

The Dream of Now

The Newsletter of Composer Joelle Wallach
March 2015 Special Edition

Joelle Wallach's Award Winning Chamber Music Heard on March 26 at New York City's Lincoln Center Library for the Performing Arts



Joelle Wallach's woodwind quintet, **O llama de amor viva** (1990) and **Of Honey and Of Vinegar** for medium voice and two pianos (1983) won New Music for Young Ensemble's First Prize for new chamber works. **O llama de amor viva** will be heard on Thursday, March 26 - 6:00 PM at Bruno Walter Auditorium of Lincoln Center Library for the Performing Arts, 40 Lincoln Center Plaza in New York City as part of the New York Public Library's commemoration of

New Music for Young Ensemble's contribution to the contemporary chamber music repertoire.

Joelle will be interviewed onstage as part of the program.

The two works, past winners of the New Music For Young Ensembles competition, will be presented along with other awarded compositions. Joelle is the only composer to have won this competition twice and the only woman ever to have won it at all. More about the history of the competition at its archival webpage -

<http://archives.nypl.org/mus/22237>.

Joelle writes. "The subtitle of my woodwind quintet, **O llama de amor viva** (Oh, living flame of love), is the first line of a poem by the Spanish mystic, Saint John of the Cross. The music depicts fire's gentle flicker and sudden conflagration as metaphor for the varying intensity of consuming spiritual love. The brief rising phrase each instrument breathes in the short slow introduction is a single, graceful lick of flame. As the piece progresses through rapid changes of tempo, texture and mood, the phrases ignite, flaring together or blazing separately, creating climaxes, flashing toward a final flushed moment of glowing repose."

She also writes, "**Of Honey and Of Vinegar** is a setting, for mezzo-soprano and two pianos, of four poems by Emily Dickinson, all related to the sweetness and bitterness of persuasion and seduction (all without evident sexual context). My challenge to the performers is an unusual tripartite chamber relationship. Duo pianists are accustomed to accommodating one another in one way; and a pianist accompanying a singer in another. Here both types of personal dynamic must be simultaneous. There are thus four permutations of musical interrelationship rather than one: the two pianists to one another, each to the singer, and the chamber ensemble as a whole."

For more event information, call 212-870-1630 or visit <http://www.nypl.org/locations/lpa>.

MEZZO-SOPRANO
PIANO I
PIANO II

Larghetto, lirico
♩ = 43

As Imperceptibly as Grief
Joelle Wallach

* This piece is to be pedaled in a conventional manner except where specifically noted otherwise -- i.e., there are many places where harmonies are to be blurred into one another.
** The notes in brackets need not have an audible attack, but must be depressed for the entire duration indicated.

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