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## Henri Temianka Correspondence; (lte)

John Henken

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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, Micah Levy, Orange County Chamber Orchestra

### Comments

Due to the exact date of the letter being unknown an estimated date has been provided.

## SOLOIST PAUL SHOWS DEFT DRIVE, STYLE

By JOHN HENKEN

On the podium, conductor Micah Levy is among the most mundane of batoneers. But he clearly has his own ideas about assembling a program for his Orange County Chamber Orchestra.

Not that he scheduled rare repertory for the concert Sunday afternoon on the Loyola Marymount campus in

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Orange. But a late start and two intermissions extended the relatively short agenda over two hours. And its unusual order found the orchestra ending the day listening to harpsichord solos.

Soloist Jennifer Paul seemed comfortable with her role. The young harpsichordist's choice of encores—"La Marche des Scythes" and a Joplin Rag—and easy conversational camaraderie with a supportive audience revealed entertainer's instincts.

Her playing proved similarly confident. Bach's Concerto in D, BWV 1054, offered Paul ample opportunities to display both energetic drive and expressive nuance. She has a deft way with phrasing and a clear sense of musical purpose.

Paul also seemed happy with the ornamental imperatives of her music. Levy, on the other hand, led a stylistically indifferent accompaniment, content with generally neat, well-balanced support.

If Levy had strong feelings about Mozart's Symphony No. 29, they were not readily audible. He presided stoically over its orderly operation but with no depth of emotion or sense of musical direction. The inner movements particularly lacked character, and in this context the decision to honor all

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repeats actually made Mozart sound tired.

Levy's small orchestra played well for him, chronically out-of-tune oboes excepted. But when the going got rough in Britten's taxing "Variations on a Theme of Frank Bridge," the strings proved that

they too could miss notes. Concertmistress Jacqueline Brand handled her solo with skill and panache.

Britten's wide and obvious emotional scope elicited greater attention from Levy, and a more positive performance in terms of contrast and nuance. Even so, there was a stiff, abrupt air to Levy's interpretation. His responsive band seemed to enjoy playing it, however.