

## ***Rhapsody* (1941)**

*Rhapsody* applies serialist technique and explores contrasting tempos in its seven sections. The work was originally the final movement of *Symphony* (1940), which Weinzweig withdrew, even rejecting Henry Cowell's offer to publish it; he would only allow *Rhapsody* to be performed. *Symphony* was never performed in full, and *Rhapsody* only in 1957. Weinzweig expressed a frustration in trying to have his orchestral works performed, and soon turned to chamber ensembles whose performances were much easier to realize.

*Rhapsody* is one of Weinzweig's early serialist works, having studied the technique while at the Eastman School of Music in 1937-8. This early application of Schoenberg's serialist technique indicates Weinzweig's flexible approach, as he freely switches from one form of the set to another, without concern for completing the first set. *Rhapsody* is also representative in its use of tonal centres despite a serialist approach: G, A, and D emerge as tonal centres in different sections. *Rhapsody* avoids *tutti* sections and highlights certain instruments, including short solos for flute, piccolo, French horn, bassoon, oboe, and violin.

Written by Alexa Woloshyn