

Regarding *Scrivo in Vento:* A Conversation with Elliott Carter

By Patricia Spencer

Considered by many to be America's greatest composer, Elliott Carter celebrates his 100th birthday this year, and will be honored at the 2008 NFA Convention in August. He is interviewed by Patricia Spencer, who premiered his *Enchanted Preludes* and has recorded *Scrivo in vento* as well as other Carter chamber works.



Author Patricia Spencer, left, with, left to right, Lisa Moore, Carter, Jo-Ann Sternberg, Ronald Roseman, and André Emelianoff, prior to a 1996 concert at Miller Theatre in New York City titled "Elliott Carter: Classics and Beyond."

One of the joys of performing the music of today's composers is the opportunity to work on pieces directly with the composers. In the mid-1990s I sat with Elliott Carter and taped his replies to questions about his *Scrivo in vento*, his solo flute piece written in 1991 for the "wonderful flutist and friend, Robert Aitken." Carter's generous discussion dramatically expanded my understanding of this work, which had already then taken its place as a classic in today's solo flute repertoire.

PS: I hear [mm. 11–17] as being almost an ornamentation of the very first phrase.



Figure 1, measures 1–5.

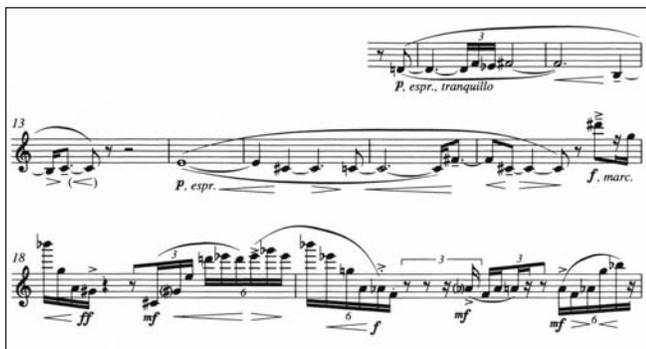


Figure 2, measures 11–19.

EC: Yes. There are certain harmonic chords that persist in my music. This is one: D–F–C–F[#] [mm. 1–5]—chosen because that particular group contains all the intervals. It has a minor second, a major second, a minor third, a major third, all of them, and the whole piece is written on this. And the other chord is this one: F–E^b–F[#] and then B [mm. 11–12]. That also contains all the intervals. I've ornamented it, but in the end you will find that this particular chord is everywhere. This is another version of that chord—E–C[#]–C–natural–F[#] [mm. 14–16]—which is like the first only inverted.¹ And I don't remember more than this, but I think you would find—here, this is also the same chord: C–G–A–C[#] [mm. 21–23].



Figure 3, measures 19–23.



Igor Stravinsky (left) with Elliott Carter.



Figure 4, measures 11–23.



Figure 5, measures 7–10

PS: Also on this page, I heard some things in the “violent” high part that seem to me almost like a chord.

EC: I don’t remember that; I don’t remember what goes on there.

PS: I found a kind of a chord [mm. 8–10—G[#]–B–D[#]–A[#]–C[#]]. These are most of those notes.

EC: Yes...

PS: And then, if you sing C[#]–A[#]–C[#]–A[#]–A-natural–A-natural–A[#], the A-natural almost seems like a “lower neighbor”...

EC: No, but you see—the two chords that the piece is based on, that all my music is generally based on, are included in that. That’s one chord, right there [C[#]–A[#]–D[#]–A-natural], those four notes; the other one is those four notes [A[#]–B–G[#], plus E from m. 7]. And those top four notes [top 3 plus the D[#]] are the same chord as in the beginning.

PS: I see! So, the bottom four plus the top four—oh that’s wonderful!

EC: I made a composite chord out of the two chords. I do that often in my music. I think you would probably find the same here—yes, it’s the same [m. 17–19].

PS: I found this bigger chord in several different places.

EC: But it’s always the same, you see. There’s a great deal of that particular harmonic structure in this piece.

Even these last notes are the same chord, F[#]–G[#]–C, and B [last four notes of the piece]. And if we persist, I think you would find that there’s a good deal of that harmony in this piece. I think of most of my pieces as being a sort of a variation on one small group of notes. So that, while there’s no literal repetition, there’s a constant repetition of the harmony or harmonic structure of the piece, that runs through the whole.

