

8-15-1967

Henri Temianka Correspondence; (bradbury)

Ray Bradbury

Follow this and additional works at: https://digitalcommons.chapman.edu/temianka_correspondence

Recommended Citation

Bradbury, Ray, "Henri Temianka Correspondence; (bradbury)" (1967). *Henri Temianka Correspondence*. 415.

https://digitalcommons.chapman.edu/temianka_correspondence/415

This Letter is brought to you for free and open access by the Henri Temianka Archives at Chapman University Digital Commons. It has been accepted for inclusion in Henri Temianka Correspondence by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.

Henri Temianka Correspondence; (bradbury)

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, Ray Bradbury, August 15, 1967, virtuosity in musical performance, culture, violinist, violin, chamber music, camaraderie, musical recording, music critics, discontent

RAY BRADBURY

10265 Cheviot Drive

Los Angeles 64, California

August 15, 1967

Dear Henri:

I have read your article several times now and feel that while it is good, it is too general in most ways. Also, it suffers from the fact that many of your arguments have been talked about a great deal, in many articles, during the last few years. The subject of critics has been over-exposed.

This is not to say they shouldn't be exposed again! I feel as you do. But, the points you make, about the frustrated uncreative critic, are very familiar now. This is unfortunate, but true.

Finally, your plea for rebuttals by the performer plus one other, has also had some exposure, here and there. And, ironically, the average reader would only say, "Oh, the musician, well, he's protecting himself with his rebuttal! why should I read what he has to say?!" Never realizing that the same thing should apply to the critic. But there you are. Unfair? Yes.

In the aggregate, I feel you are in somewhat the same position I found myself in a few years ago. I had done few articles. I had published hundreds of stories, and had yet to learn ways of dramatizing my ideas on paper in article form. I am still learning. I have published only 6 articles in 26 years of writing. But, in sum, I feel your article might one day, if you felt the necessity, be done over, perhaps from scratch, to include more definite cases, insights, etc, etc. In any event, it is almost a lost cause, isn't it? For immediately some people will say "Temianka? Obviously he has a thin skin!" Perhaps the best answer is silence. I have had to put up with similar Dumbhead critics in the literary columns.

If you disagree with any of the above, have at me!
If you feel your longer article makes the points better, send it over! I am rather inclined, however, to advise you to play away at the ~~violin~~, and have your Underwood tuned, later.

STRADIVARIUS!

With much affection,
Yours,

RAY

P.S. THANKS FOR
LETTING ME READ "A FABLE"
ALSO! BEST! R.