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Henri Temianka Correspondence; (mcintosh)

Lawrence L. Peterson

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Memorandum

To : Dr. Carl W. McIntosh
President

Date : November 27, 1964

cc - Dr. Raymond E. Lindgren
Mr. Art Baars

File No.:

From : Long Beach State College

-- Lawrence L. Peterson
Chairman, Division of Fine Arts

Subject: New position

In our brief informal chat a few days ago, you raised a question about Mr. Temianka which I answered hurriedly. I wish to make certain that I have stated my opinion accurately. Also, I wish to make some additional suggestions which I hope you and Dean Lindgren will find worthy of scrutiny. For some time I have pondered over these ideas, which I suppose have already occurred to you, and I feel that it is now appropriate for me to call your attention directly to them.

Since I think the orchestra and string program in this college is of particular importance to the Music Department, college, and community, I have spent countless hours with Mr. Temianka trying to help him gain insight into the nature, objectives, and problems of our college music program and to learn college regulations and procedures (seemingly designed at times to prevent one from getting the job done) which will aid him in functioning effectively in his job. Development of an orchestra and string program on this campus which is of national note is a big order, but within our grasp. It is therefore, from my point of view, worthy of any amount of time in planning and discussion.

Mr. Temianka has the musical knowledge and artistry, intelligence, prestige, and organizational ability to establish an orchestra and string program which will enhance music in this entire community and attract string students to this college in significant numbers. He has vision and the ability to think in terms which transcend the peanut-size thoughts of some of our faculty whose minds seldom rise above the level of their little department R, TA, and P concerns. Henri's ideas may at times seem too grandiose for a state college but to me they are like a breath of fresh air.

Mr. Temianka, for example, sees the orchestra as an organization performing on a state-wide scale in exchange programs with other state colleges and through performances at conventions, etc., in addition to local concerts. It is a difficult but not impossible objective and one which could get the orchestra program out of its narrow one-campus-concert-a-semester rut. Henri thinks of recruiting for strings and orchestra on a state and national scale rather than depending on several Long Beach local high schools for players. His concept of string and orchestra scholarships is on a similar scale.

Thus far, and it is understandable, some faculty members have not been able to disentangle themselves from such immediate concerns as getting approval of a \$200.00 budget from A.S.B., worry about whether the department chairman used proper consultation, or who should lift the piano lid up and down at a recital. The immediate problems are

numerous and important and justifiably consume much administrative and faculty time. I feel, however, that many people have become too fatalistic because of the frustrations incurred in trying to overcome these immediate local obstacles. I think we should at least try to establish a new concept of scope and capabilities in the college orchestra and string program. I have always assumed that in this respect Mr. Temianka would be able to lead the department out of the doldrums. Our band program compares favorably with the best in the United States and is probably superior among all the west coast colleges and universities. Although comparably a first rate orchestra and string program is more difficult to achieve, I sincerely believe that we could do it.

One fundamental concern is Mr. Temianka's professional affiliation in professional performance groups. He directs the California Chamber Symphony and the Paganini Quartet, which takes much of his time. On the other hand, the fact that he is internationally famous and respected in all the elite musical circles, that he directs a chamber orchestra which is among the finest of its kind in the world, and that he directs and plays in the Paganini Quartet which is internationally famous, constitutes reason why we need him on our faculty. His prestige cannot help but rub off on us. His greatness provides students with a contact and a source of knowledge which ought to be valuable to them.

It can be claimed then that Mr. Temianka has something to offer which is unusual and unique and which justifies special consideration in determining his function on this faculty. Accepting that claim, one must logically conclude that a man of his musical stature cannot be expected to (1) maintain his worldwide professional performance affiliations, associations, and contacts, (2) establish and direct a notable orchestra and string program in this college, and (3) at the same time do the clerical, publicity, and managerial work connected with his functions. In other words, if Mr. Temianka is to succeed in his mission, we must find a way to provide a staff person of some kind in the Music Department or Division who will handle such things as publicity, services, recruiting activities and correspondence, mailings, writing and distribution of brochures, and concert management and scheduling. Mr. Temianka must be free to do the important things which require his musical and organizational skills.

Next, it must be noted that this staff person could perform similar services for the Concert and Marching Bands, A Cappella Choir, College Choruses, Chamber Music for Performing Groups, and Musical Theatre program. Furthermore, the scope of this person's duties and responsibilities should include comparable activities of the Art Department and the Drama Department. The services are needed for all the special activities in each of the departments and for the division.

RECOMMENDATIONS

Comprehension of the scope and depth of the activities in the Fine Arts in this college, and what they entail in facilities, equipment, services, logistics, and staffing, may not be understood. Whether it be comprehended or not, the fact remains that we are already beyond the point of initial justification for more special assistance for the activity programs in the Fine Arts. Therefore, I am recommending that you consider the feasibility of providing the Division of Fine Arts with an Administrative Assistant who

would be attached to the Division Office and who would perform those services required for better management and promotion of all Fine Arts activities. The position should become effective as soon as possible and certainly no later than July 1, 1965.

We are confronted not only with the practical concern for effective organization of the orchestra and string program in music; i.e., how to provide the director of the orchestra and string program with the kind of technical and clerical assistance which will enable him to achieve his objectives; but we are faced also with the problem of meeting comparable demands in the other areas of activity throughout the Fine Arts. The faculty can no longer perform, nor has it ever performed in many cases, some of the functions involved in promoting our Fine Arts programs. Nor can the functions be performed by the department chairmen without giving them more released time. In my estimation, an Administrative Assistant working out of the Division Office could most economically and efficiently carry out the special duties and tasks required for each of the three departments in the operation of their numerous special features.

It is not likely that conversion of faculty positions to Graduate Assistants would provide the level of performance needed. The job requires a dedicated person with special qualifications, working at it full time, and on a continuing basis. However, it is likely that Graduate Assistants could be used to advantage helping the Administrative Assistant in certain areas.

Briefly, the duties and responsibilities of the Administrative Assistant would include such things as the following:

1. Promotional activities and correspondence for the establishment and maintenance of scholarships for the Fine Arts.
2. Management of recruitment work for the Symphony Orchestra and String program, Concert and Marching Bands, A Cappella Choir, Play Production, and other specialized activities in the Fine Arts.
3. Scheduling responsibilities of the Little Theatre, the Scriptorist House Terrace, and Fine Arts Division facilities.
4. Work with the special presentations or projects of each of the departments, or the division, such as the International Sculpture Symposium.
5. General publicity services for the Division of Fine Arts:
 - a. Handling and coordinating newspaper publicity for gallery exhibits, dramatic productions, musical concerts and recitals, Symphony Orchestra, Marching Band, A Cappella Choir, and other musical activities.
 - b. Supervising and working with publicity mailings.
 - c. Maintenance of the addressograph system.