

*Triptych on the Piano* was written with the concepts of musical ekphrasis and the possibility of the transmedialisation of piano techniques at the forefront of my mind. I thoroughly enjoyed the process of writing this poem, and the research I put into it. The whole experience took me to so many different places: the bayou-bordered city of New Orleans, the upper echelons of 19th century European classical society, and beyond. It also led me to deeply consider my own connections to the piano, from childhood to now.

The title, 'Triptych on the Piano', was born not only from the way the poem is structured - in three parts - but also from my ideas around the intertwining of and interconnectivity between artistic media, especially in ekphrastic poetry. I liked the way the idea of the 'triptych' presented the three different parts as if they were three different panels in the same artwork.