

1-11-1951

## Henri Temianka Correspondence; (aspen institute)

Grace Denton

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## Henri Temianka Correspondence; (aspen institute)

### 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, Grace Denton, January 11, 1951, Walter Paepcke, concert tour, camaraderie, chamber music, Virtuosity in musical performance, concerts, education, student, recreation and entertainment, culture, funds, money, symphony, violin, viola, cello, quartet

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Room 500 38 South Dearborn  
Chicago, Illinois

## Aspen Institute for Humanistic Studies

January 11, 1951.

Dear Mr. Temianka:

I have just received your letter of January 9. When Mr. Paepcke asked me this morning how things were going, we went over this together with several other matters.

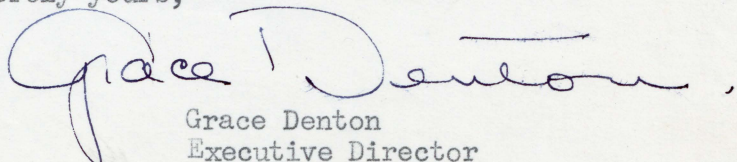
We are both quite concerned about the change in procedure suggested by you. You will remember in our letter of December 19 we stated, "Since we believe you will be most helpful in publicity matters and securing students for the Music School, the Institute offers the sum of \$2,000.00" etc. etc.; furthermore, you will remember that we discussed this same matter in Los Angeles and at that time you agreed to hear students on your tour who would study with the various individuals of your Quartet. Mr. Paepcke was pleased with this arrangement, because he is of course quite concerned about the budget and as from last summer's experience I understand large audiences are not to be counted on, the only other income which could supply funds for the budget would be students, and particularly those who pay their own way or receive only a partial scholarship.

We feel that if you would like to change the plan of procedure to something in which we have not quite as much faith but in which you have greater confidence, we should think of reducing the guaranteed fee to let's say one-half of the \$2000.00 and proportionately similarly with your colleagues and then have each of you receive 50% of the tuition fees for the number of hours taught by each of you; last year this was at the rate of \$20.00 an hour, which in view of the small number of students may be on the high side.

As far as taking ads in various programs is concerned, this suggestion is going to result in some very cumbersome and expensive work for the Institute because you must remember there are some 18 artists, all of whom are doing a certain amount of touring, and if they each have 15 or more concerts, you can easily imagine the great amount of advertising and expense it would entail.

It was my understanding and Mr. Paepcke's that this was to be a personal effort on your part to locate talent, violin, viola and cello, in the towns where the Quartet appears, some who might warrant scholarships, which you would determine and some who would become paying students. The routine of writing to me in Aspen is handled by the regular Bulletin. Do you have pupils in every town to hear these applicants and are they qualified to judge if the student should be given scholarship consideration? In my experience concert managers would be proud to assist talent to play for an artist.

Sincerely yours,

  
Grace Denton  
Executive Director