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### Henri Temianka Correspondence; (thomas)

Milton Thomas

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## Henri Temianka Correspondence; (thomas)

### 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, Milton Thomas, culture, March 5, 1983, virtuosity in musical performance, violinist, chamber music, camaraderie, money, funds, California Chamber Symphony, music rehearsals, discontent

2909 Queensbury Drive  
Los Angeles, California 90064

March 5, 1983

Mr. Henri Temianka  
Director  
California Chamber Symphony Society, Inc.  
2219 South Bentley Avenue  
Suite 202  
Los Angeles, California 90064

Dear Henri:

There are issues, omissions and certain inaccuracies in your letter of February 8 that I wish to clarify -- in particular, the question of "standard" honorariums for "residential guest artists".

It has been my understanding that Baroque Virtuosi was created and subsequently projected as a unique, elite group -- and was so publicized. As members of that elite ensemble, Yukiko and I naturally anticipated fees not unlike those of our colleagues and not necessarily predicated upon dual or singular roles, especially since this was never clearly defined either by word or contract. Thus, in contrast to the contractual conditions of your other enterprises, such arrangements for Baroque Virtuosi appeared ambiguous, or non-existent. Interestingly, in Yukiko's case, her initial Royce Hall performance with you was "donated", a fact first gleaned at the concert from the program notes. Her second appearance was in the Vivaldi Triple Concerto and the third Brandenburg, when her fee was \$300.00 (November '82). The same fee prevailed for the Baroque Virtuosi January 9th concert at Royce Hall. Imagine her surprise -- and mine, too, when on Yukiko's fourth venture at Royce Hall, on February 6, our fees were suddenly slashed by one-third, without prior knowledge, implemented in silence and with dispatch. Where, indeed, is the so-called "standard" you speak of? Obviously, Baroque Virtuosi is structured categorically, and would seem to emphasize individual negotiations as a determining factor. Even so, had you explained or requested financial consideration and, incidentally, concern for your colleagues' sensibilities, I assure you that the matter of fees would never have surfaced.

Your comments about the Britten "Lachrymae" (\$500.00 overtime", "less than 15 minutes", my "extreme urging" and your desire to "please" me) were a source of outrage. Indeed, if I am



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guilty of "extreme urging", I am proud of that, though I do recall suggesting alternate works, such as the Telemann Concerto, long ago. Also, I believe that I demonstrated flexibility when you suggested I play Hindemith's "Trauermusik" in lieu of the more involved, though previously agreed, work of Britten, in order to save you rehearsal time and to shorten the program in Hong Kong.

Speaking of Hong Kong, may I remind you that I played all the orchestral accompaniments, as well as my brief solo (third Hong Kong concert) and all preliminary rehearsals in Los Angeles, without compensation, prior to my departure for Okinawa. It is also true that you volunteered to absorb the hotel room cost (not the "entire expense" that you state in your letter, whatever that implies), for which I did express appreciation. But I do not appreciate your distortion of what I did or did not do, from the free L.A. rehearsals and the free rehearsal and free concert in Hong Kong. Nor do I appreciate the patronizing tone apropos my inclusion in your series.

As for friendship, since when is reciprocity a pre-condition for collaboration in an artistic endeavor? Does this also suggest a lack of gratitude, an apparent obsession of yours?

Yukiko joins me in thanking you for the performance opportunities of the past. We wish, however, to request release from our Getty Museum commitment on April 24. I should like to underline that this decision is in no way related to the fee, as defined in the contract. It follows, too, that it is our intention to terminate our membership in the Baroque Virtuosi.

Sincerely,



Milton Thomas

MT/az