PS: That’s what makes it feel so coherent to us, even when we don’t know what that structure is.

EC: Years ago, when I was in Vienna in 1925 or ’26, I bought a lot of the Schoenberg piano pieces. Some of them were 12-tone, and I learned to play them, but I didn’t know that they were 12-tone music until after the second war [laughing], when I read Leibowitz’s book about them. But I knew the pieces by heart! It never occurred to me that you could analyze it as 12-tone music. No one had ever told me about it. So it’s not surprising that people don’t see what’s in this piece right away.

PS: I had an exchange with one of my students, working on your piece: He said he loved the beginning but that when it got to this violent part he couldn’t understand it. So I played for him just the upper notes—just the C[#]–A[#]–A-natural, and he said, yes, that’s OK. And then I played just the lower notes, just the G[#]–B–D[#] [always in rhythm], and he said, yes, that was OK. And then I put it together—just gradually. First I played just the upper notes, then added one or two of the lower notes, and so on—and you should have seen the look on his face!

EC: [laughs] That's interesting. Well, if you want to help people, tell them about these chords. I don't remember this piece that well, but as I look at it—see, these four notes, the D[#]-G-B^b-A, are the same chord [mm. 17-18, chord #2].

PS: And this is the same as this [mm. 22-23, chord #1].

EC: Yes—it's all the time, ornamenting it and putting it in different octaves and spacing it in different ways; but it's constantly present. And even one beat, a thing like [middle of m. 19] will be a fragment of the original chord; it should have an E^b in it.

PS: And then it opens up—it's the same as the second chord, but it's a transposition. I also have some linear questions.

EC: For that [linear relationships], you have to realize that one of the things that I'm very concerned with in my music is the octave location. For instance, A-C-G-C[#] are the same here, and here, and here.² I try to keep it so that pitches in certain places in the piece will be established in a certain octave and then return there.

PS: This A^b just seems so present [accented A^bs in m. 19], and then seems to move to the A-natural—

EC: That's right, yes—A^b and then A-natural there, yes; it is A-natural, here it's A^b, then A-natural, running all through that whole section [mm. 19-20].

PS: And then, in the end of 20, there's also a B^b to B-natural—

EC: Yes, that's right.

PS: This seems the same as the A^b to A-natural; this kind of upward shift is fascinating to me.

EC: The problem always with a piece like this is what the phrases are. This is really one big phrase [end of m. 17 to middle m. 21]—only it sort of gets going a little more! But you see, here's this chord again G^b-F-A^b-C [second beat of m. 20].

PS: Yes, I love that. And, here, I don't know if this is anything interesting to others, but I sometimes hear very linear connections, like the B-C[#]-D-E [last beat of m. 20]—even though it's a different octave, I can hear that going to the F[#] [beginning of m. 21].

EC: Yes, probably.

PS: Maybe because the high E is accented and the F[#] is accented.

EC: Yes—E, F[#], and the F natural [m. 21].

PS: And the F-natural kind of being “the bass.”

EC: It picks up [the F's in the previous two bars], you see. I try to make it coherent by holding, keeping certain notes still, so that they're always the same. I remember that this G[#] keeps coming back in here (mm. 26 and 29). But I always found that the players who played it didn't draw enough attention to that second G[#]. ... This is still the same chord, these four notes—

Musical score for measures 24-32. It consists of three staves of music. The first staff shows measures 24-26 with dynamics mf and p. The second staff shows measures 27-30 with dynamics p and mf. The third staff shows measures 31-32 with dynamics pp and mf. There are various musical notations including slurs, accents, and dynamic markings.

Figure 6, measures 24-32.

PS: F-A-G[#]-D[#] [mm. 28-30]; yes, it's a wonderful sound.

EC: I'm not saying you can find every single note that way, but a good many of them.

PS: Well, then [F in m. 27, 28] always sounds to me like a continuation of [F in m. 21]. Even though it jumps, it connects to the E [m. 24] and then to the E^b or D[#] [m. 25]. It seems like a variation of the same—

EC: Yes, there's an E^b that repeats [mm. 23, 25, 30, 32, 33].

PS: You pointed out in a rehearsal that this E^b just comes again and again; it's like a thread running through the texture, the repetition of the D[#] or E^b. And then it disappears for awhile in that register, and we don't get it until measure 37, 38, 39; and after that, the next one is not until the multiphonic in m. 44.

