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Henri Temianka Correspondence; (eloesser)

Leo Eloesser

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Henri Temianka Correspondence; (eloesser)

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, Leo Eloesser, February 9, 1967, virtuosity in musical performance, culture, violinist, violin, chamber music, camaraderie, husband, wife, television

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Dear Henri & Eunice:

The other night Joyce sat up in bed and turned to me and said, "Are you off your rocker? What are you trying to do?" And there I was, with the rolled-up "Instrumentalist" under my chin, trying out your 30 exercise for the arm vibrato.

Your series deserves a far bigger audience than it gets in the "Instrumentalist." Are you going to pursue the lessons on television or in a movie? They, as a found movie, would be wonderfully instructive, and especially useful for young persons trying to get on who live in small centers, away from good teachers.

A few little questions: Does the angle that the middle fingers make with the bow vary from frog to tip? If so how?

3.

You say "that part of the thing" better. The finger is the bow vibrato. Should it not be that part of the string below the finger is the bridge (not the "bowed")?

31. Was a Rachmaninoff Russian or a Pole?

4.

Never let a wrong note or a mistake pass; correct it immediately. Pedagogical experience as well as every day experience teaches us that if we once make a mistake...
we are more likely to make the same mistake a second time than to correct it, and if we make the same mistake twice it is almost certain that we'll make it a third time. For instance, if we did a wrong number 5639 instead of 5698, we'll more than likely do it wrong again if we don't pay attention to the correction.

So that shows that I've read your article with interest and attention and appreciation. I'll try to keep your ideas in mind and come down to show her how to be a good partner.

Yours,

[Signature]

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eight words are most correct. In all but the top of the mess...
Dear Henri & Emmy:

The other night Joyce sat up in bed & turned to me & said “Are you off your rocker? What are you trying to do?” And there I was, with the rolled-up “Instrumentalist” under my chin, trying out your 30 exercise for the arun vibrato.

Your series deserves a far bigger audience than it gets in the “Instrumentalist” – Are you going to pursue the lessons on television or on a movie? They, on a sound (movie) would be wonderfully instructive, and especially useful for young persons trying to get on who live in small centres, away from good teachers.

1) A few little questions: does the angle that the index finger makes with the bow vary from frog to tip? If so how?

2). You say “that part of the thing below. The finger & the bow vibrates” should it not be a part of the string below. The finger & the bridge (not the

3) Was a Rachmann a Russian or a Pole?

4). Never let a wrong note or a mistake pass: correct it immediately. Pedagogical experiment as well as every day experience teaches us that if we once make a mistake
we are more likely to make the same mistake a second time than to correct it; and if we make the same mistake twice it is almost certain that we'll make it a 3\textsuperscript{d} time. For instance if we dial a wrong number 5689 instead of 5698. We'll more than likely dial it wrong again if we don't pay attention to the correction.

So that shows that I’ve read your article with interest, affection & appreciation. I’m waiting for you to come down & show me how to be a good fiddler

Yours

Leo.