

***Le Rendez-Vous* (1995),**

In the 1990s, Weinzwieg wrote five theatrical works that revisited ideas initially explored in *Triologue* (1971) and *Private Collection* (1975). While these works generally contain no plots or true dramatic enactments, their stage directions, costumes, and texts connect them to the world of music-theatre.

The singers in *Le Rendez-Vous* are instructed to dress in “tourist attire: light clothing, sun-glasses, sun hats.” The score sets the story:

Three travelling friends
Seek rendez-vous
In Italy, then Spain.
Enchanting, Romantic,
They look and see
But do not meet,
So illusive
Perhaps illusion
As here and there
Or ev’rywhere.

The text indicates arrival at the two destinations by using Italian and Spanish words. Musical terms, famous people, menu items, and locations are all included in the text, some with humorously obvious word painting (e.g., glissando, sotto voce). Weinzwieg also differentiates the two countries by using tarantella motives in Italy and tango motives in Spain.

The vocal textures vary, as each section begins with a soloist writing a letter to the two others, explaining that while “I looked for you, ev-rywhere,” their paths did not cross. The voices join in to create a polyphonic confusion. Weinzwieg uses homorhythm to emphasize certain words and, most importantly, at the end, when the three friends agree they will meet up “over there, somewhere.”

Written by Alexa Woloshyn