

7-18-1944

## Henri Temianka Correspondence; (rharris)

Roy Harris

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## Henri Temianka Correspondence; (rharris)

### **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, Roy Harris, July 18, 1944, culture, virtuosity in musical performance, violinist, chamber music, audience, Robert Arthur Gross, husband, wife, camaraderie, music education, musical recordings

**COLORADO COLLEGE**  
**COLORADO SPRINGS**  
**COLORADO**

July 18, 1944

**COMPOSER IN RESIDENCE**

Mr. Henri Temianka  
3251 De Witt Drive  
Hollywood 28, California

My dear Temianka:

It was certainly good to have such a nice letter from you and to know you are carrying on with your splendid work.

I have written a Violin Sonata which received the chamber music medal for distinguished service to chamber music, from the Library of Congress. I think it is one of my major works. It is in four movements and runs about twenty minutes. It is a big work, exploiting the full technic of the violin. The first movement is very broad and epic in nature, the second movement is a graceful scherzando, sordino, movement on a folk song, the third movement is a very religious Andante of long melodic phrases and deep harmony. The whole last movement is a toccata. It is a technical study with a dance-like rhythmic background. In this I tried to develop the cadenza and put it into a grateful Vivace dance mood.

Unfortunately this work has had a performance already in New York, in Town Hall, by a little known violinist, Mr. Robert Gross, and therefore would not have the attraction of being a first performance to you. However, it seems to have been liked by the audience and I know a lot of people who expressed their opinion when I was in the East, that they would like to hear the work again. RCA-Victor has already expressed a desire to record the work and perhaps this might be a stepping stone to recording the work while you were there. In case you do want to record it, I would like to have you do so with my wife who is an RCA-Victor artist and who played the work for its first performance in the Library of Congress with Fritz Kroll. She is a first-class chamber music artist, having been official accompanist for Leopold Auer and Paul Kochanski. We could both be in New York for your Carnegie Hall performance in case you decide to do the work, and if you do it I hope you will do it on tour also. I should certainly like to have the kind of fidelity performance of this work which I am sure your artistry would guarantee. If you like the work, it could be readily orchestrated as a concerto, because it is a large work which would lend itself to the magnitude of a concerto.

You speak in your letter of possibly visiting us here in Colorado Springs. I hope this will be possible and for that reason I am going to give you a rough chart of our dates: We will be here until the third week in August; then we will be East until the middle of September; then we will be back here until about the first of the year; then we will be in the East for a month or a month and a half. It is possible we may go directly from the east to Europe, depending on the status of the war. -- From which you will see it would be possible for us to be in New York during your performance.

I want to thank you again for writing us your cordial letter.

Sincerely,

