

3-6-1968

Henri Temianka Correspondence; (gebauer)

Frances Inglis

Follow this and additional works at: https://digitalcommons.chapman.edu/temianka_correspondence

Recommended Citation

Inglis, Frances, "Henri Temianka Correspondence; (gebauer)" (1968). *Henri Temianka Correspondence*. 1116.

https://digitalcommons.chapman.edu/temianka_correspondence/1116

This Letter is brought to you for free and open access by the Henri Temianka Archives at Chapman University Digital Commons. It has been accepted for inclusion in Henri Temianka Correspondence by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.

Henri Temianka Correspondence; (gebauer)

Description

This collection contains material pertaining to the life, career, and activities of Henri Temianka, violin virtuoso, conductor, music teacher, and author. Materials include correspondence, concert programs and flyers, music scores, photographs, and books.

Keywords

Henri Temianka, Werner Gebauer, March 6, 1968, virtuosity in musical performance, culture, violinist, violin, chamber music, legal matters, discontent, Andres Segovia, concert tour, orchestra, music rehearsal, Rudolf Serkin, piano, pianist, money, funds



COMMITTEE ON FINE ARTS PRODUCTIONS
AND PUBLIC LECTURES
LOS ANGELES, CALIFORNIA 90024

March 6, 1968

Dr. Werner Gebauer
Chamber Symphony Society of California
6715 Hollywood Boulevard
Los Angeles, California 90028

Dr. Gebauer:

I am sure both of us have more important things to do than constantly communicate with each other, but I hasten to respond to your letter of March 4 in the fear that I will again be charged with having accepted the statements it contains which, to my way of thinking, are not accurate. Categorically then:

1. You say you at no time advised the Hurok office that UCLA had waived exclusivity on Segovia. The Hurok office called me on February 29 and read me a letter they had just received from you reading "UCLA has confirmed April 7 as the date for Mr. Segovia's concert appearance with the California Chamber Symphony at Royce Hall." Since we have an agreement with Hurok for two concerts, and since our contract contains an exclusivity clause, your letter to Hurok was tantamount to advising them that I had waived exclusivity. It was also in error because I had never "confirmed April 7 as the date for Mr. Segovia's concert." I was at no time advised that the April 7 date you were requesting was for Segovia - or any other specific artist. You told me that you were "just negotiating" and would appreciate a handful of dates with which to manoeuver - for an artist unknown to me.
2. It is true that your inquiry about additional dates took place well after our phone conversation of February 12, but you at no time advised me, in asking for additional dates, that you were doing so in the hope of securing Segovia, which whole project I assumed had died as a result of our February 12 discussion - and that your February 12 letter had, in essence, crossed our conversation in the mail, in other words, predated it.
3. Your statement that I never advised you that a third Segovia concert would be unacceptable is entirely erroneous. Had I not objected to a third Segovia, there would have been no point in my attempting to arrange for you to have my March 16 date, nor to have kept you waiting so long for an answer. I would have said to go ahead and contact Segovia and that if I could give you my date fine, if not you would have your own. I never made this statement to you because I told you from the very beginning that I did not think a third Segovia concert on this campus and one in Los Angeles were advisable. This position is substantiated by the fact that I asked every knowledgeable member of my staff whether they thought even two Segovia concerts would work on

this campus in the face of a third in the city, which evidences my concern about what I had committed myself to without an additional commitment to Segovia by the California Chamber Symphony.

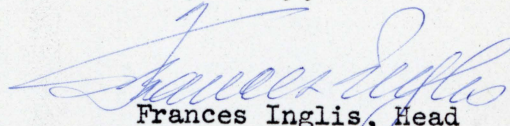
4. Your suggestion that I should have "forthwith and upon receipt" corrected your summary of February 12 contains some additional inaccuracies. Your letter did not clearly state that you concurred that "two Segovia recitals on the Great Artists' Series would not provoke a conflict of interest." What your letter specifically said was "we concur that Segovia's appearance with orchestra would in no way be in conflict with his recital appearances on the Great Artists' Series." Had your letter said "two" I would have been alerted to the problem. The fact that there was an "s" on the end of "recital appearances" did not stick out in quick reading. This is what I referred to in my letter of March 1 when I said "I did not read it with a magnifying glass to discover the booby trap Mr. Temianka now insists it contains." You will note also that my letter did not say, as you quote in yours, "a deliberate booby trap."
5. As to your statement that you had me on the phone "time and time again about the two Segovia dates" "mainly because I had no March date available for you," this is again inaccurate, because I at all times had March 23 available to you. The whole point of our negotiation was to try to release to you one of my dates because I would not authorize a third Segovia concert at UCLA.
6. Your memory of our final conversation is really quite foggy. When I advised you that I had to keep both Segovia dates for the Great Artists' Series, and you asked where that left you on a March date for Henri, I told you it would have to be March 23 unless you could persuade Alma Hawkins to relinquish March 2 - which I had not been able to do. I then pointed out to you that your loss could be a blessing (in those conditions) because you would have ^{to} take over from me a \$4,000 commitment, which I know is high for Henri's series. At that point you beat a hasty retreat by saying that it had never occurred to you this was the price tag on the March 16 date, and that you would have to forget the matter. You did not at that time say "if we succeed in lining up an appearance with Segovia and our orchestra such appearance would not in my opinion constitute a hazard to either of our series." That thought (expressed differently) was what we agreed upon early in our negotiation when I was attempting to give you one of my dates - i.e., that one orchestral concert by the Chamber Symphony and one recital at UCLA would not harm either of our series. I never at any time agreed that two recitals and one orchestral concert would not "constitute a hazard" as you say. Serkin's "over-exposure", etc. never entered into this discussion - and had nothing to do

with the case. Mr. Serkin's draw is, at this point in Segovia's career, far greater than the latter's. I can only reiterate that there was no point in the long-drawn efforts I made to give you my March 16 date if we had agreed that you could at any time set up another date for Segovia, and I think any logical human being reading this correspondence must come to this conclusion.

As to a cooperative and protective liaison between us, I expect to continue to work with the California Chamber Symphony, but prefer to do so with you by correspondence. I will not again be put in a position where I am misquoted, regardless of how inadvertent your misquote may be. It is too dangerous to all concerned when this kind of major misunderstanding can have occurred in the face of so much conversation.

As to the situation in which you find yourself with Segovia, I will not, as I told Mr. Temianka, authorize a third concert here on this campus. I am still in the process of attempting to get my Great Artists' Series set up; and I reiterate, as I told you originally, that if I can rearrange it in such a way as to give you one of my two Segovia concerts on March 16 I will still do so, despite the financial burden this will add to me - since I can purchase two Segovia's at \$4,000 apiece but must pay \$5,000 for one. That is as far as I can go. I will let you know when my Great Artists negotiations are concluded.

Very truly,



Frances Inglis, Head
Department of Fine Arts Productions

FI:om

cc: Henri Temianka

Joseph Davis