



# HENRY DEHLINGER

## THE LOVE SONG OF J. ALFRED PRUFROCK: A Rhapsody for Voice and Orchestra

*PREMIERES:* October 16, 2021 at National Philharmonic at Strathmore; Piotr Gajewski, conductor; Danielle Talamantes, soprano

Henry Dehlinger has been one of the most successful practitioners of polystylism, a distinctly 21<sup>st</sup>-century musical style that draws from multiple influences, genres, traditions, and techniques. He is also a major champion of vocal and choral music, and his polystylism allows him to chart a wide range of emotions, allusions, and images.

*The Love Song of J. Alfred Prufrock*, a rhapsody for voice and orchestra based on the eponymous poem by T.S. Eliot, was composed specifically for the soprano Danielle Talamantes.

The history of Western music has been enriched beyond measure by composers who were inspired by specific performers to write groundbreaking works and, in some cases, to completely revive their creative powers.

In *The Love Song of J. Alfred Prufrock*, Dehlinger approaches the voice as another instrument capable of the most varied and nuanced delivery. He took the stream of consciousness technique that is the basis of the poem by T.S. Eliot and gave it musical

expression through a perpetually changing combination of vocal and instrumental textures.

The use of leitmotifs (guiding motives) to represent different emotional states of the protagonist serves to weave the musical fabric and unify the various melodic and rhythmic strands that course through the work.

Dehlinger also honors the internal structure of Eliot's poem by using references to different musical genres to articulate the various sections of the music, such as the complex rhythms of the dance-like scherzo that concludes the work, an example among many.

— James Melo

*James Melo, musicologist, has authored musical analysis for scholarly journals and music magazines in Brazil, Uruguay, the United States, and Austria, and has been invited to participate as a panel discussant in conferences in Indiana, New York, and Canada. He has written program notes for several concerts at Carnegie Hall and Lincoln Center, and for over 70 recordings on the Chesky, Naxos, Paulus, and Musikus labels, among others.*