Musical score for measures 37-44. It consists of four staves of music. The first staff shows measures 37-38 with dynamics pp and p, and the word 'nervously'. The second staff shows measures 39-40 with dynamics p, mp, and f. The third staff shows measures 41-42 with dynamics mf and f. The fourth staff shows measures 43-44 with dynamics p and mf. There are various musical notations including slurs, accents, and dynamic markings.

Figure 7, measures 37-44.



Patricia Spencer

EC: [short laugh] Hmm, I didn't notice that—but, you see here is the same little chord, for instance that we had in the beginning [m. 40, from the G[#] through the last A^b]; this is the same chord, only it's turned in a different way—and there it is, too—G[#]-D-E-G-natural [last two notes of m. 39 and first three of m. 40].

PS: I'll have to limit my pitch-group—I was so often looking for a six-note chord.

EC: Well, there are three four-note chords that I've been using for years, really, since my first string quartet. And it's wonderful because each chord has all the intervals in it, so you can turn it around and make it into major seconds and minor seconds—all of them. I have one six-note chord [that I sometimes use]; I don't know if it comes into this piece. It has F-C-G and then it would have F[#]-A-C[#].

PS: I hear this F, the C, and the G [m. 21–22] as a group, and then A, E, and the low B [m. 23–24] as being a kind of an answer to that.



Figure 8, measures 21–24.

EC: That's right.

PS: Then in measure 26–30 (see previous page), I hear, with the G[#]-A, then A to G[#], a reference back to the A^b-A-natural alternation that we had in measures 19–20 (see page 42).

EC: No, it's that same chord here [D[#]-G[#]-A-F], but it's just been expanded [mms. 25–30]. Also, from here to here is the first four-note chord [C in m. 21 through C[#] in m. 23], and from here to here is the other four-note chord [A in the end of m. 22 through the E in m. 24].

PS: From the A to the E-A, C[#] —

EC: The C[#] fits in both of them; but the normal chord would be A-C[#]-D[#]-E. Let me show you. This is the chord [writes E-F-A^b-B^b], or its inversion [writes E^b-D-B-A, descending]. Now, that has all the intervals—that's one chord. The other chord [writes E-F-G-B] or, like this, its inversion [A^b-C-D-E^b]. Those two chords are in a good part of this piece. Sometimes I pick out one interval and then use it in the next chord so there are six notes, but they all have that one property: that they have all the intervals, you see. This chord is like that [writes E-G[#], then F-B^b, illustrating the major third and perfect fourth]; or then there's the augmented fourth and the minor third, which is like that, you see [writes the same chord as E-B^b, F-A^b]. And [the second chord] would have the same thing, only the minor second goes with the major third, and the minor third goes with the augmented fourth, and so forth. The major second goes with the fifths or fourths.

PS: So, we could have the fifth or the fourth. I see.

EC: I discovered that chord back in 1950. And then later when I wrote my double concerto and my second string quartet, I found the other one, and they made a [pair]. In the double concerto, for instance, the piano plays with this chord and the harpsichord plays with that chord—for the whole piece! [laughs] In an array of different arrangements. But then later...and I don't think I have that in this piece...I found a six-note chord that contains all the three-note chords [F-F[#]-G-A-C-D^b or its inversion]. This has everything. It has a tone cluster, it has a major third, major seconds, it has minor thirds, it has the augmented triad F-A-C[#], and then it has a major and a minor triad; F-A-C or F[#]-A-C[#]—and the next one is F[#]-G-C; it has all the 12 possible three-note chords in it. This has become a habit. The pieces I write—they all have that chord all the time.

PS: Well, that's fascinating, that you make so many different characters, out of the same material.

EC: You can isolate it. When you showed me [m. 21, F-C-G], I wondered [if it might be that chord]. You can have that chord on fourths or fifths, and against it would be a minor triad, in this case [F-C-G in stacked fifths, followed by F[#]-A-C[#]]. I'm writing a string quartet now in which I found another chord—two more notes, added to



Elliott Carter, center, with the Julliard Quartet, circa 1993.

this. It's too complicated to explain, because there are many different versions. Throughout the string quartet the combinations [of the two chords] form the double stops for all the different instruments. They all play eighth notes, all different, but they all participate in these two chords. They're transposed, of course, so they don't have the same notes.

