

1-14-1986

Henri Temianka Correspondence; (perry)

John Perry

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Keywords

Henri Temianka, John Perry, January 14, 1986, culture, virtuosity in musical performance, violinist, chamber music, camaraderie, discontent, legal matters, funds, money, Temple Isaiah, Antoinette Perry, husband, wife, Emmy Temianka

from John Perry



Celebrating the Centennial of the
SCHOOL OF MUSIC

(213) 743-5389

Jan. 14, 1986

Dear Henry,

There is no question that I am aware of how much time, energy, and above all, all the love you lavish on the production of all your concerts - concerts that add much to the musical life of our community - concerts that afford many of us a meaningful experience with our fellow musicians.

Nevertheless, none of us deserve to be treated like I have, I feel, just been treated. Upon return from Europe yesterday, I was rudely awakened back to reality by opening the Contract and feasting my eyes on a menu guaranteed to bring on emotional indigestion.

When we talked last July, you in L.A., me in Georgia, I remember we agreed that I should perform the Saint-Saens and the Mozart of minor Quartet - in all the concerts.

I have, furthermore, in my possession, a letter dated Aug 30, 1985 which states this same fact - at least it was a fact until the last communication, in which you have me doing a different piece each time.

The Mozart Quartet, which will take considerable rehearsal time to be really excellent, will be played only once. Why?? It makes a much more impressive total program than with a solo violin sonata at the beginning. And if a violin sonata at the beginning - why G major in A major, and then Spring Sonata in New Jersey. The Spring Sonata in New Jersey in February is close to being an unnatural act anyhow.

However, the main point is that you have scheduled me to play pieces I have never agreed to play. The lesser point, but still valid one, is that I am extremely busy and I need to plan my time very carefully. The overriding point, however, is that your unilateral action is indicative of lack of respect. This feeling on my part is reinforced by the fact that the Aug 30th letter called for \$1650. in fees to be paid. The Temple David concerts are missing from the recent version - which should cause a deletion of \$400. from the fee - not the \$650. deletion that has actually been proposed.



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I do not know what programs have already been printed, but announcements can be made from the stage. There seems to be no point in playing a different piece on each program. If you prefer to begin with one of the Beethoven Sonatas, so be it — but let it be for all the concerts. You choose from the three. At this point, any of them are fine with me. If I don't hear from you, I will consider it a "fait accompli" that we are doing Mozart at all concerts.

In the meantime, let me assure you of the extent of my joy in collaborating with you and of my great admiration for your beautiful music.

Antoinette joins me in wishing you and Emmi as "better than ever" 1986.

Sincerely John

[[Nick Dante 5/16/18]]

[[Henri Temianka Correspondence
John Perry
Letter #1]]

[[Page 1 – Letter]]

From John Perry

[[Letterhead: USC School of Music emblem]]

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I have furthermore, in my possession, a letter dated Aug 30 1985 which states this same fact – at least it was a fact until the last communication, in which you have me doing a different piece each time.

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[[Letterhead: The Capital Hill]]

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Sincerely

John