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Henri Temianka Correspondence; (adalton)

Alison Dalton

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Henri Temianka Correspondence; (adalton)

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, Alison Dalton, January 16, 1977, virtuosity in musical performance, culture, violinist, violin, chamber music, camaraderie, love, music education, Ivan Galamian, Jascha Brodsky, examinations, housing, Mormons, children, family, discontent, concert tour, music rehearsal, sonatas, Wolfgang Amadeus Mozart, Claude Debussy, instruments

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Dear Mr. Semianka,

Jan. 16, 1977

I must begin by telling you how happy I am here in Philly and studying at Curtis. It's been quite some time since I felt so relaxed, organized and productive.

This first semester which has just past was somewhat tumultuous and I had many adjustments to make and problems to overcome. I can honestly say that the worst is over and I can undeniably lay down to some intelligent practice and conscientious study.

In theory and self-playing, I received B's and in piano, French and violin with Mr. Deslauriers and Mr. Brodsky, I received B+'s.

Although I'm pretty much an A student, I was very happy to receive such average good marks this semester, considering all the strange problems I've had like a broken romance, frequent incompatibility with the family I live with, and the "eye-openers" of life in a big city.

I hope to get Straight A's next semester and am working toward that end.

I'll be living with a young Mormon couple next year, if all arrangements work out. They live in South Philadelphia and are a 15 minute subway ride from school.
The Masi family are wonderful people and I've grown quite close to them this year. They have 3 adorable little daughters and want me to feel free to do all my chamber and private rehearsals at home plus bring friends home, etc.

If this arrangement does work out, I'll be very happy because I don't think another year with Stephensons would be profitable to either party and my parents don't want me alone in an apartment yet.

Right now I'm encountering a musical crisis and one which hasn't a real solution in the near future.

The trouble is one of trying to combine and use fully two completely different styles of playing: yours, which is very subtle, impressionistic and sensual and Mr. Dallman's which is very forceful, clear cut and dry.

I like both styles very much and don't want to forgo one for the other but they are opposites and I don't know how to combine with. It would be simple if the problem involved switching from one piece or passage's mood to another using the two styles but, unfortunately, with the change must also come a change in how you and I can't go doing something as dramatic right in the middle of a piece, can I?

I guess the best advice would be to just experiment right.

The Callaway Foundation has instructed me to send the Tanczos to L.A. for inspection this summer since I can't take it to Europe with me. I'm trying to get a Curtis instrument to use during the summer in Europe and at home in July & August. I'll be giving a recital at BYU in August or that instrument. I'll be playing the Mozart D, Barber concertos and the Dukas sonata.

I'm in excellent health and feeling quite except for a fall I had last month and a mild concussion on my head. I'm o.k. now, though.

I miss you very much. Take care. Your's always, 

Robert
Alison

Jan. 16, 1977

Dear Mr. Temianka,

I must begin by telling you how happy I am here in Philly and studying at Curtis. It’s been quite some time since I’ve felt so relaxed, organized and productive.

This first semester which has just past was somewhat tumultuous and I had many adjustments to make and pressures to overcome. I can honestly say that the worst is over and I can and am buckling down to some intelligent practice and conscientious study.

In theory and solfege I received B’s and in piano, French and violin with Mr. Galamian and Mr. Brodsky I received B+’s.

Although I’m pretty much an A student, I was very happy to receive such average good marks this semester considering all the strange problems I’ve had like a broken romance, frequent incompatibility with the family I live with, and the “eye-openers” of life in a big city.

I hope to get straight A’s next semester and am working toward that end.

I’ll be living with a young Mormon couple next year – if all arrangements work out. They live in south Philadelphia and are a 12 minute subway ride from school.
The Masi family are wonderful people and I’ve grown quite close to them this year. They have 3 adorable little daughters and want me to feel free to do all my chamber and private rehearsals at home plus bringing friends home, etc.

If this arrangement does work out, I’ll be very happy because I don’t think another year with Stephensons would be profitable to either party and my parents don’t want me alone in an apartment yet.

Right now I’m encountering a musical crisis and one which hasn’t a real solution in the near future.

The trouble is one of trying to combine and use fully two completely different styles of playing: yours, which is very subtle, impressionistic and sensuous and Mr. Galamian’s which is very forceful, clear cut and dry.

I like both styles very much and don’t want to forfeit one for the other but they are opposites and I don’t know how to combine with. It would be simple if the [strike through] problem [[/strike through]] solution involved switching from one piece or passage’s mood to another using the two styles but, unfortunately, with the change must also come a change in bow grip and I can’t go doing something so dramatic right in the middle of a piece, can I?

I guess the best advice would be to just experiment, right?

The Colburn Foundation has instructed me to send the Gracino to L.A. for inspection this summer since I can’t take it to Europe with me. I’m trying to get a Curtis instrument to use during the summer in Europe and at home in July & August. I’ll be giving a recital at BYU in August on that instrument. I’ll be playing the Mozart D+, Barber concerto and the Debussy solo.

I’m in excellent health and feeling great except for a fall I took on the ice flat on my back and got a mild concussion on my head. I’m o.k. now, though.

Yours always,

I miss you very much. Take care. Alison