PS: It's wonderful, to think about—the building blocks are right there, they're right in front of us. Everyone could learn these four-note chords, and then they would understand much more.

EC: At first I wondered whether this technique was noticeable, but I must say in my own music, I hear these chords all the time! [laughs] I'm often surprised that I [use them] so often!

PS: Sometimes it's fascinating to look at a Beethoven or Bach piece, and to realize that the genesis of the piece, the essence of the piece can sometimes be a very simple idea.

EC: Oh, yes!

PS: There's one Bach flute sonata where the entire first movement can be generated from the fact that the flute and the bass are a fifth apart, and that the bass starts an upward motion, reaching toward that fifth. And then the flute imitates that upward motion and then pretty soon, you have a piece—but it's all from the very simplest—

EC: From very simple ideas. Yes, Bach gets a great deal out of very simple ideas that are extraordinary. The sense of

harmony in Bach is extraordinary, the way it flows from one measure to the other, with changes of harmony.

PS: Looking at my notes again—measure 31 feels almost like something else.

EC: That isn't part of that chord, you see, that's not the usual chord. I don't know why I have it there ... I mean it should be C natural and then it would fit into the harmony.

PS: But this spot is wonderful, because as I play along, I come to this and it feels like it shifts to another world for an instant. And then I realized that it's very linear; this A [m. 29] moves to an A[#], the D[#] [m. 30] comes down to C[#], the G[#] [m. 30] comes down to an F[#], and then the A[#] goes up to a B [first little figure in m. 31, see Figure 7]. So everything has a linear connection. And looking at the F[#] B: if we carry on with the linear idea, if we take the F[#] down one more to an E, and the B up one more (which was on the way up), then it would be E-C [m. 31]. So, I don't know whether these linear connections are interesting to you—

EC: This is sort of an interjection [m. 31] and this [m. 32] carries that [phrase in mm. 28–30] forward, [connecting] from the F [m. 28] to the F and E^b here [m. 32], the A [in both mm. 29 and 32], and then it has a new note there [D in m. 32].

PS: I thought this [m. 31] was interesting also because it kind of refers back to the opening. There's the C, and the E, from this C and E [mm. 4 and 7], and maybe even the F[#] B [m. 12].

EC: Yes, it may be.

PS: Kind of a hidden reference.

EC: Of course one of the things about this particular place, is that there was a desire to have none of the notes that are being played here or there [mm. 28–30 or 32]. This is 1, 2, 3, 4, and then 5, 6 [counting the pitches in m. 31] ... and there are another six, 1, 2, 3, 4, 5, 6 [counting in m. 30, the G[#] and D[#], continuing in mm. 32–34, with F–A–D–G, see Figure 7].

PS: So it's the other six—how wonderful!

EC: Something like that. I'm not quite sure, but there is some sort of a thought like that. Because it is a little puzzling that I didn't follow the pattern that I did in the rest of the piece, right in that measure [m. 31]. So the only explanation I can see is that it's sounding other notes because I probably wanted to establish some kind of a thing that would help [bring in something different]. This is the beginning of this passage really [mm. 37–42]. It does have the A[#], and the E and—the F[#] is an octave lower—the E—yes [comparing the pitches in m. 31 with those in mm. 37–42]. And I wanted it to sound as if, whatever notes I chose, it was preparing for these sort of rapid little furtive things.

Figure 9, measures 37–44.

PS: And those are really fascinating, because they feel very contained, very slowly expanding; they're so contained, register-wise—all this activity, in such a small register!

EC: Well, you see it always contains the same chord, all the time. I see this is one [m. 37, D[#]–E–A–G]—and then this is the same chord here [m. 37, F[#]–E–A–A[#]]—it goes on and on, it's always the same. And this is the second kind of chord D–F[#]–G[#]–A [third beat of m. 38].

PS: This was also interesting to me because every accent is a group of seven, so there is a beat feeling of the sevens.

EC: Yes, you can hear it; it goes on and on, doesn't it?

PS: It starts in the end of m. 17. It was really fun, to find this rhythmic pattern. Here is my last group of questions. In 37, this feels almost linear again; I keep hearing D[#], E, E, E—

EC: Yes, then it goes down to D—

PS: Then going up to F[#] and then down to the D.

