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Contemporary Composers

on

Contemporary Music

Expanded Edition

Edited by
Elliott Schwartz and
Barney Childs
with Jim Fox



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Elliott Carter

[1908 -]

After majoring in English as a Harvard undergraduate, Carter began his musical studies at the graduate level, with Walter Piston, then went on to Paris for work with Nadia Boulanger. His position at St. John's College, in the early forties, where he developed the music part of the curriculum, was followed by other teaching work; at the same time, Carter was an active contributor to such journals as *Modern Music*. Not a facile composer, he did not begin to gain a major reputation for some years; today, however, he is one of the most important figures in contemporary music.

Carter's composition has developed slowly and consistently from a strong and cleanly orchestrated "American" style into a highly personal, tightly developed rhetoric that achieves originality on all levels of musical craftsmanship. One of the most influential of Carter's innovations has been "metric modulation," a means of obtaining overall structural rhythmic coherence in a composition by relating tempo in succeeding sections of a piece: a group of five notes against the two in a 2/2 bar, for example, becomes the norm for an immediately succeeding 5/4 section, and this in turn, perhaps re-signatured in 3/4, is once again used for another such change, each change shifting the fundamental pulse of the music. This facilitates in turn an immense range of subtlety of rhythmic interaction and voicing.

As a theoretician, Carter is eminently rational, eminently humanistic, eminently concerned with theory only as a vehicle for what will sound. He is a fluent and coherent writer and speaker, as the following material, from a Princeton seminar on new music, amply demonstrates.

"Shop Talk by an American Composer," from *The Musical Quarterly*, XLVI/2 (April 1960), 189-201.

Shop Talk by an American Composer

When I agreed to discuss the rhythmic procedures I use in my music, I had forgotten, for the moment, the serious doubts I have about just such kinds of discussion when carried on by the composer himself. That a composer can write music that is thought to be of some interest is, of course, no guarantee that he can talk illuminatingly about it. It is especially hard for him to be articulate because inevitably his compositions are the result of innumerable choices—many unconscious, many conscious, some quickly made, others after long deliberation, all mostly forgotten when they have served their purpose. At some time or other, this sorting and combining of notes finally becomes a composition. By that time many of its conceptions and techniques have become almost a matter of habit for the composer and he is only dimly aware of the choices that first caused him to adopt them. Finally, in an effort to judge the work as an entity, as another might listen to it, he tries to forget his intentions and listen with fresh ears. What he is aiming at, after all, is a whole in which all the technical workings are interdependent and combine to produce the kind of artistic experience that gives a work its validity and in so doing makes all its procedures relevant. There is no short-cut to achieving this final artistic relevance. No technique is of much intrinsic value; its importance for the composer and his listeners lies only in the particular use made of it to further the artistic qualities and character of an actual work. If in discussing his works, therefore, he points out a procedure, he is bound to feel that he is drawing attention to something of secondary importance and by dwelling on it misleading others into thinking of it as primary. Schoenberg expressed such doubts in essays on his use of the twelve-tone method. And he was right, for certainly the twelve-tone aspect of his works accounts for only a part of their interest, perhaps not the most important part. For from Opus 25 to his last works the number of different kinds of compositions he wrote illustrates the very broad range of expression and conception and the wide variety of musical techniques that can incorporate the system and yet be distinguished from it.

In any discussion of specifically contemporary procedures, there are a few serious risks involved that must be constantly borne in mind. The first is the danger of rapid and wide dissemination of oversimplified formulas that shortens their life. It is obvious that one technical fad after another has

Shop Talk by
an American Composer

swept over 20th-century music as the music of each of its leading composers has come to be intimately known. Each fad lasted a few years, only to be discarded by the succeeding generation of composers, then by the music profession, and finally by certain parts of the interested public. So that through over-use many of the striking features of the best works lost freshness; it was hard for those close to music to listen to these works for a time, and many of the better works disappeared from the repertory without a trace. Such a formula as the Impressionists' parallel ninth chords, for instance, wore itself out in the tedious arrangements of popular music current until recently. Each of the trends of our recent past—primitivism, machinism, neo-Classicism, *Gebrauchsmusik*, the styles of Bartók and Berg and now those of Schoenberg and Webern—has left and will leave in its trail numbers of really gifted composers whose music, skillful and effective as it is, is suffocated, at least for a time, by its similarity to other music of the same type. Of course, ultimately this faddishness is trivial, but its mercurial changes today have made the life of many a composer a great trial, more even than in the time of Rossini, who is now generally thought to have been one of the first outstanding composers to have given up composing because he could not change with the times.

