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Henri Temianka Correspondence; (lte)

Mike Greenberg

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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 20, 1986, Mike Greenberg

Thursday, February 20, 1986

Express-News

SAN ANTONIO, TEXAS

Paul's harpsichord recital beautiful, too short

By **MIKE GREENBERG**
Express News Senior Critic

Ordinarily, one doesn't fault a harpsichord recital for being too short, but Jennifer Paul is no ordinary harpsichordist.

Playing Wednesday at Incarnate Word College, the winner of the 1983 Bodky Competition revealed astonishing agility and stylishness. Indeed, she was the most persuasive baroque interpreter I've heard in years.

Paul's program, scarcely an hour long, held five sonatas by Domenico Scarlatti and five works by relatively obscure baroque composers, including an utterly outlandish set of pieces by Joseph N.P. Royer, teacher of Louis XV's children. She played a French-style double-manual instrument by Gerald Self of San Antonio.

Paul grabbed attention right off the bat with her quick tempos, positive touch and rhythmic vitality in Jan Sweelinck's "More Paiatino," in

Review

which the individual notes of running passages were etched in high relief.

An explanation came in Paul's oral program notes. In the first three pieces of the program — continuing with John Bull's "Fantasia on a Theme by Sweelinck" and Bernardo Storace's "Ciaconna" — she was us-

ing an old fingering technique in which scale passages were played with only two fingers: Ascending scales played with the right hand, for example, were played with only the third and fourth fingers, yielding a crisp, staccato articulation with alternating strong and weak accents.

This explanation made her extremely fast and even passagework in the Storace "Ciaconna" seem all the more remarkable.

I am not an expert in baroque

style, but I would be willing to bet that Paul's sumptuously molded lines, fast tempos and generous rubato would have been *muy tipico* in the 17th and 18th centuries.

In short, irrespective of what musicological research may say about details of technique, Paul's playing was in accord with the essence of the baroque period in painting, the theater, architecture — extreme convolution, lavish display, grandiose visions, bold gestures.