EC: Yes, it picks up the D and the E^b, there [m. 38]—

PS: And the D kind of felt new—

EC: But it gradually expands, just a little bit, 'til it gets higher—it never gets up to B^b here, but it does there [m. 40] ... then B-natural [mm. 41, 42].

PS: Oh, and then I think I wondered what made this feel so inevitable, the C [m. 43]?

EC: Well, partly that it has never been sounded before—we haven't found any C in any of this. It hasn't been sounded since ... I don't know where. That's the only C that I know! [laughs]

PS: Oh, way back in 31—

EC: Yes, but it's an octave below, so it doesn't sound the same.

PS: So maybe the last one was back here, in 21—

EC: Well that's possible. But the problem is always keeping off of the high C[#], you know, avoiding C[#]. There's one right there [m. 23, but not in highest range]. But it's pretty much avoided altogether, so that it is always a fresh note [e.g. mm. 39, 41, 42]; and so now the C [is also fresh].

PS: I see. But it is also interesting that, in starting in 39, there was A^b, and then A natural [second and third beats], and then that led up to a B^b [m. 40], and that led to a B natural [mm. 41–42].

EC: Right here, yes.

PS: So that it was as if it was preparing a linear road to the C.

EC: That's right. In this section, I was interested in [a register interchange]. There's always this level of things, way up there [the high C[#]s], and then all this is down here [mm. 37–42, low register]; and then I thought I would have them interchange here [mm. 47–52], so that the high notes finally go down, loud, and the low notes [soft] go up!

Figure 10, measures 47–53.

PS: Yes, I love that; you feel schizophrenic, because you're going in two directions.

EC: It isn't carried out consistently but it does work out.

PS: It's as if you're standing on your head, or something—

EC: And then I took the chance of writing that high—D, isn't it? [mm. 52–53]

PS: Yes, it's a D. Going to the low B—

EC: Well I even have a high D#! [m. 82 and 85]



Figure 11, measure 82.

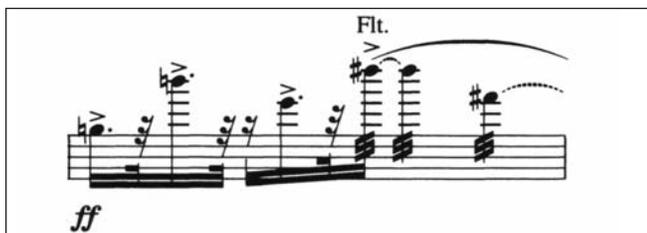


Figure 12, measure 85.

PS: Yes, you have D#s—you have two D#s—a high flutter-tongued D#—very, very dramatic. This is the first one, in 82—it's just wonderful.

EC: The book says you're not supposed to go up that high—

PS: Oh, but it's wonderful, I'm so glad you did! It makes it so very dramatic!

EC: Can you tell me—there are not many multiphonics in this piece, are there? I've forgotten.

PS: There are two or three.

EC: There's that C [m. 60]. Then there's the E^b [m. 44].

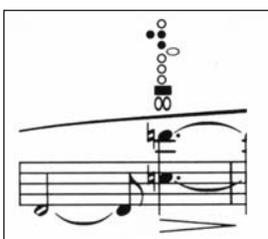


Figure 13, measure 60.

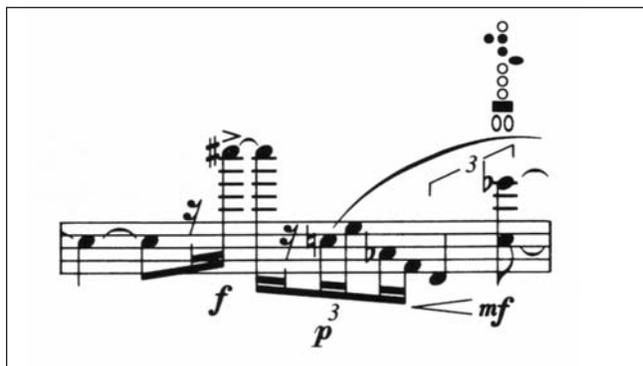


Figure 14, measure 44.

PS: Yes, the E^b-C is here [m. 44], and then the D and the C [m. 60]; and they're quite stable.³

EC: Well, the story of that trill [end of m. 61] is funny: I asked Robert Aitken [for whom the piece was composed] if he could play that C-D multiphonic, and he said yes. He was in Toronto, so he sent me a tape of it—but then he went and did that little trill on the recording, and I thought, "well, why shouldn't I put it in?"