The tendency to fad has been greatly encouraged by the promulgation of systems, particularly harmonic systems. Many recent composers following Schoenberg, Hindemith, and Messiaen have gained renown by circulating descriptions of their systems even in places where their music was not known. This kind of intellectual publicity can lead to a dead end even more quickly than the older fads derived from the actual sound of music in which the composer did not even bother to explain.

The popularity of modern harmonic systems is, unfortunately, easy to understand. Textbooks led music students to think of harmony as a well-ordered routine, and when they found it to be less and less so in the years from Wagner to the present, they were much troubled—and still are—by the gap between what they learn and what they hear in modern music. For mature composers, lack of system is usually not much of a problem since they write, as they probably always have, what sounds right to them. This "rightness" has come, I suppose, from a developed sensitivity and experience that take time to acquire. When modern systems of harmony that were orderly and easy to explain appeared they filled an important pedagogical need for the inexperienced.

The very ease with which any of these systems can be used has its obvious dangers, as I have said. With the help of these and other shortcuts a vast amount of music is being written today, far more than can ever be played, than can ever be judged or widely known. At the same time there seems to be little corresponding development of discrimination, or even of

Elliot
Carter

ability or desire to listen to new music, little expansion of opportunities for performance, at least in this country. The struggle to be performed and to be recognized makes it very hard for one not to become, even against one's will, some kind of system-monger, particularly if one uses certain procedures that are considered effective. For among students there is today a hunger for new formulas, and they constitute an interested public.

Obviously the only way to withstand the disturbing prospect of being swept away by a change in fad is to plunge into the even more disturbing situation of trying to be an individual and finding one's own way, as most of us have tried to do, not bothering too much about what is or will be sanctioned at any given moment by the profession and the public. We may then have to lead our lives producing works "too soon" for their time as Webern did, if they are not really "too late" since, if professional, they presuppose an attentive public which seems to be getting rarer. We are caught in a development dictated by convictions impossible to change with the fads.

All this is to say that I do not consider my rhythmic procedures a trick or a formula. I do not even feel that they are an integral part of my musical personality, especially in the way I used them in my First String Quartet (1951), which delves elaborately into polyrhythms. As I have suggested, all aspects of a composition are closely bound together, and for this reason I cannot give an orderly exposition of any without bringing in a large perspective of ideas. So I do not know where to begin, and I need your help in directing this discussion to regions that will be interesting and useful to you. Almost anything I might say, I suppose, preferably on musical subjects, might be considered relevant to the subject you have so kindly invited me to discuss here.

• *Question:* In the program notes of your *Variations for Orchestra* which you wrote for the Louisville performance, you described your method of variation as being a method of transformation, which you compared to the transformation from one life-stage to another of some marine animals. What did you mean by this?

• *Answer:* As musicians you are all familiar with the problems of program notes. Technical discussions baffle the greater part of the audience and the few who do understand are apt to feel that the composer is a calculating monster, particularly since musical terms are ponderous, not always very definite in meaning, and too often give the impression of complexity when describing something very obvious to the ear. If I had described the augmentations, diminutions, retrograde inversions as they occur, this would have been positively bewildering to the public and would not have helped it to listen—certainly not the first time. So I tried to find a comparison that

Shop Talk by
an American Composer

would help the listener to grasp my general approach. Serious music must appeal in different ways. Its main appeal, however, emerges from the quality of the musical material or ideas and perhaps even more from their use in significant continuities, but does not always depend on grasping the logic of the latter on first hearing. There has to be something left for the second time, if there ever is a second time.

As in all my works, I conceived this one as a large, unified musical action or gesture. In it, definition and contrast of character decrease during the first variations, arriving at a point of neutrality in the central variation, then increase again to the finale, which comprises many different speeds and characters. This work was thought of as a series of character studies in various states of interaction with each other both within each variation and between one and the next. Activity, development, type of emphasis, clearness or vagueness of definition, I hoped would also contribute to characterization. Form, rhythmic and development processes as well as texture and thematic material differ in each one for this reason.

The characteristic effort of the serious composer, as I see it, is not so much in the invention of musical ideas in themselves, as in the invention of interesting ideas that will also fill certain compositional requirements and allow for imaginative continuations. Serious music appeals to a longer span of attention and to a more highly developed auditory memory than do the more popular kinds of music. In making this appeal, it uses many contrasts, coherences, and contexts that give it a wide scope of expression, great emotional power and variety, direction, uniqueness, and a fascination of design with many shadings and qualities far beyond the range of popular or folk music. Every moment must count somehow, as must every detail. For a composer it is not always easy to find a passage that fits the particular situation and moment at which it appears in the composition, that carries to a further point some idea previously stated, that has the appropriate expressive quality motivated by what has been heard and yet is a passage that sounds fresh and alive.

