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Henri Temianka Correspondence; (d'archambeau)

Pierre D'Archambeau

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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, Pierre d'Archambeau, January 20, 1980, Yvan d'Archambeau, virtuosity in musical performance, culture, violinist, violin, chamber music, camaraderie, piano, music rehearsal, music competition, funds, money, Eugène Ysaÿe, Arturo Toscanini, Pablo Casals, Jacques Thibaud, Nadia Boulanger, Fritz Kreisler, Daniel Parker, press, Niccolò Paganini, sonatas, Johann Sebastian Bach



PIERRE D'ARCHAMBEAU

The New York Times

SUNDAY, JANUARY 20, 1980

“ . . . exhibited a powerful musical personality and a secure command of the instrument. His intonation is virtually infallible, the tone invariably sweet and beautifully centered . . . playing with superbly controlled abandon, relishing every juicy lyrical moment and tossing off the firework displays with disarming bravura flair.”

Peter G. Davis

PIERRE D'ARCHAMBEAU

The violinist Pierre d'Archambeau comes from a long line of musicians. His father, Ywan d'Archambeau, was the cellist of the celebrated Flonzaley Quartet which enjoyed an international reputation for more than twenty-five years.

Pierre d'Archambeau started piano lessons when he was four years old and three years later he started violin. When he was only nine years old he gave his first violin recital.

He has won many prizes, among them the International Competition of Geneva, the Queen Elisabeth of Belgium Competition and the Medal of the Eugene Ysaye Foundation.

As the son of Ywan d'Archambeau, he has been in constant touch with personalities such as Arturo Toscanini, Pablo Casals, Jacques Thibaud, Nadia Boulanger and Fritz Kreisler, who bequeathed him the famous Daniel Parker (1715) violin.

Pierre d'Archambeau is celebrated both here and abroad not only in concert but also as soloist with symphonies. He frequently features in his recitals the six Ysaye unaccompanied violin sonatas, the twenty-four caprices of Paganini, as well as the six Bach sonatas and partitas. His repertoire embraces more than fifty concerti.

. . . une surété, une musicalité, un style et une clarté dans la polyphonie, qui sont la marque d'un tout grand artiste.

Journal de Montreux (Switzerland)

A dazzling program . . . d'Archambeau captured beautifully rounded tone and gently lyric phrasing. The result was fascinating, scintillating and played with brilliant polished style.

Washington Post, Washington, D.C.

D'Archambeau is a bel canto violinist, elegant, refined, polished, gleaming . . . The purity of his intonation, especially in the stratospheric passages, which abounded, was astonishing.

Indianapolis News, Indiana

His playing sang forth with warm musicality and elegance, with keen concentration on the fullest sense of style as he brought out the devilishly difficult romanticism of Paganini.

Florence, La Nazione (Italy)

Un artista eccezionale di rara abilità . . . Un'ampia arcata, una memoria prodigiosa, un suono chiaro, intonato perfetto, un'agilità di dita veramente eccezionale.

Pistoia, La Nazione (Italy)

. . . Une technique d'une solidité absolue, un archet sûr, une fort belle sonorité.

Le Soir, Brussels (Belgium)

Mr. d'Archambeau played with great breadth and freedom of bow arm, resulting in a pure crystal tone.

The Boston Herald, Mass.

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