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## Henri Temianka Correspondence; (lees)

Benjamin Lees

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Benjamin LEES

28 Cambridge Road  
Great Neck, New York

September 13, 1968

My Dear Henri:

I may not correspond often, but that does not mean you are not in my thoughts. Naturally, you have not yet mastered telepathy, so you cannot verify this as yet. In any event, believe me when I say that we do speak of you here quite often. So there.

The musical seasons somehow come and go rapidly, and I always find myself just enough behind schedule to create tumult and turmoil for the last three weeks of every September. At the moment it is the completion of the new 3rd Symphony for the Detroit Symphony Orchestra. The premiere performances are set for January 16 & 18, so you can see why I am harried.

Other than that, the coming season looks very good indeed, with more performances of our "Concerto For String Quartet And Orchestra" being scheduled, one of the more notable ones being with André Previn and the Houston Symphony Orchestra this spring. I don't know if you're aware of the fact that this work was recorded last June by the Royal Philharmonic Orchestra for R.C.A. Victor Red Seal, and will be released in the U.S. next summer. In any event, Gary Graffman is playing the "Piano Concerto No.2" with the Kansas City Philharmonic and the Seattle Symphony Orchestra, Ormandy and the Philadelphia Orchestra are presenting "Spectrum" and taking it on tour, the Baltimore Symphony Orchestra is tackling "Prologue, Capriccio and Epilogue," and God -only- knows what else is on tap. It will be a full season.

So how are you? And the family? Aside from your conducting duties with the orchestra are you involved in teaching or other related activities? Dare I ask if you are playing quartets? Are you doing any teaching at U.C.L.A.? When you find a spare moment I would love to hear from you about everything.

Apart from writing symphonic works, chamber music, ballet, etc., my thoughts have turned increasingly in the direction of films, where there seems to be an upsurge in general cinematic quality. Now I know that one cannot become a composer of film scores seriously, for that would present too many perils. However, an occasional film, a good one at that, can be a source of new stimulation and, at the same time, bring in enough money so that one need not have to teach for a while. How one can make an approach is simply beyond me, since I really don't know anyone in the Hollywood film world. If you happen to think of an approach, or suddenly come up with a name, or an idea, don't hesitate to let me know. In the early '50's I did some scores for U.P.A. (The Emperor's New Clothes, and the like.) In 1957 there was a documentary for the Finnish National Theater. Since then I have not touched a film score, but would very much welcome such an opportunity. I don't know if you rub shoulders with film people. If you do, please try to rub something off which might lead to something. Toward this end you have my deepest thanks.

Lea and Janet are in good health, our house is in good order, the cat eats well but is useless otherwise, and the weather is autumnal. Warmest regards to all of you.

Yours,

