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Henri Temianka Correspondence; (miscellaneous)

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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, culture, virtuosity in musical performance, violinist, chamber music, camaraderie, California Chamber Symphony Society, recreation and entertainment, money, funds, radio, music recordings



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A MESSAGE TO MY ASSOCIATES AND FRIENDS

The purpose of this paper is to help my devoted friends in the Chamber Symphony Society of California to deepen their understanding and insight into the mechanics and workings of our organization. As you know, our two major projects are the "LET'S TALK MUSIC" Series, at present consisting of five concerts annually, and the CONCERTS FOR YOUTH, consisting of three concerts. This makes a total of eight concerts, all of which take place at Royce Hall on the UCLA Campus. We also sponsor several social events for purposes of membership and fund raising, the most important of which is the annual Allegro Ball.

In addition, we have for the past two years duplicated the CONCERTS FOR YOUTH series at the Mira Costa High School in Manhattan Beach, but this has placed no significant burden on the office of our Society. The public relations organization of TRW SPACE, sponsors of this series, prints its own brochures and tickets, sells its own subscriptions, hires its own auditorium, and is now forming its own Council and Auxiliary.

All of the concerts at Royce Hall are co-sponsored by the Committee on Fine Arts Productions of UCLA, which has its own staff handling the mechanics of these concerts. UCLA has its own artists to design the brochures, its own printers to print the brochures, tickets, and posters, its own box office and personnel to assist in the sale of tickets and subscriptions, its own stage crew, electricians, and ushers. But the Chamber Symphony Society pays for all the expenses, which are lower than they would be if we were to give these concerts at the Music Center or under other commercial auspices.

The California Chamber Symphony orchestra as such has a management structure all its own. Its finances and bookkeeping are entirely in the hands of an accounting firm. The orchestra has its own personnel manager and librarian. Such matters as salaries to the performers, including the soloists; taxes to the government and to the musicians union; purchase and rental of music and instruments; cartage of instruments; performance royalties to publishers; insurance policies when needed; these and other expenses are administered by the accounting office out of the music budget allocated annually by the Chamber Symphony Society of California, and at no time impose a burden on the office of our organization.

THE ADMINISTRATION OF THE SOCIETY

What then, are the major responsibilities of the personnel of our Society's office, presently located at 6715 Hollywood Boulevard? The office serves as the clearing house, guiding force and catalyst for all of our activities and endeavors. An endless amount of detail and care go into the keeping of records; the lists and card indexes of subscribers to the adult and children series; the sale of subscriptions to "LET'S TALK MUSIC" and CONCERTS FOR YOUTH. The office also functions as liaison between our organization and UCLA, supplying and checking all copy for brochures and programs, and supervising all box office returns.

The office also serves as a center of dissemination for our publicity releases. These releases, written by our publicity director, are processed in our office and distributed to more than one hundred newspapers and other publications in the Southern California area. In addition, between two and three hundred spot announcements go out to the twenty-odd radio stations in this area; also a number of slides to the TV stations. The lists and files of our newspapers, radio and TV contacts are all kept in the office.

Other responsibilities of the office include the maintenance of careful financial records concerning the membership organization and all business transactions. As a non-profit, civic and tax-deductible organization, records of all expenses must be kept meticulously. The office is responsible for the drafting, typing and printing of the many communications that reach you in the course of the year. These advance notices range from notification granting old subscribers priority on next year's subscriptions, to invitations to various functions such as the two panel discussions that took place this year, one honoring Aaron Copland, the other with Norman Corwin at the helm. The mailings may cover an invitation to a preview of a television taping of the orchestra, or the distribution of monaural and stereo recordings that are one of the privileges of membership.

Another responsibility of the office is to prepare the agendas, reports, prior and following Board and Committee meetings, as well as financial statements for the Department of Justice, Department of Internal Revenue, and the Los Angeles County Music Commission.

One of the biggest jobs of the office deals with the renewals of memberships and the expansion of this branch of our organization.

THE FUNCTION OF THE VOLUNTEERS

The volunteer activities of the Society are guided by two governing bodies, the Board of Trustees of the Society and the Board of the Auxiliary.

We are all concerned about insuring the financial stability of our organization and our project. No orchestra in the United States can be self-supporting. Each season ends with a deficit that has to be bridged. The first responsibility of the organization is to keep this deficit as small as possible by promoting the sale of subscriptions and bringing our music to the maximum number of people in the community. To what extent we have been

successful is shown by the fact that during this past season, as in the season before, CONCERTS FOR YOUTH were completely sold out; and that during this past season 1,231 subscriptions were sold to "LET'S TALK MUSIC" out of a total of 1,892 available seats. These achievements are due to systematic mailings, using the Chamber Symphony Society's carefully maintained and developed lists, the UCLA mailing lists, and the devoted efforts of the Auxiliary.

It is interesting that the 1,231 subscriptions were purchased by 389 subscribers. This means that on the average more than three subscriptions were bought by each subscriber. Normally a subscriber buys two subscriptions. What is significant is that in our series many subscribers bought four, six, eight, even ten or twelve subscriptions, because their own enthusiasm led them to believe that the best way to interest their friends was to introduce them to the concerts. Certainly there can be no more logical way of broadening the base of our support.

I believe it should be our aim to limit ourselves to a sale of 1,500 subscriptions so as not to discourage entirely the sale of single seats. In this way it is easier to welcome newcomers throughout the season, rather than becoming in effect a closed Society.

We seek to meet the deficit that remains after single tickets and subscriptions have been sold, by several means; first of all our membership organization, which is growing from year to year. Annual membership is divided into several categories, from \$10.00 to \$1,000.00 and up. The second most important fund raising activity is the annual Allegro Ball, which has become one of the most glamorous and distinguished social functions of the Southland.

The Auxiliary devised its own fund raising project this past season, including a sale of fashionable gowns. Even so, to this date we have not reached our goal of ending our concert season with the deficit covered, let alone the establishment of a continuance fund to enable us to look forward to the next season with a feeling of tranquility and confidence. As I dictate this, the Society is about \$10,000.00 in the red, a sum that anyone of hundreds of Los Angeles citizens could wipe out with a nonchalant stroke of the pen.

Only through the expansion of memberships, both in numbers and magnitude, combined with the not too distant goal of selling out Royce Hall for every concert, can we hope to achieve the financial stability which will enable us to expand our program.

After all there is only one chamber symphony in the Southland. Its services are needed on every level. It is my hope that with the help of all our devoted supporters, the day will soon come that we give not eight concerts a year but forty or fifty; and that the great music which we now provide almost exclusively for the west end of Los Angeles, can then be made available to many other areas of the Southland, including the under-privileged areas. This is one of the most exciting prospects. I hope we can make a reality of it.

Helen Penianka