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Henri Temianka Correspondence; (wpaepcke)

Walter P. Paepcke

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38 South Dearborn Street, Chicago 3, Illinois

Aspen Institute for Humanistic Studies

October 31, 1950

Mr. Henri Temianka
2961 Motor Avenue
Los Angeles 64, California

Dear Temi:

Thank you for your note of the 23rd with the very interesting and impressive plan to promote the Aspen Festival in Los Angeles. You have undoubtedly done some very thorough thinking on this subject and I think it is touching of you. There is little question but what many of our friends who were out there last summer either as participants or as visitors seem to think that the aims and objectives were very worth while, and they are going to very considerable lengths in offering suggestions and assistance. Only this week I have had letters from James Sykes, head of the Music Department at Colgate University, Thomas Hamilton of Pennsylvania College for Women, Mack Harrell, Rosenstock, Vronsky and Babin.

I have also heard from the Albeneris, Juilliards, even Igor Stravinsky; and practically every lecturer has written letters, gotten articles into magazines or newspapers, and come up with suggestions for the future.

Alack and alas! the figures from our auditor have just come in, and confidentially the loss for the summer was \$53,132.79; this is after contributions of \$48,756, of which the Aspen Companies and I contributed \$15,000. So I have had the very horrendous loss hanging around my neck like a dead albatross.

Heaven knows we didn't have the vaguest thought of coming through the summer with anything other than a loss, but a few of us just cannot stand this size of loss. If on top of that the audiences, interested as they were, were nevertheless so discouragingly small, then why would anyone in his sane mind go through all the troubles and tribulations, expend all the energy, have a back-breaking loss and the crushing realization that only a very, very few people value the programs, scholarly and musical, that are offered to them? I would like to think that this was merely a failure of publicity; that the relative inaccessibility of Aspen is to blame; or that the railroad strike, the Korean war, the then stock market crash, and other uncertainties were keeping people away. But would you believe that the entire box office receipts of all lectures and all concerts---about 110, i. e., ten a week for eleven weeks---amounted to \$14,977, while during that same period of time the ski lift did a gross business of over \$20,000---same inaccessibility, same Korean war, and practically no special publicity whatsoever. The further fact that the Fourth of July reading of the Declaration of Independence by Clifton Fadiman, the discussion or seminar conducted by Clarence Faust and Mortimer Adler drew probably not more than 50 or 100 Aspen and Glenwood Springs citizens---and those people certainly knew about it, had probably nothing else to do that day and were not impeded by distance---makes it very discouraging. After all, the

surrounding territory, including Glenwood Springs, has a population of 6,000 or more. This last winter, as I told you, the unadvertised Sunday morning exhibition of jumping brought over 5,000 people to the mountain.

Nevertheless and notwithstanding, we would love to plan something if we could see at least a gleam of greater success on the horizon. At the moment we are thinking of expanding the music school; publicizing this well in advance; arranging for credits to be given to music students, which seems possible, and so on; perhaps having three concerts a week and perhaps two lectures and one seminar. We do not expect to popularize the programs to in any way lessen the quality, but possibly we would have fewer recitals and purely quartet and trio performances, more conducted musical ensembles of ten or twelve instrumentalists; possibly one or two small Mozart, Haydn, Handel, Hindemith, De Falla operas, using the resident vocal teachers and the resident musicians of instrumental and woodwind type.

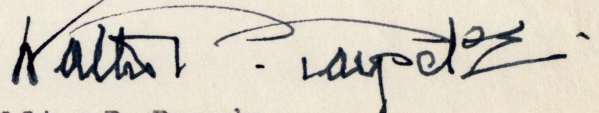
All of this I fear is a little aside from your main desires and interests, as I remember you bristled a bit at the thought of having your fine quartet participate in "augmented" music ensembles with conductor, rehearsal problems, etc. We might think in terms of a week of string quartet music, but then the other three or four weeks would I feel have to give additional variety.

I spoke to Robert Shaw in New York the other day and he seems more than interested in some chorale teaching and training. Isaac Stern just sent word that he might like to return even if it meant teaching and other than solo playing. Branzell is apparently interested in some teaching and performing. We can count quite definitely on Vronsky and Babin, Mack Harrell, Rosenstock, etc. Hans Schweiger and Steinberg are interested. Garbousova is coming in to talk to me next Saturday. Similarly, many of last year's scholars are working like Trojans on trying to secure some foundation financial support. Whether any part of this can be done on a basis which would be reasonably fair to the educator and the artist and at the same time not be back-breaking for the Institute as was last summer's experience, I don't know.

If you have any thoughts, I should be delighted to hear from you further. Meanwhile, I think your plan is an excellent one, but obviously the skeleton at least of what is to be publicized has to be decided upon before we can get to the next point, necessary and important as that admittedly is.

I will be glad to keep you au courant as soon as any concrete decisions have been made. We have had several meetings of some of our Trustees of the Institute but we haven't come up with any solutions or conclusions as yet. Pussy and I send our best to Emmy and you.

Sincerely,



Walter P. Paepcke