As far as I am concerned, I am always interested in a composer's phrases and their shape and content, the way he joins them, the type of articulation he uses, as well as the general drift or continuity of a large section, and the construction of a whole work. The small details of harmony, rhythm, and texture fall naturally into place when one has interesting conceptions of these larger shapes.

Q: What do you mean by metric modulation?

A: If you listen to or look at any part of the first or last movement of my First String Quartet, you will find that there is a constant change of pulse. This is caused by an overlapping of speeds. Say, one part in triplets will enter against another part in quintuplets and the quintuplets will fade

Elliot
Carter

into the background and the triplets will establish a new speed that will become the springboard for another such operation. The structure of such speeds is correlated throughout the work and gives the impression of varying rates of flux and change of material and character, qualities I seek in my recent works. The wish to accomplish this in the domain of heavily emphasized contrapuntal contrasts led me to work out the plan of metric modulation described by Richard Goldman.¹

Q: Why are the contrapuntal lines in your quartet so much alike, using equal note-values?

A: You cannot have listened to the work very carefully or looked at the score. Of the nine notes in the first four measures, there are seven different lengths, the longest 18 times the shortest. There are, it is true, a few places near the beginning in which several contrapuntal parts each of equal note-values are combined, but in complete polyrhythmic contrast emphasized by intervallic, bowing, and expressive contrasts. In these I was particularly anxious to present to the listener the idea of polyrhythmic textures in its most definite form, for even this quality of texture develops during the work, leading, in the second movement, to a four-part fragmented canon in continuous sixteenths and, in later movements, to lines of much notational irregularity. But even if the values were more frequently equal than they are, as for instance in the polyrhythmic, posthumous Fludes of Chopin, I cannot see that this would be a real objection, as you imply. Many a fine work has dealt in continuous streams of equal note-values.

Q: Does your music have any harmonic plan?

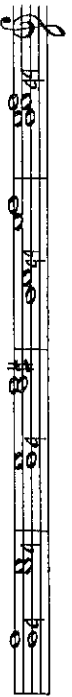
A: A chord, a vertical group of pitches either simultaneously sounded or arpeggiated, like a motif, is a combination to be more or less clearly remembered and related to previous and future chords heard in the same work. Whether the composer is conscious of it or not, a field of operation with its principles of motion and of interaction is stated or suggested at the beginning of any work. The field may be tonal, employ traditional harmony, or it may be unrelated to traditional harmony, as my music seems to be nowadays, in which case I feel it imperative to establish clearly, near the beginning, the principles upon which the composition moves. Once this field of operation is established, its possibilities are explored, interesting new aspects of it are revealed, patterns of action of contrasting types emerge as the work goes along. A work whose world is not clearly defined loses a great deal of possible power and interest, one whose world is too narrow and restricted runs the risk of being thin, although if the world is unusual enough this narrowness can produce a kind of hallucinatory

¹ Richard Goldman, *The Music of Elliott Carter*, in *The Musical Quarterly*, XLIII (1957), 151.

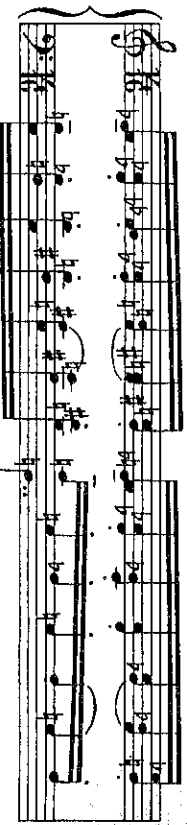
Shop Talk by
an American Composer

quality—one that I do not concern myself with in my own works. This extension of the traditional methods of coherence can rarely be attained nowadays solely by intuition, I think, because of the vast number of musical means, new and old, that we know. Some composers, it is true, insulate themselves from new musical experiences in an effort not to be distracted. Others, whose curiosity and interest prompt them to follow what is going on, feeling, perhaps, as Charles Ives did, that “eclecticism is part of his duty—sorting potatoes means a better crop next year,”² have to make a number of conscious choices and establish the frame in which to work before they can compose at all.

