

7-26-1985

## Henri Temianka Correspondence; (adalton)

Alison Dalton

Follow this and additional works at: [https://digitalcommons.chapman.edu/temianka\\_correspondence](https://digitalcommons.chapman.edu/temianka_correspondence)

---

### Recommended Citation

Dalton, Alison, "Henri Temianka Correspondence; (adalton)" (1985). *Henri Temianka Correspondence*. 2312.

[https://digitalcommons.chapman.edu/temianka\\_correspondence/2312](https://digitalcommons.chapman.edu/temianka_correspondence/2312)

This Letter is brought to you for free and open access by the Henri Temianka Archives at Chapman University Digital Commons. It has been accepted for inclusion in Henri Temianka Correspondence by an authorized administrator of Chapman University Digital Commons. For more information, please contact [laughtin@chapman.edu](mailto:laughtin@chapman.edu).

---

## 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, July 26, 1985, virtuosity in musical performance, culture, violinist, violin, chamber music, camaraderie, money, funds, music education, instruments, magazine, concert tour, Johann Sebastian Bach, Johannes Brahms, music competitions, Yehudi Menuhin, Antonio Vivaldi

26 July 85

Dear Mr. Simanka,

I'll be arriving early Sunday morning, August 4th and leaving Wednesday night, the seventh. I hope that on Monday, the fifth, you can help me decide between the two instruments at the Colburn Foundation. Either I could come with the instruments to you or we could go together to Colburn's. In any case, I'll call you as soon as I get in.

My aunt had a nervous breakdown recently so I won't be staying at her home. Instead, I'll be at the Petersons, friends of Scott's who live on Sawtelle, within walking distance of your office. Their number, in case you need it, is: 391 6834

I just finished reading your article in *Oration* magazine about Oistrakh. It was a pleasure once again to be swept away with your style for storytelling. What a full and blessed life you have lead!

Two days ago I received a letter from Richard Jenex with the tour schedule. I was dismayed to find that my services are not just required for the month of October, as we had discussed, but through December ninth. He made it clear that

if I cannot commit to all the dates through the December concert that I can't play at all. With this new information I have been scrambling around trying to work things out at Manhattan School of Music. I'm trying to finish ~~of~~ my Masters there and may well lose my scholarship if I miss a majority of Fall Semester. I have yet to talk to the Dean so I haven't a clue as to the outcome. ~~off~~ But I thought you should be advised and I'll have more information when I see you in L.A.

I'd like to play the Brahms Concerto, Hindemith Solo Sonata #2, St. Saens Caprice and Bach C major for you, if you have time.

you asked me to state specifically what is unclear in the Menahem Competition rules. The contestant must make three repertoire selections from seven categories of literature. Is each piece supposed to be no longer than 30 minutes or should all three of the pieces together be less than 30 minutes? If the later is the case, I have a very short but fiendishly ornamented Vivaldi sonata which I can substitute for the lengthy Bach. I hope to make you proud.

See you soon. Love,

Aliso

[[Nick Dante 8/31/17]]

[[Henri Temianka Correspondence  
Alison Dalton  
Letter #10]]

[[Page 1 – Letter]]

26 July 85

Dear Mr. Temianka,

I'll be arriving early Sunday morning, August 4<sup>th</sup> and leaving Wednesday night, the seventh. I hope that on Monday, the fifth, you can help me decide between the two instruments at the Colburn Foundation. Either I could come with the instruments to you or we could go together to Colburn's. In any case, I'll call you as soon as I get in.

My aunt had a nervous breakdown recently so I won't be staying at her home. Instead, I'll be at the Petersons, friends of Scott's who live on Sawtelle, within walking distance of your office. Their number, in case you need it, is: 391 6834

I just finished reading your article in Ovation magazine about Oistrakh. It was a pleasure once again to be swept away with your style for storytelling. What a full and blessed life you have lead!

Two days ago I received a letter from Richard Fenes with the tour schedule. I was dismayed to find that my services are not just required for the month of October, as we had discussed, but through December ninth. He made it clear that

[[Page 2 – Letter]]

if I cannot commit to all the dates through the December concert that I can't play at all. With this new information I have been scrambling around trying to work things out at Manhattan School of Music. I'm trying to finish my Master's there and may well lose my scholarship if I miss a majority of Fall Semester. I have yet to talk to the Dean so I haven't a clue as to the outcome. But I thought you should be advised and I'll have more information when I see you in L.A.

I'd like to play the Brahms Concerto. Hindemith Solo Sonata #2, St. Saens Caprice and Bach C major for you, if you have time.

You asked me to state specifically what is unclear in the Menuhin Competition rules. The contestant must make three repertoire selections from seven categories of literature. Is each piece composed to be longer than 30 minutes or should all three of the pieces together be less than 30 minutes? If the later is the case, I have a very short but fiendishly ornamented Vivaldi sonata which I can substitute for the lengthy Bach.

I hope to make you proud.

See you soon. Love,

Alison