

Riffs III (1992)

Over his compositional career, Weinzwieg composed numerous solo works for instruments traditionally supported by accompaniment, including *Riffs for Solo Flute* (1974), *Cadenza* for solo clarinet (1986), and *Tremologue for Solo Viola* (1987). Such solo works allow an instrument's textural and timbral possibilities to be vigorously explored. Shortly after composing *Riffs II* (1991) for one iconic jazz instrument, Weinzwieg turned to another: the trumpet.

Riffs III consists of six segments, most of which are metred; the sixth segment contains the most unmetred passages. The first segment opens with a short motive, which is repeated and varied numerous times; the limited range of this motive is soon abandoned for a wide-ranging cantabile section. This contrast anticipates the textural and timbral variety of *Riffs III*, which is achieved through detailed articulations, dynamic contrasts, use of the plunger mute, and extended technique (e.g., mouthpiece hand pop). The trumpet displays a wide expressive range, notated variously in the score as "boldly", "cantabile," "tenderly," "graceful," "menacing," and "nervously."

Written by Alexa Woloshyn