In my First String Quartet, I did use a “key” four-note chord, one of the two four-note groups, that joins all the two-note intervals into pairs, thus allowing for the total range of interval qualities that still can be referred back to a basic chord-sound. This chord is not used at every moment in the work but occurs frequently enough, especially in important places, to function, I hope, as a formative factor. It is presented in various kinds of part-writing and interval combination, the number of notes is increased and diminished in it, in ways familiar to all of you. The chord, here in its closest position, showing its content of intervals of a diminished fifth and less, is also used both in many intervallic inversions and in total inversion:



Here is an example of its use in counterpoint that occurs in measure 477 of the last movement, where the quality of the chord is strongly dwelt on—each vertical combination except the last being made up of it:



• Q: Did you try to shape the free writing found in your quartet into formal patterns?

• A: Since I consider form an integral part of serious music, I certainly did. Strange as it may seem, the intention of composing a work that depended so much on change of movement and polyrhythmic texture in-

² Charles Ives, *Essays Before a Sonata*, New York, 1920, p. 94.

Elliot
Carter

volved me not only in special questions of clarity and audibility that one does not usually have to face, but in special problems of form also. One of the solutions I tried, to keep this rather free-sounding technique from seeming haphazard and thus lose its connection with the progress of the work and the attentive listener's ear, was to establish thematic patterns made up of components of different ideas that could be separated. This feature emerges in the last movement, many of whose motifs are disintegrated to produce polyrhythms. This is only one of the many ways I tried, hoping to give the impression of that combination of freedom and control that I greatly admire in many works of art.



• Q: Do you use the twelve-tone system?

• A: Some critics have said that I do, but since I have never analyzed my works from this point of view, I cannot say. I assume that if I am not conscious of it, I do not. Naturally out of interest and out of professional responsibility I have studied the important works of the type and admire many of them a great deal. I have found that it is apparently inapplicable to what I am trying to do, and is more of a hindrance than a help. Its nature is often misunderstood, it is a building material and not the building, and it allows, I think, for certain greater freedoms than were possible using traditional harmony with its very strict rules of part-writing, just as reinforced concrete allows for certain construction patterns impossible with stone. I must also say that having known many of these works all of my adult life, I hope the recent fad will not cause them to seem commonplace too soon. The results of total serialization are more recalcitrant to musical handling, I think.

• Q: Do you mean to say that your rhythmic method is not a product of serialization?

• A: It is not. But it is true that like all music, mine goes from one thing to another—the pattern on which serialization is based, but my choices of where to start and where to go are controlled by a general plan of action that directs both the continuity and the expression. Single details, chords, rhythmic patterns, motifs, textures, registers follow each other in a way that combines them into clearly perceivable larger patterns and then patterns of these patterns, and to me this cannot be easily accomplished with total serialization, at least the kind I study my way through in European articles these days. Perhaps another more useful and not so arbitrary kind of serialization could be devised. The present one resembles the turning of a

Shop Talk by
an American Composer

kaleidoscope and usually produces not much more—or less—interesting results. Indeed it can be fascinating to listen to the total repertory of pitches, note-values, timbres, registers, and dynamics being touched upon in rapid succession and from a point of view we are unaccustomed to. But the cumulative effect of this is self-defeating since neither the attention nor the memory is appealed to. For who can decipher, by ear, the complexities of total serialization in most works of the sort? On the other hand, those in which this process can be followed are too obvious to be of any interest.

• *Q: What is your attitude about performance difficulty?*

• *A:* I realize with brutal clarity that orchestral music requiring a lot of rehearsal can, by the nature of American musical life, find very few, if any, performances. This is not true of difficult music for soloists or small standardized instrumental groups, for obvious reasons. Our orchestral musicians are trained to play in the demanding scores of Strauss, Mahler, Debussy, Ravel, and early Stravinsky. One might imagine that one of the obligations of a present-day composer would be to use the skills of these excellently trained musicians to their full, lest their abilities deteriorate for want of use; that the challenge of good, effective yet technically advanced scores would be helpful in maintaining high performance standards in an orchestra, if not in raising them, as it did in the past. But this does not seem to be a consideration here, and, as you and I know, new works that make an immediate effect with a minimum of effort and time are favored. The real effort goes into the standard repertory, where it is more widely appreciated. Therefore, a composer who wishes to write orchestral music and get it played here has to tailor his work to these practical conditions, whether his ideas are suitable to such exploitation or not. Those who find that they can do nothing of interest under these conditions either give up writing orchestral music or, if they cannot, hope for European performances of their works. For these reasons, the scores of our composers often show a lack of practical experience that reveals itself in conventionality and timidity. How can a man be adventurous, under the circumstances that obtain here? Any casual look at the European scores written since the war will show how far in advance of us even beginners are there in this respect. As in many other things, we may be willing to accept the final, accomplished results of European training and experimental efforts but we cannot afford and are impatient with the step-by-step experience needed to produce them.

