

### ***Three Pieces for Piano* (1989)**

1. Pentad
2. Aeolian
3. Élan

Though Weinzwieg expressed a dislike for piano writing early in his career, beginning in 1986, Weinzwieg composed a number of piano works, including *Three Pieces for Piano*. The first and longest piece, “Pentad,” is energetic and at times aggressive. Weinzwieg notes that the title refers to “an atom having a combining power of 5. Refers to the rhythm generate by a 5/8 staccature motive.” To keep rhythmic interest, Weinzwieg changes frequently to 7/8 and 4/8, always to return to 5/8. Texture and articulations are the expressive key to “Pentad”: homorhythm, call-and-answer, and homophony produce variety, while slurs, staccato, and accents demand careful attention.

Weinzwieg confessed that his piano writing was influenced by his harp writing; in “Aeolian,” this influence is seen in the glissandi on the keys and across the strings inside the piano. As opposed to the vigorous first piece, “Aeolian” is spacious and delicate. “Élan,” the third and final piece, is the French word for zeal, a spirit which is immediately conveyed in this fast and brief work. The piece opens with *forte* staccato grace note figures, with the grace-note gesture divided between the left and right hands. Weinzwieg maintains this alternation between hands for much of the piece, with a few homorhythmic reprieves in contrary motion. Though the piece begins in 4/4, “Élan” changes metres frequently, including to 3/4, 5/4, 9/4, 5/8, and 7/8.

*Three Pieces for Piano* displays little lyrical piano writing, but in its place, these three pieces offer a wide expressive range produced by driving rhythms, subtle articulations, and extended technique.

Written by Alexa Woloshyn