

THE CLEVELAND ORCHESTRA

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Office of the Musical Director

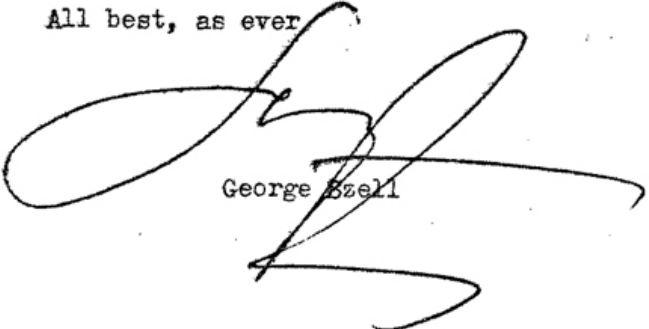
Dear Beverly,

Thanks for yours of 12th inst. Am speechless and overwhelmed ~~at~~ Marsh. -- Had nice note from Steinberg, cabled him inviting him for opening Blossom week 68. Skrowaczewsky had great, well deserved success. Had good shoptalk which he accepted with grace & understanding. Main trouble manual technique & tenseness. Weissenberg, his soloist played brilliantly, coldly and, as one Viennese paper put it with the poeise of an electric sowing-machine. ♪ (Chopin e minor).

Now to Blossom. The season is almost over and everybody must be overjoyed at what can be called only a smashing success beyond wildest dreams. I hope you and all concerned will agree that this should be a spur to new improvements and evening-out of kinks, not an invitation to smugness. We have to realize that we have been incredibly lucky in more ways than one, - especially, - and this is apt to be overlooked, - with the weather during the 2 opening weeks. I have since received a number of reports, direct and indirect and must now point out the most important improvement upon which I have to insist if I am expected to appear there again even for five minutes: The Airconditioning of the whole stage area-. I remember the promises for next season and the assurance that the ducts are all there and that only the machinery has to be installed and connected. This has to be done forthwith, even before winter sets in so that its functioning can be checked on a freek hot day in fall. You will be aware that I cabled you merely that "I can do, final week blossom 68" but made no commitment. Now I am serving notice on you and on all others concerned that you are not entitled to advertise me in connection with Blossom 68 before the Stage Air Conditioning is installed, functioning and approved by me. One more thing: I shall not accept cool comfort for the conductor only (à la Saratoga) but must insist on maximum obtainable comfort for all players on stage. This will be conducive to better playing, better intonation and better spirit of all and one. It has to be remembered that the tight enclosure of the stage which is part of the stunning acoustical success is at the same time a heat- & steamtrap of the worst sort, - even in not extreme weather. Since a lot of money can be saved by the fact that the acoustical side-panels have proved to be superfluous, there is no excuse to skimp on the Air Conditioning on Stage. I trust you will make an impressive presentation of this.

I am looking forward to your report on the N.Y trip. Too bad about Carlos. I plan to phone him this noon, our time.

All best, as ever


George Szell