

Tapestries is a set of three movements connected by transitions, and therefor played without pause. The opening Maestoso juxtaposes a number of very different musical elements to create a dramatic tableau. These musical elements are themselves inherently dramatic, utilizing, for example, glissandi to extreme highs and lows, laser-like crescendos and densely packed piano chords, out of which emerges a more lyrical and richly contrapuntal fabric. The second movement also exploits the glissando recurringly as an expressive device, evoking this time an almost opposite affect of poignancy and tender expression. This movement is marked "with deepest feeling", and has the character of a sort of instrumental recitative. The finale juxtaposes two contrasting textures, each full of rhythmic dynamism. The first is marked appassionato, and returns later in the movement at a very soft dynamic level; the second texture, a perpetuum mobile based on running sixteenth notes, is marked con fuoco, and charges along to a climactic conclusion. Tapestries was co-commissioned by the Koussevitzky Music Foundation in the Library of Congress, and the Laurel Trio.