

7-15-1967

Henri Temianka Correspondence; (horowitz)

Henri Temianka

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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, Israel Horowitz, July 15, 1967, culture, virtuosity in musical performance, violinist, chamber music, camaraderie, California Chamber Symphony, money, funds, concert tours, music recordings

July 15, 1967

Mr. Israel Horowitz
Decca Records Division
445 Park Avenue
New York, N.Y.

Dear Mr. Horowitz,

It was good to talk to you by telephone, following receipt of the letter which Harry Garfield was kind enough to transmit to me. Enclosed I am sending you our major programs for the coming season, as well as those of the recent series. I fully concur with you that recording sessions will have to be closely tied to public performances if the AFM symphonic formula is to serve any purpose. As I mentioned, the Federation did not commit us to the use or payment of 35 players when it granted us these rates.

I also agree with you that the simplest financial agreement with Decca would be the best. For instance, a flat sum which would be the Chamber Symphony Society's straight contribution to each recording made, to be hopefully recuperated in the course of time through royalties to the Society. The Society is of course a non-profit organization, and there is a small group of backers willing to subsidize recordings. There is no doubt in my mind that it will be much easier to finalize our understanding if they know the exact sum they are to provide for each recording. I believe this is a matter for you to determine.

Mr. Garfield will bear me out, I am sure, that the quality of my players is such that we can confidently expect the highest quality of performance in a minimum of recording time, provided the recording sessions follow closely upon the scheduled public performances.

As to the choice of works to be recorded, I believe this has to be determined on the basis of what you believe to be most likely to fill gaps in quantity and quality in the Schwann catalog. I see no recording of Beethoven's Ritterballett, only two of Strauss's Bourgeois Gentlehomme and Bloch's Concerto Grosso #1, one of Chausson's Concerto, etc.

I would also like to stress that if there are any works which you would be especially interested in recording, not now listed in my programs, I would gladly schedule them in my concerts next autumn. At this early date it is my prerogative to make changes in the programs for next season.

I believe this covers all for the present, and look forward with much interest to your reply.

Yours cordially,

Henri Temianka