

Bill Hopkins Pendant (1968-69/rev. 1973, Austrian premiere)

Hopkin's music finds a fine trail through scattered fragments ... the music seems to include an awareness which inspects and rejects what comes to it before moving on. The microtonal inflections were apparently suggested by the ideal of birdsong and contribute to the music's freedom, which is the freedom, not so much of song as of ruminating thought. The only stability arrives at the center of the piece in a strange dumb tune, which is at once pitifully inadequate and, by virtue of its inadequacy, bang on. It suggests that Hopkins was already seeing in the mentally subnormal a metaphor for the creative artist at a point in history where language seemed to have stopped working.

(Paul Griffiths, *Modern Music and After, Directions since 1945*, Oxford University Press, 1995, p. 234.)