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Henri Temianka Correspondence; (wpaepcke)

Henri Temianka

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30 January 1950

Mr. Walter P. Paepcke
38 South Dearborn Street
Chicago, Illinois

Dear Walter:

It gave me great pleasure to talk to you and Pussy on the phone recently. The day after our conversation, Ebert and Morton Levine came to my house and we discussed Aspen at great length. Ebert was enormously interested and was particularly impressed by my suggestion that great economy could be effected without loss of quality if the operas already produced in Los Angeles were brought to Aspen with essentially the same young and inexpensive singers and existing sets, thereby obviating the innumerable rehearsals and new sets.

Even though Ebert has to be in Europe this summer, you might have the whole Ebert production prepared by him, but supervised in Aspen by his assistant. I hope you will be able to work out something.

From what you told me concerning the Aspen Summer School developments to date, I feel great care will have to be exercised to avoid certain pitfalls and dangers. You now have three cellists with no certainty that there will be enough students for them, for cello students do not come in droves. I am concerned about the deficit that you found so discouraging last year and also about the adverse moral affect of not having enough students to go around. We, the participants in the Aspen project, shall be living in close proximity to one another, all sharing in one community project so to speak. To achieve the ideal climate in which we can make a complete and enduring success of the Summer School, it is essential that we avoid unnecessary divisions. This means a good many things, some of which may have already occurred to you. However, here are my comments, and I speak from long experience.

For instance, your resident artists should not be divided into separate categories. To your half-facetious statement that you need certain additional artists because the Paganini Quartet is "difficult", I can only reply that we certainly do not desire to remain aloof from activities in which our good colleagues like Raya Garbousova and the Albeneri Trio participate, so long as they remain in the domain of true Chamber Music. (Orchestral or pseudo-orchestral activities

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can be handled with much more experience and economy by string members of the Denver Symphony, and it is not unlikely that my students will include experienced symphony members.)

Conversely, should Raya and Heifetz play solos and sonatas, then Frezin, who has a distinguished European solo-career to his credit, should make some contribution in this field too. Should many violin solos or sonatas be scheduled for inclusion in the summer's programs, I would certainly expect to participate in these along with such colleagues as Totenberg. The Paganini Quartet, unlike peace, is not indivisible.

Considering the very extensive share we shall be having in this summer's project, you will need my advice and help in the planning of the programs. Detailed consultation ought to take place between Dr. Rosenstock, yourself and me before final programs are drafted. This will make for the best possible programs, content everybody, obviate all possibility of later misunderstandings, and rid the Paganini Quartet once and for all of the malevolent accusations of a man named Walter Paepcke. There will be ample opportunity for our getting together as I shall be in and out of New York from January 27 to March 9.

One last point pertaining to publicity. A student interested in Chamber Music will presumably be attracted by the name of the Paganini Quartet. However, a violin, viola or cello student is primarily interested in the name and reputation of the individual teacher. Since we are now together in the avowed business of attracting students, it is to our common interest that our individual names not be half-hidden beneath the broad brim of Mr. Paganini. I would therefore ask that my own name and those of my colleagues be listed individually and on the same basis as all other teachers participating. You have a great deal on your mind and I suppose it will be helpful if I also write to Miss Denton on this subject.

Another letter will be devoted to our Los Angeles promotion plans for Aspen. Meanwhile I trust you will give careful thought to this letter and let me hear from you soon.

With warmest good wishes for you and all your family's happiness in the new year.

Cordially yours,

Henri Temianka

HT:jr

P.S. I expect to arrive in Chicago towards evening on January 20 and to stay until the morning of January 22. If you and Pussy are in Chicago at that time I should like to reserve a room in your hotel so that I can see as much as possible of you. Will you let me know?