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## 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, camaraderie, press, January 22, 1966, discontent, audience

January 22, 1966

The Editor,  
The Boston Globe

Sir,

The review by Mr. George Gelles in your Jan. 17 issue of the Paganini Quartet's Boston concert furnishes a classic example of a music critic debasing both his craft and his profession's public image. Many of his statements are demonstrably false; the language is needlessly abusive; and the writing is shoddy.

One does not expect the critic to match the talent, ability or experience of the performer; if he did, he would be one. I vigorously uphold the critic's right to dislike and candidly criticize the artist's performance from first note to last. All one asks is that he observe ordinary standards of decency, not stooping to such low and libelous insults as "a neat little bit of blasphemy" -- an ugly statement which demeans no one except the writer.

In view of the fact that the writer is able to reach thousands of readers who have not attended the event reported, I would appreciate your fairness in publishing this protest and allowing me to expose a few gross factual inaccuracies.

1. It is not true that in the Haydn Quartet "only the first of the bipartite variations was heard twice". The first section of each variation was consistently repeated, a fact which the many musicians in the audience would gladly corroborate.

2. The "extra high b flat cum grace note" in the Schubert is not high by the wildest stretch of the imagination. There are two full octaves above that note on the violin.

3. The "daringly slow" tempo in the Webern is simply that of the composer, who clearly indicates it by the metronome marking "56 to the eighth note", reinforced by the emphatic "very slow".

As to the reviewer's use of such expressions as "over-hysterical", I object to them on the grounds that they indicate a dangerous tendency towards repetitive, duplicative, over-exaggerated redundancy.

I have rarely encountered such arrogant ignorance in a concert review. The Boston Globe deserves better.

Yours sincerely,

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Los Angeles, Cal. 90064

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The Paganini Quartet