Naturally, music that is both difficult and yet practical to play is not easy to write, and it may even be difficult to listen to. It does not make for a comfortable life to have this as one's mode of expression. There is an undoubted beauty in reducing things to their essentials or to their simplest form if something is gained thereby. When a composer cannot find an interesting and satisfying way of writing easy music, he is at least free,

Elliott
Carter

here, to use the level of difficulty he needs to set forth his ideas completely—even if this results in no performances. But I see no reason for being just difficult. Whenever difficult passages seem imperative in my works, I try to make them especially rewarding once they are played correctly.

For I regard my scores as scenarios, auditory scenarios, for performers to act out with their instruments, dramatizing the players as individuals and participants in the ensemble. To me the special teamwork of ensemble playing is very wonderful and moving, and this feeling is always an important expressive consideration in my chamber music.

• *Q: Have you ever thought of composing electronic music?*

• *A:* Naturally, I have often been intrigued with the idea of electronic music and have visited the Milan electronic studio several times to find out what is being done. I must say that almost all I have heard seems to me to be in a primary stage, and has not resolved some fundamental problems of matching and comparison of sounds that would raise it above the physical scariness that makes this music useful for television science fiction and horror programs. As far as composing it myself is concerned, you can imagine that since I am very enmeshed in the human aspect of musical performance, I would find it hard to think in terms of the impersonal sound patterns of electronic music. Certainly, impatience at not being able to hear my works in performance and impatience at the inaccuracies of some performances have occasionally made me wish that I could have a machine that would perform my music correctly and without all the trouble and possible disappointments associated with live performances.

• *Q: What do you think of Charles Ives now?*

• *A:* My opinions about Charles Ives as a composer have changed many times since I first came to know him during my high-school years in 1924-25, but my admiration for him as a man never has. No one who knew him can ever forget his remarkable enthusiasm, his wit, his serious concern and love for music, and his many truly noble qualities which one came to notice gradually because they appeared casually, without a trace of pomposness, pretention, or "showing off." Attracted to him by a youthful enthusiasm for contemporary music, I first admired, and still do, the few advanced scores privately available in those days, the *Concord Sonata*, the *Three Places in New England*, and some of the *114 Songs*. However, after I had completed strict musical studies here and abroad, I saw these works in a different light. Misgivings arose which I expressed with considerable regret in several articles in *Modern Music* after the first performance of the *Concord Sonata* in New York in 1939. My doubts were of two kinds. First, there seemed to be very large amounts of undifferentiated confusion, especially in the orchestral works, during which many conflicting things happen at once without apparent concern either for the

Shop Talk by
an American Composer

total effect or for the distinguishability of various levels. Yet in each score such as the *Robert Browning Overture*, the *Fourth of July*, and the second and fourth movements of the Fourth Symphony where this confusion is most frequent, it is the more puzzling because side by side with it is a number of passages of great beauty and originality. Even more disturbing to me then was his frequent reliance on musical quotations for their literary effect. In spite of these doubts, I continued for many years to help bring Ives's music before the public since he would do nothing for himself, rescuing, among other things, *The Unanswered Question* and *Central Park in the Dark* from the photostat volumes of his work he had left with the American Music Center. I arranged for first performances of these at a Dison Fund Concert at Columbia University in, I think, 1949.

What interests me now is his vigorous presentation in music and essays of the conflict between the composer with vision and original ideas, the musical profession, and the American public. It is the living out of this conflict, made poignant by his strong convictions, the anger it produced, the various actions and attitudes it led him to, the retreat into a subjective world, and, unfortunately, the terrible toll of energy and health it took, that makes of Ives an artist really characteristic of America, not unlike Melville. Without the dimension of this struggle and the quality it gave his scores, his *Emersons* and *Halloweens* would be of superficial and transitory interest.

