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## Henri Temianka Correspondence; (lte)

Clint Erney

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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, February 5, 1986, Clint Erney, Orange County Register, Micah Levy, Orange County Chamber Orchestra

# Harpsichord highlights chamber performance

By Clint Erney  
The Register

Jennifer Paul had a stuffed racoon or some other such animal under her harpsicord — probably part of the scenery for the current play at South Coast Repertory. But when the house lights went down and the stage lights went up Monday evening on Bach's Harpsichord Concerto No. 3 it soon became apparent that Paul is not a stuffy player. Neither is she a stuffed shirt virtuosa, as she demonstrated in two encores.

Paul, a long-time resident of Yorba Linda, has returned to Orange County from travels and studies in Boston and Europe. She is an attentive, bright and cheery player with persuasively skillful technique on an instrument that Sir Thomas Beecham once likened to a birdcage being played with a toasting fork.

Although she nimbly negotiated the cadenzas and solo duties in the Bach work, the fruits of her labor made but slight impact in a theater which is as wide as it is long. While Paul and her instrument were largely lost in the concerted parts, the soloist made the most of scintillating little cadenzas spun out with gentle strength and ornamental Baroque filigree.

Conductor Micah Levy and his Orange County Chamber Orchestra lent solemn and able accompa-

## CONCERT REVIEW

**Who:** Orange County Chamber Orchestra, Micah Levy, conductor; Jennifer Paul, harpsichord (debut).

**What:** Mozart's Symphony No. 29, Britten's "Variations on a Theme of Frank Bridge," Bach's Harpsichord Concerto No. 3.

**Where:** South Coast Repertory, Costa Mesa.

**When:** Monday evening.

niment, including a brief but expressive cello solo by principal Greg Gottlieb. Levy, a sometimes stiff and awkward podium figure, nevertheless proved to be a gracious host Monday. He permitted his soloist considerably more latitude than would most conductors when he withdrew behind a convenient door in the theater set while Paul favored the audience with a bit of humorous comment and two encores — "March of the Scythes" by an unknown French composer she named (we didn't catch it) and Joplin's "Mahogany" Rag.

Levy and the orchestra opened the program shakily with out-of-synch strings and winds in Mozart's Symphony No. 29. Cutoffs were ragged, tempos were regular and phrases mostly inflexible in what turned out to be an unexceptional performance.

The best playing of the evening came during Britten's "Variations on a Theme of Frank Bridge."

The 18 young string players of Levy's orchestra, evidently benefitting from more rehearsal time in this work and rising to the varied complex moods and wide-ranging string playing and plucking requirements, gave a nifty and generally satisfying reading of the work.

The players kept abreast of Britten's technical demands and

speedy requirements, the latter notably in the second and fourth movements, as Levy kept things moving, bringing the piece in at 27:30 as compared with Britten's own recording timed in 26:40.

For their distinctive work in the piece, solo bows could have been granted to concertmistress Jacqueline Brand and principal violist Raymond Tischer.