

12-18-1984

## Henri Temianka Correspondence; (lte)

Henri Temianka

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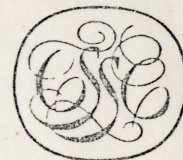
## Henri Temianka Correspondence; (Ite)

### 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, culture, virtuosity in musical performance, violinist, chamber music, press, December 18, 1984, California Chamber Symphony Society, discontent, Dale Morich, Kathleen Robison, death, violence



CALIFORNIA CHAMBER SYMPHONY SOCIETY, INC.

SPONSOR OF THE CALIFORNIA CHAMBER SYMPHONY  
HENRI TEMIANKA FOUNDER/DIRECTOR

December 18, 1984

Mr. Daniel Cariaga  
Music Critic  
Los Angeles Times  
Times Mirror Square  
Los Angeles, CA 90053

My Dear Daniel:

Although it would be unrealistic to expect any redress from the treatment to which my concerts are routinely subjected by the Los Angeles Times, I would be remiss were I not to place on the record some of the more flagrant professional lapses.

Item: Donna Perlmutter, after condemning the performance of the Bach Cantata "Ich habe genug" in toto, did not even give a name credit to the major soloists in that work, Dale Morich, baritone, Kathleen Robinson, oboe, and Nina Bodnar, violin. The general tone of the review was predictable. It seems to have become standard policy, except on those rare refreshing occasions when you are on hand to provide an unprejudiced appraisal. Enclosed is a copy of that review for your delectation.

At the opening Pepperdine concert last September 22, I announced from the stage that I would not conduct the first number, which was a Vivaldi Concerto for Two Violins. I promptly walked off the stage, leaving matters in the hands of my two wonderful violinists, Nina Bodnar and Kathleen Lenski.

In his review two days later, Albert Goldberg announced that I had conducted the piece, thereby creating serious doubts as to whether he was present at the concert, or if he was, in what condition.

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Next he dug up from his grave the unfortunate Owen Brady, who was murdered some years ago, and announced that he had been the harpsichordist at the concert. Had it been true, it would have been a scene equalling anything in Amadeus. Fortunately Owen Burdick was on hand to fill the vacuum left by Mr. Brady, and fill it he did superbly.

It seems to me that if anyone tried to practice this brand of journalism in the New York Times, he or she would not last another day. Speaking for myself, I have become inured to these blows. It has reached the point where I have to be grateful when my concerts are not reviewed in the Times. I do wish that the Times would draw the line somewhere and not omit us time and again from the Calendar listings, as has happened with regard to our concerts at the Taper, Pepperdine, and in the past, at the Getty Museum. When this happens with such frequency, one is entitled to wonder whether these omissions are accidental.

I am pleased to say that our concerts are successful in spite of all of this. At our most recent Pepperdine concert, fifty seats had to be added to accommodate the overflow audience. At our final Taper concert, we came within 100 seats of a capacity house. The Getty concerts are sold out within a few weeks after they are announced.

My deepest regret is for the brilliant young artists who we feature in these concerts. To treat them with such contempt is to do a grave disservice to the new generation of gifted artists, many of them born and trained in California, some of them already widely recognized and applauded internationally, and only trampled upon when they appear on their home turf. (I refer you to the closing sentence in Perlmutter's review.) These are discouraging, demoralizing experiences for a young artist. It takes years to develop the kind of thick skin required to survive in this climate.

In closing, I do want to thank you for your interview with Bonita Boyd. With best wishes to you and Marvella for a happy 1985,

Yours cordially,

*Henri*

Henri Temianka

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encl.

Los Angeles, CA  
(Los Angeles Co.)  
Los Angeles Times  
(Cir. D. 1,072,500)  
(Cir. Sun. 358,420)  
DEC 3 1984

Allen's P. C. B. Est. 1888

## TEMJANKA IN LOCAL DEBUT

### CHAMBER VITRUOSI

**H**enri Temjanka is nominally holding forth these days with a complement of players he calls the California Chamber Virtuosi, a group so small there's ostensibly no need for him to conduct.

But the musicologist-raconteur-emcee and all-around gregarious maestro still has a need to talk (rather than offer written program notes), and Saturday at the Pepperdine campus in Malibu he seemed to have even more to say than in the good old days when he occupied the podium.

He introduced each work, reviewed "Amadeus" from the stage and warmly greeted his imported soloist, Bonita Boyd—here principally to play the world premiere of Miklos Rozsa's Sonata for unaccompanied flute. But he hardly singled out pianist John Perry, the renowned teacher now at USC, who gave the evening its real musical importance.

Perry chose Mozart's Concerto in E flat, K. 449, for which Temjanka provided the optional string complement. When the pianist was not hampered by the scratchy, squally, poorly tuned quartet, he imparted Mozart's deepest secrets and most touching sentiments with striking

affect. Here was Mozart set forth grandly yet inwardly—the Andantino a tension-filled chromatic

quest that stopped to muse over heartbreak.

Hauntingly melodious, the Rozsa piece provided enough variety of color and mode to sustain interest (although its three movements hardly contrasted with one another), and it gave the soloist a chance

to show off her virtuosity. But the composer was apparently so admiring of Ravel and Debussy that he kept alluding to famous flute parts found in their best-known orchestral works. Boyd played appreciatively both here and earlier in the Vivaldi Concerto, "Il Carde-

lino." But her accompaniment less than refined; the "Ich habe genug" also mark.

The California Chamber Virtuosi needs a little more work to be truth in advertising.

—DONNA PERRY