

Peripeteia grew out of my appreciation of the beautiful ways in which the sound color of the clarinet blends so harmoniously with that of string instruments, here violin and cello. At times, as in the opening gestures of the piece, the strings provide an environment, or landscape, in which an active clarinet takes on the role of a protagonist. A little further on, the cello is highlighted, the clarinet and violin providing an accompaniment mostly in parallel fourths. Sometimes the three instruments act almost as a single entity, combining their colors through additive processes. At other times, each takes on its own independent role in a contrapuntal colloquy. Interesting sonorities emerge on those occasions when the clarinet functions as the ensemble's bass. Peripeteia's musical impulses emanate from the opening idea, in which the clarinet, in a floridly melismatic outburst, diverges from, and then re-converges on the initial note sustained by the cello. From that point of departure, the music moves continually through scenarios suggesting divergence and re-convergence, sudden turns of events, and unexpected reversals. New Millennium gave the premiere performance of Peripeteia on May 11, 2002, at Merkin Hall in New York City.