

## Correspondences

Patrick:

I adore the "Music History Quartet". It reminds me of the refreshing melodic and harmonic concepts that you would sketch out and bring to Dr. Mennini's composition class during your embryonic stage as a composer at NCSA.

There is a deceptive sweetness and gentleness that overshadows the creative manipulation of tonal textures that you construct in this composition. Also, I perceive just a hint of Gabriel Fauré influence in this piece. This is most notable in "The Essence of Culture: Adagio" movement of this beautiful quartet. Patrick, I feel that this composition is reflective of your essence as a composer and as a being.

Bartok, Stravinsky, and Coplands's collective creative genius are obvious influences. However, this does not in any way diminish your individuality and identity as a composer, only embellishes it. All composers embrace the ideas, techniques, and schemes of the great masters. We all glean on the fertile creative fields of the true geniuses and few can honestly claim the crown of absolute originality, not even Stravinsky, Copland, or Bartok.

Marcia has also listened to the two compositions and was equally impressed and sends her congratulations and best wishes. She loved them both. If you would, share with us your personal impressions and thoughts concerning the source of inspiration and any interesting experiences that you had during and after the completions of these two magnificent pieces. It is a shame that your music is not being heard by a larger audience and being given the recognition that it rightly deserves.

Your friend and former classmate,  
Larry

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My Friend:

Larry, your detail is remarkable. I will forward to Lynn Peters and Ludwin Music your review. I will also add the Melville to the score, and credit you with its addition.

The driven "American" spirit against odds, too easily dismissed as unbalanced, is for me, in fact, heroic and makes us unique in history. Captain Ahab conjures this spirit in his crew to the very end of life. I think of Thomas Edison, the landing on the moon, political figures, Dr. King, Chief Sitting Bull, Kennedy, educators these days, and musicians like Bird, Bernstein, Ellington, and many unnamed who talked a group into a hopeless but heroic venture.

I suppose it is a bit programmatic, but in the end, the music was an opportunity for the concert bass to dance in other places other than the root of chords. "Music History Quartet" was to find a classical setting for a quartet that has been left out, as there was no "place in the inn". String quartets and piano quartets are in great number.

Also these instruments, piano, clarinet, and bass have played a great role in American jazz and pop, the viola an odd man out. Sir Leo Arnaud, my musical "father", a Frenchman, orchestrator for MGM for 33 years, composer of the "Olympic Fanfare", as a 21 year old met weekly with Maurice Ravel, who wanted to learn "jazz" from him. In exchange, Leo learned Ravel's orchestral technique bringing it to Hollywood, and passing it to many (including John Williams among many).

Your very astute assessment of French influence follows these facts. What a perceptive ear you have!

Cheers,  
patrick