His rage, which explodes between the waves of his transcendental visions in prose as it does in the scribbled comments in the margin of his musical manuscripts, reveals troubled concern over the problems of the American composer and his relations with the public. The music profession is castigated in one place as being more hide-bound, more materialistic, petty, bigotted, and unprincipled than the business world. The latter, his refuge from the bleak, meager life of the conventional American musician of his time, he respected and identified himself with enough to adopt an American business man's view of the artistic profession, one that was especially characteristic of that time of wealthy art-collectors. Making of the artist an anti-business man, Ives saw him as a prophet living in the pure, transcendent world of the spirit, above the mundane matters of money, practicality, and artistic experience. The 19th-century American dream of art and high culture, which Henry James liked to project against the sordid European background from which it came, was the source, as Aaron Copland and Wilfrid Mellers have pointed out, of Ives' greatest misfortune. In gradually retiring into this dream, he cut himself off from music's reality. Too many of his scores, consequently, were never brought to the precision of presentation and scoring necessary to be completely communicative to the listener—or so it seems now. One could say that

Elliott
Carter

Ives was unable completely to digest his experience as an American and make it into a unified and meaningful musical expression. The effort of remodeling the musical vocabulary to meet his own personal vision, almost without encouragement or help, was too great, and too often he had to let hymn tunes and patriotic songs stand for his experience without comment.

As I have said, Ives's life vividly presents the special conflicts inherent in the American composer's situation. Today, even more than in his time, the division between the musician's professional code-of-ethics, his traditional standards of skill and imagination established at another time in another place, and the present standards of behavior respected, sanctioned, and rewarded by the society that surrounds us, is very pronounced. The familiar training of a composer giving him knowledge and skill in the accumulation of musical techniques, past and present, and the development of skill in notating them, presupposes trained copyists and performers who can grasp what he means and respect his notations. It also presupposes critics and, if not a large public, at least an influential elite that will be able to perceive the sense of the composer's efforts and skill, value them and enable him to develop them further, by giving them careful consideration. When one or more of the links in this chain is not sufficiently developed or non-existent, as is often the case here today, the composer has a bitter fight just to keep his skill, let alone develop it.

This misfortune can be laid to the general lack of unanimity about and concern for the profession of composing on the part of the mass musical public that plays such an influential financial role in America. By training, the composer learns to write for a musically educated public that is also an influential elite, which does not exist and may never exist here. He cannot help but feel that he will be heard by a large majority of listeners and even performers that disagree with him, if they have any opinions at all, on the most fundamental issues of his art. Questions of style, system, consonance, dissonance, themes, non-themes, being original or an imitator, which imply some agreement on fundamentals, are not the stumbling blocks. A professional composer has today, as Ives certainly had, the training to be "communicative," "melodious," "expressive," qualities considered to have a wide appeal, just as he is now trained to use advanced techniques that will be appreciated by only a few professionals. How shall he decide? He is free, here, to do what he likes, of course, but it does not take him long to realize that whatever he chooses to do, radical or conservative, his music will further divide into small sub-groups the handful of people who will listen to contemporary music at all. Not one of these small sub-groups has the power or the interest to convince the large public by publicity or other means of the validity of its opinions, as happens in the other arts

Shop Talk by
an American Composer

here. While diversity of opinion is much to be welcomed, where so little support exists such decimation of interest, one hesitates regretfully to conclude, can lead to cancelling of efforts and ultimately to their negation.

Even America's panacea, publicity, seems strangely useless in this field. Good reviews do not, often, lead to further performances, but they do help to sell more recordings. One might have thought that Ives, now so much discussed and publicly admired, would be often heard. That a number of his recordings have been discontinued, that only a few of his easiest pieces are heard while some of his more remarkable works are still unplayed or scarcely known, is surely an indication of how confused and desperate is the relation between the composer, the profession, publicity, and the musical public.

Stefan Wolpe

[1902 - 1972]

Born in Berlin, a student of Ferruccio Busoni, Anton Webern, and Hermann Scherchen, Stefan Wolpe emigrated from Nazi Germany in 1934 and taught composition at the Jerusalem Conservatory. In 1938 he came to the United States, where for years he was known to only a few fellow composers. Wolpe's music began to receive more frequent performances in the years following World War II, and today he is regarded as one of the major influences on the younger composer.

Thinking Twice, one of a group of lectures on Wolpe's musical poetics, presents the composer's highly individual approach and personal solutions to problems raised by the serial hypothesis, including questions of pitch-set selection, intervallic grouping, formal processes, and historical contingency. Wolpe's exposition charges the quantitative with the qualitative by always engaging the musical medium as a whole. It is revealing that in his speech, as in his music, structure is everywhere expressive and expression is always structured.

Originally presented as a lecture at the University of California, Los Angeles, in 1959, Thinking Twice was edited by Austin Clarkson, under the author's supervision, for the present volume.