Patetico my most humanly touching. My four poems I think would interest you: they are very personal - highly sensitized emanations of a battered soul. I have a large number of other works, too numerous to mention, which require sympathy, compassion and wisdom to approach them rightly. - Most of the wandering virtuosi are unvirtuosos traveling exploiters of their so-called art, devoid ^{any desire for} of self-

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sacrificing service to their chosen art and all-permeating and all-embracing Truth. They are travelling salesmen, selling their standardized programs. Instead of guiding prophets, they are servile minstrels.—

I hope to hear from you soon. I have not had the pleasure of meeting you and hearing you play, but your annotations disclose a searching, imaginative and well-informed, active and independent mind—a daring, fearless, exceptional personality, displaying humour and wit tempered by adversity.

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The letters you addressed to me, with ^{the} exception of the one entrusted to M^r Liebling, went astray. If you will write me care of my attorney, I am sure to get them. Here is his address:

Leonard S. Saxe,
67 West 44th Street,
New York City.

Again assuring you of my sincere gratitude for your courageous interest in my work, I am most sincerely yours,
Leopold Godowsky