

*Lament and Frippery* is a fairly self-explanatory title. The first part is a lament, with interweaving lines rising against a descending ground bass, beginning quietly, building, and subsiding. One definition of “frippery” in Merriam-Webster is “something showy, frivolous, or nonessential,” which captures something of the spirit of the second movement, with its frilly swirls of high piano, harp, and violin harmonics played off against low register, aggressive syncopations in the low piano, cello, and clarinet. I have long been intrigued by odd emotional and stylistic juxtapositions in art, and wanted to explore this in my work. Does the serious lament highlight the comparative vapidness of the frippery, or does the playful frippery retroactively show the lament to be overwrought and melodramatic? Or can they both just coexist, both be equally “true?” I have no answer, and imagine it may be different for different listeners, but I am intrigued by the question.