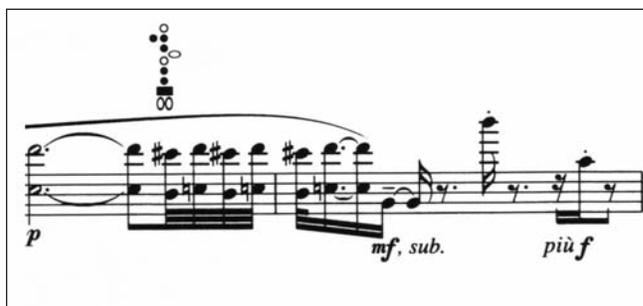


Figure 15, measure 61

PS: (laughs) That's wonderful!

EC: It doesn't always come out—it's hard to make it come out, isn't it?

PS: It's hard to make all the notes, both the top and the bottom, come out every time.

EC: He did it once and he doesn't do it every time. But on the sample recording, when he was showing me this, he somehow did something—it all came out, I was very impressed by that! The problem here [m. 66, Figure 16, next page] was to write it in such a way that it gave the impression of getting faster, then turned into a flutter-tongue. Maybe I didn't write it right—it should sound as if you're finally getting to very fast notes—

PS: I wonder if you could put four 32nds [on the second triplet of the fourth beat of m. 66]; or maybe have an accelerando through this beat.

Building Blocks

Seldom are we given such simple building blocks to help us toward a deeper understanding of pieces so elusive harmonically. Elliott Carter has here given us keys to unlocking his moment-to-moment harmonic sense, not only in *Scrivo in vento*, but also, as he points out, in many other pieces by him. His *Esprit rude/Esprit doux*, for flute and clarinet, uses the same two tetrachords. By singing these over and over, and playing them in different transpositions and inversions (just as we do with major and minor triads and seventh chords), we can learn to internalize them. Carter's description of linear connections through octave location is another simple concept that can be applied elsewhere in this piece and others.

Elliott Carter's generosity and willingness to discuss these issues in "performer's terms"—rather than in technical, theoretical terms—can give us courage to ask harmonic and structural questions—even of a simple, basic nature—of ourselves and of our composer colleagues. As with traditional repertoire, a better feeling for the harmonies will lead us to an ever deeper emotional connection with the piece.



Carter, right, with Leonard Bernstein.



Carter, right, with John Cage in Amsterdam, circa 1987.

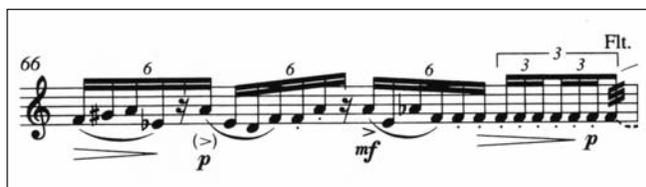


Figure 16, measure 66.

EC: Maybe I could have four there—

PS: If you had four there, it's almost too fast (or is it?) Well, it is three, then four attacks on each triplet, at quarter = 84. That's very fast.

EC: There's that way that people write, with [an expanding beam]; I suppose one could write *accelerando* over it in parentheses. I'm not going to change it. It sounds all right the way it is—

PS: I love it the way it is!

PS: I remember that when we worked on this together that you wanted something very, very dramatic about this spot [m. 103]. Is there something in the pitches that makes it feel dramatic? Because I certainly feel it—though I don't know that I am able to communicate it yet.



Figure 17, measure 103.

EC: You know, I wonder whether the slurs should run right up to that D[#] [end of third beat]? Maybe those should be tongued, these last couple of notes [D[#], E], to make it more dramatic.

PS: [sings] I'll try it that way and send you a tape.

EC: [laughs, also sings] You know: "be-pop, be-yomp."

PS: I sometimes think of this [last beat of 103] as being double forte.

EC: Yes, I think so—this is not marked very well; that should be probably double forte. Maybe the whole phrase should be louder.

PS: It feels like a summation.

EC: Well, it is a problem because there have been such dramatic things [earlier in the piece], and then it seems a little weaker unless you do something forceful, toward the end. You see, I kept wanting to bring in this C[#]-B throughout this whole passage—B-C[#], all the time, C[#]-B and then there's the C[#]-B there, B-C[#] [m. 101, outline of last triplet; also earlier in bar, hidden in the second beat sextuplet; m. 102, third and fourth beats; m. 103, third beat].

