

Dear Pauline,

Nice to hear from you again. I'm back in Santa Barbara at least for the time being. Hope all is well with you. I read recently ~~that~~ you got a Guggenheim. Congratulations & all that. I think it's the first good one they have given in quite a while - at least as far as I know.

Enclosed: a set of pieces, free of charge. This morning I listened again to Alvin L's recording of SOUND PATTERNS. I thought I'd send you this set in relationship to my listening to your piece this morning. Thought you'd like to see your piece's great-grandson (or nephew, a niece, a child); at least there is a debt hidden somewhere among my excessive verbiage; don't you agree?

A favor: sometime when you're inclined & have the time, would you send me your ^{element} most recent piece which uses process/procedure in the sense that this is emphasized? Like, a piece in which the unfolding, or how you get to sound, is given emphasis over the ultimate sound itself. Hope you understand what I'm trying to say - I think you will. Anyway, would you do this for me? I'm writing a "thing," a look at a dozen or so composers (I admire) in the light of the above - a non-critical comparison, if you know what I mean.

Take care & keep in touch. Best to Lynn.

Yours Truly,

~~Roger Reynolds~~

Jan / L.

P.S. Would you give me the money you'll make from your Guggenheim? I have no money or prospects for my. If not, I'll understand.