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Henri Temianka Correspondence; (green)

Johnny Green

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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, Johnny Green, February 8, 1966, culture, virtuosity in musical performance, violinist, chamber music, camaraderie, gifts, discontent, music rehearsal

JOHNNY GREEN ✓
903 NORTH BEDFORD DRIVE
BEVERLY HILLS, CALIFORNIA

January 11th, 1960

Mr. Henri Temianka,
Hotel Jefferson,
St. Louis, Missouri.

Dear Henri:

First, my sincere apologies to you for not getting to you during the past week. It was the result of a combination of circumstances; not only my own work, but also the fact that Bob Yorke of Victor is in the throes of moving his entire establishment, after many years in California, permanently back to New York to assume his new duties as head of RCA Victor. Actually, I didn't get to have my talk with him until last night.

The following is Yorke's reaction to the ideas you expressed to me regarding repertoire. Though he is indeed going to be the "big boss", Alan and George are going to continue in their Red Seal jobs under him. However, like any good executive, Yorke is not going to tell them what to do. Yorke tells me that the whole area of chamber music into which the Temianka Trio falls is a "soft area" in the Victor catalogue anyway and he considers problems of conflicting repertoire, at this point, of minor importance. Yorke's suggestion is that you record those selections that you feel give the best cross section of Temianka's Trio as regards performance, content and recording interest.

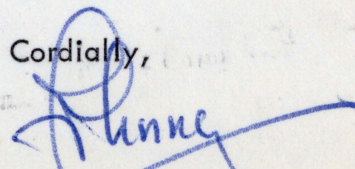
Having completed our roughly forty minutes of music, we send the tapes to Yorke. If he, hopefully, is as enthusiastic about the whole thing as he was about the finale of the Bartok, it is his intention then to present the tapes to Alan and George with his favorable recommendation. His point is that if Victor decides to go ahead with the Henri Temianka Trio the question of financing additional dates is of no importance. They will either decide to release what we've already recorded or to cause us to substitute this or that selection for this or that selection. In other words, in line with his own interior company policy, he doesn't want to go to Alan and George and say, "I have found a new outfit for us and I want to tell them what to record." He prefers to do it the other way.

I have worked with Yorke now for three years and all I can tell you is that he knows what he's doing.

Accordingly, Henri, it rests with you and me. I await your further word. In a nut-shell, this means that we have to finance what amounts to a pilot. If Victor likes it and buys it, the initial investment on this end will be a trifle. If Victor doesn't like it, we will be free to peddle it elsewhere. To repeat, we are in the position of investing in a pilot; it's as simple as that. We have one advantage; the head of RCA Victor is very interested.

I await your further word. Good luck with the tour.

Cordially,


JOHNNY GREEN