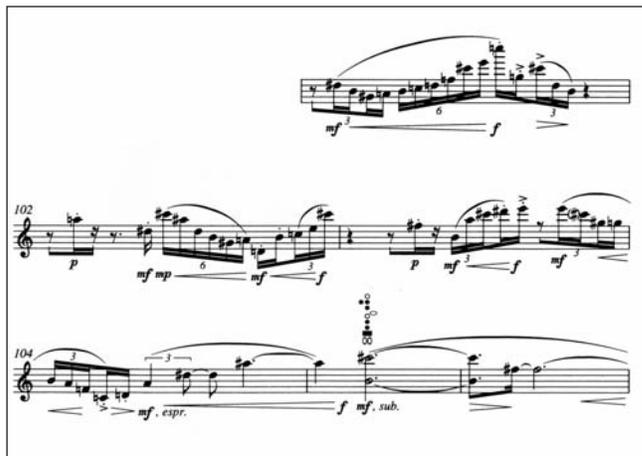


Figure 18, measures 101-106.



Carter with his wife, Helen.

PS: So that's what make this sound so final! [the multiphonic in m. 105]

EC: There's another C[#]-B here even—you see [last beat of m. 103 to downbeat of m. 104]...it runs right through the whole passage.

PS: That's wonderful.

EC: And even A[#] comes in, I think [end on m. 104].⁴

PS: And there is an A[#] back here [m. 100].
I love the last note—the last note is just wonderful [EC laughs]—it's just there. I also love the poem.

EC: Isn't that something?

PS: Yes, just the sense of futility.

EC: Well, I thought that the contrast between the very high and the very low registers would give that sense of the sort of melancholy implied in this poem. You can't imagine where Petrarch lived. We went there with Robert Aitken; it's in one of the oddest places in the world. There is a valley, and at the end of this valley, there's an enormous cliff, and a huge hole in it, and a river comes out of the cliff, a huge river and enormous amounts of water—it's called the "fontaine de v'ocluse" and it's unbelievable. Nobody knows why this water comes out—it's an entire river, that just comes out of the cave in the cliff. And he lived right there, he had a house. There was a little village there. He was there because the popes came to Avignon; he followed the Italian popes there. Then they had trouble—there were

Popes in Rome, Popes in Avignon, they had trouble. So he moved off to this quite remote place. It's quite hard to get to even now; there's a road, and it's not easy to find. Now it's in the middle of a large area that they've made into a kind of park, a kind of forest. In Dante's poem, *The Divine Comedy*, there's a discussion of this place where Petrarch lived; they had this printed on the rock in the middle of the park. So we were very impressed, and then Robert Aitken's wife went up and looked into the house, and we went into Petrarch's house and there it said the date of his birth—by chance, July 20, 1304. So the first performance of this piece, by Robert Aitken, took place on Petrarch's 687th birthday! *

Patricia Spencer is flutist with the Da Capo Chamber Players, performing an annual New York concert series plus national and international tours. She performed Joan Tower's Flute Concerto for the NFA 2004 Convention and premiered Shulamit Ran's flute concerto, Voices. Dozens of works have been written for her, including Thea Musgrave's Narcissus and Judith Shatin's Kairos. Visit patriciaspencerflute.com.

Endnotes

1. Throughout the interview, Mr. Carter used the word "chord" to refer to these four-note groups (unordered tetrachords) and their inversions. Although the pitches are never sounded simultaneously, they give us the harmony, moment to moment, in an "outline" form rather like an arpeggio.
2. He points to several places, including the second space A in m22, m29, m32, m 35-39; the third space C in m21, m43, m44, m49, m50, m51, m55, m60; the G above the staff in m22, m34, m56; and the stratosphere C[#] in m6, m8, m9, m39, m41, m42, m44, m46-48, etc.¹
3. Leonard Garrison's superb articles on this piece give fingerings for the multiphonics, plus many other technical and historical details. The Flutist Quarterly XIX/4 (Summer 1994): 86-92 and XX/1 (Fall 1994): 75-80.
4. Here and elsewhere I was struck by the expression "comes in", which Mr. Carter used to describe the action of his pitches. It was as if they had a life of their own, once he had set them in motion. 1.