

***Interplay: 12 Dialogues* (1998)**

1. Reflections, 2. Clang, Clang!, 3. Reverie, 4. Flippant, 5. Soliloquy, 6. Repartee, 7. Serenade in Blue, 8. Last Waltz, 9. Pas-de-deux, 10. They're off!, 11. Intrusions, 12. Final March

Weinzweig composed *Interplay* during a productive decade. Many of the works in this period demonstrate Weinzweig's continued interest in dialogic textures, such as *Duologue for Two Pianos* (1990) and *Parodies and Travesties: 8 Dialogues* (1995). Weinzweig describes the inspiration for *Interplay*: "Those intimate voices, the woodwinds, dominated my solo repertoire ... Then I heard a high-pitched voice at my door. It was a piccolo begging to join my woodwind family; so unvocal, ranging from piercing to shrill, it seemed at odds with the intimate voices ... Finally, during the summer of '98, I sensed a solution: three disparate voices, combining the agility of the Piccolo, the articulate power of the Tuba and the Piano's orchestral spectrum in a series of dialogues."

The work opens with piccolo and tuba playing a buoyant motive in parallel thirds, which anticipates the piccolo's frequent oscillations of major and minor thirds throughout the work. The piano responds shortly thereafter, initiating a civil three-way dialogue. The work is divided into twelve "events," a structural approach Weinzweig first embraced in the 1960s and 70s. The events are relatively short, ranging from forty-five seconds to two minutes and forty-five seconds. As the event titles suggest, the dialogues range from collegial to belligerent and argumentative. In the final event, the three instruments break away from the call-and-response texture for "Forward March"; the piccolo and piano play a lively, chromatic melody over the tuba's oom-pah march bass line.

Written by Alexa Woloshyn