

Hi Bill,

It is totally true that my relation to music, my conception of what it is that matters, my perspective on the ontological location of what is essential to me about music, is rooted in the personal, transcendent idea of expressive language which may be identified with makers of aesthetic artifacts whom we identify as Romantic. It is hard for me to restrict my perception of music history that way, though, since the fantasy of every person who ever engaged in the imaginative projection of some sonic content as the embodiment of some discernible metaphysical phenomenon certainly qualifies under this rubric - there are no more or less "romantic" fantasies; it is fantasy itself which is the romantic suffusion of mind and psyche.

Of course there are those who epithetize their practices in many different ways, but recognizing that these are all reified fantasies explains how I understand the landscape. Which maximally differentiates everything from everything else rather than "unifying" it under some covering concept. In fact it invites - even demands - a contextualized individuation of each distinct and non-interchangeable fantasy projected in nonquantifiable - nonverbalizable - terms in each episode of expressive-language behavior. That was the conviction and therefore the indemonstrable claim of MetaVariations - which just proceeds to respond to each of its topics from within that experiential (ontological) space.

Some of this became much clearer to me as a consequence of discovering sentence by sentence the things that MetaVariations led me to want to talk about. And then, retrospectively, I saw that what I had depicted was a landscape of ontological creativity, of aesthetic thought as a creative act of attribution which in its turn person-exclusively composes and creates the experiential phenomenon, the experience, the thing itself.

This became clearer to me in the post-MV investigations published as *Of This and That*, and *Mirage I, II, and III*. And then compactly composed-out in "What Lingers On, (when the song is ended)".

But I suspect you are aware of all this, in your own way, and with the verbal and receptive sensibility that belongs only to you and can only be empathized with but never literally (with any determinacy) shared by distinct psychic spaces, especially in the sense that shared reciprocal experiences are mutually interinfluential.

I hope you're well.

Take care
Ben