

THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO



School of Music

19 September 2001

Mr. Scott Gentling
4801 Harley Avenue
Fort Worth, Texas 76107

Dear Scott,

You will surely not remember me. About thirty years ago, my good friend the late Riley Haws, and I were in your house. We were both piano students of Luiz Moura Castro at TCU. You graciously gave me one of your portraits of Beethoven, an astounding act of kindness that I remember every day, as that portrait still hangs above my piano at home! I hope you are well.

In the meantime, since that day at your home (in 1973? 1975??), I've continued a career in music, with pit stops in places too numerous to list here, ending up as a teacher at the University of North Carolina at Greensboro since 1989. One of my little activities for the last 12 years has been directing a symposium I founded called "Focus on Piano Literature." Materials on that event are enclosed.

We are planning a symposium for 6-8 June 2002, to be dedicated to the piano music of Beethoven. Fortepianist Malcolm Bilson as well as scholar William Meredith (director of the Beethoven Center [www.sjsu.edu/depts/beethoven/]), the people who recently brought you "Beethoven's Hair"! will be guest presenters. UNCG piano faculty will also present lectures and performances.

I would like to ask your permission to use your beautiful portrait of Beethoven on the cover of our brochure, as well as in ads to run in several magazines (*American Music Teacher*, *Clavier*, and *International Piano Quarterly*, among others). Our graphics artist, Tim Barkley, was immediately struck by the forcefulness, the simplicity, the intensity of that portrait, and discarded all other graphics ideas once he saw your work. Tim is committed to rendering a faithful transmission of your artistry that in no way compromises your original vision.

I am prepared to pay you a \$400 "licensing fee" for the one-time use of this portrait (as detailed in the paragraph above), an insulting pittance to be sure but, alas, all we can afford. In addition, if you and your brother Stuart were free 6-8 June 2002, it would be

to give you free entrance to the entire symposium. In case you've never been here, Greensboro is a really lovely place, and I would be pleased to assist you in finding accommodations as well.

Usually between 200 to 300 pianophiles attend our symposia, and they come from all over the US and Canada. While perhaps up to 70% of our audience are piano teachers and students, there are also a good many "laity," from Elderhostel attendees to casual concertgoers, all seeking enrichment. I try to keep the proceedings lively and informal. It is *not* a traditional academic conference whose speakers get lost in minutiae and esoterica.

How do you feel about this proposition? If you are "on the line," may I talk to you further about it? If you wished, I would be happy to send you Tim Barkley's drafts showing how your work would be used. I am, however, working against the clock, as the first ad (for *International Piano Quarterly*, printed in London) is due October 18th. As of this moment, Tim is probably at least a week away from having a draft to view. In the meantime, I wanted to start the process of requesting your permission.

In light of our country's recent tragedies, I value art and artistic truth more and more. The beauty I perceive in paintings and music (today the Brahms 2nd Symphony on the radio!) comforts me almost more than anything else. Above all, high art defines what is best about humanity (heaven knows we've had recent illustrations of the worst of humanity...), restores my soul like nothing else. I know you agree. I say this to you as my closing salutation, a necessary act for me nowadays when communicating with fellow lovers of beauty.

Hope to hear from you soon.

Warm regards,



John Salmon, Director
Focus on Piano Literature
Professor of Piano
Telephone (336) 334-5431
E-mail: jcsalmon@uncg.edu

1-817-738-4427