

Duologue for Two Pianos (1990)

Dialogue between musical lines and performers is a hallmark of Weinzweig's style, most obvious in the titles of works such as *Triologue*, *Tremologue*, and *Duologue*. Here Weinzweig focuses on a set of five dialogues, which are separated by contrasting sections whose rhythmic vigour displays the pervasive influence of swing in Weinzweig's oeuvre.

Duologue is structured around the balance of repetition and variation; here, a recurring rhythm creates a rondo-like cohesion. Because of the timbral homogeneity of the two pianos, Weinzweig assigns certain thematic elements to each piano. In addition, Weinzweig outlines twelve types of timbres and rhythmic patterns, which he applies in rotation. To emphasise the dialogic exchange, Weinzweig frequently uses punctuating silences, which in turn also balance the rhythmic energy of the entire work.

Written by Alexa Woloshyn