

PORTFOLIO 1: The Emily Dickinson Music Archive: A Music as Numerous as Space: Emily Dickinson and Music: Influence, Inspiration, and Impact (EDIS International Critical Institute, Amherst College, Mass., USA)

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A Music Numerous as Space

Emily Dickinson and Music: Influence, Inspiration and Impact

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There is something about music that keeps its distance even at the moment that it engulfs us.

It is at the same time outside and away from us and inside and part of us.

American composer Aaron Copland (1900 -1990) - an extract from his book *Music and Imagination* (1952)

There has been much debate about the American poet Emily Dickinson's life and work. Indeed, Dickinson can be viewed as a chameleon; a woman of ever-changing role-play; daughter, sister, aunt, friend, poet, cook, gardener, philosopher and spiritualist to name but a few. But Emily Dickinson as composer? Emily Dickinson as musical craftswoman? Emily Dickinson as performer? These are not labels that are often attributed to Dickinson but it does raise some interesting questions about the importance of music in Emily Dickinson's life and work, and of, arguably, the way in which she both consciously, and sub-consciously, used music to demonstrate the varying states of consciousness found in her writing.

This body of research was born out of my desire, as a professional vocal accompanist and coach, to explore and promote the art of song preparation and performance as a viable means of expressing the veiled emotional contours rooted in Emily Dickinson's poetry and letters. Over the last ten years, by means of recorded performance, analysis and critical reflection I have investigated both the musical embodiment of these contours and the specifics of narrative development within selected musical examples. I have been systematically drawn to Dickinson's assumption of the role of musician, composer and performer; the way in which the interaction between these 'players' in her drama of self is reflected and expressed in musical terms and how both composer and, ultimately, performers are inspired to then interpret her work through their own artistic filters.

I first encountered Emily Dickinson in 2002 when I was asked to programme what was my first MA (Music) recital. The song cycle in question was Aaron Copland's *Twelve Songs of Emily Dickinson*¹. My knowledge of Dickinson and her work, until that point, had been limited, even non-existent. My initial response to Dickinson's poetry itself was that of moderate disinterest. I found it difficult to engage with her writing and as a musical practitioner was, at the time, more concerned with solving my own immediate musical challenges. It was only once I completed the recital and began reading her poetry, both silently and aloud, that her work began to truly resonate with me. After some initial investigation I was progressively surprised at how little work had been done, both in research and scholarship, into the ever-growing interest in her work from composers and musical practitioners alike.

It was this unexpected discovery that led me to a series of questions. How do we read Dickinson? How does a composer read her work? How does a performer read the dual narrative of Dickinson and composer? My work to date has sought to give insight into both Dickinson and the extra-ordinary response that she elicits within musicians and composers who are drawn to her writing.

¹ Aaron Copland, *Twelve Poems of Emily Dickinson*, Boosey and Hawkes, New York (1951)

One of the biggest challenges has been to understand the way in which we, as musicians, can work with Dickinson's writing that is arguably musical and complete in its own right. This has been a source of much debate and discussion and presses us, as performers, composers and, ultimately, as an audience, to rethink the way in which we read, hear and experience not only Dickinson but poets in general.

This paper will touch on three core research positions: the role that music had in her life, highlighting selected example as a metaphoric and imagistic device; an enquiry into whether there is a polarity or a common sensibility between composers who use the inherent musical qualities of her text as the foundation for their interpretations and composers who seem to craft their interpretations on the basis of resistance to these and finally the role of the performer in creating a fusion of the text and music, asserting their own interpretative 'voice' and creating a potentially new and independent 'reading' of the core text, one driven by the act of performance in real time.

Emily Dickinson rarely pens an extended poem, but leans toward the epigrammatic; the concentrated, carefully wrought, jewel-like lyric, where mastery of allusion and compressed syntax are of primary concern. Her literary style is one of high compression; compact and direct yet enigmatic at the same time. The ways in which Dickinson dares to explore the unconventional use of commas, full stops, exclamation marks and, most vividly, the dash create an edgy, jagged, almost improvisatory quality to her work while still sculpting a sustained, lyric line. Whilst certain literary and musical idioms and forms are important to note within an overall discussion of Dickinson's points of literary reference there is one form that has consistently presented itself as an important, if not the primary influence on Dickinson and her work. This is hymn form.

The principal source of information regarding Dickinson's knowledge of hymns comes from the hymnals she used during the years she spent at Amherst Academy, Mount Holyoke Seminary and the Congregational Church. Isaac Watts (1674 -1748) is now widely considered to be the leading exponent of this genre and his hymns were sang and memorised by generations of eighteenth and nineteenth-century children. While Dickinson came to be familiar with hymns by Charles Wesley (1707-1788), James Montgomery (1771-1854), William Cowper (1731-1800) and Timothy Dwight (1752-1817), Watts continued to be the structural inspiration for her poetry. Marini, in his book entitled *Sacred Song in America: Religion, Music and Public Culture* states "Watts' voice broke down the distance between poet and singer and invested the text with spiritual personality".²

Many writers are in agreement that because of Dickinson's tendency toward waywardness in form, language and rhyme, the hymn form was the way in which she maintained control within the poetry. It was a point of departure and return. In the book entitled *Emily Dickinson : Stairway of Surprise*³ Anderson states "knowing her natural motion toward unorthodoxy and alienation, she adopted the standard form of devotional music as constant check and balance to her searching mind".⁴ She avoided monotony, however, by playing every conceivable change on these

² Stephen Marini. *Sacred Song in America: Religion, Music and Public Culture*, University of Illinois Press, Illinois (2003), 76

³ Charles R. Anderson, *Emily Dickinson: Stairway of Surprise*, Greenwood Press, Connecticut (1960)

⁴ *ibid.*, 42

basic forms. Her radical innovations (also quoting Anderson) included “substituting silences for sounds, crowding emphatic monosyllables together, and setting meaning accents against metric accents.”⁵ It therefore can be asserted that the issue of musicality in Dickinson's work is defined primarily by her metric structure, displaying a marked similarity to the process of jazz improvisation, where within a formal structure the creative can be defined and investigated through improvisation. Dickinson seems to improvise her lyric thoughts over the pervading literary metric structure of her work: the hymn metre. Directly mirroring the hymnal metric patterns of her youth, Dickinson's work can be divided into the following metric patterns⁶:

- Common metre: 8686 syllables per line
- Common metre double: 86868686 s/p/l
- Short metre: 6686 syllables per line
- Short metre double: 6686666 s/p/l
- Long metre: 8888 syllables per line
- Long metre double: 88888888 s/p/l

The musical qualities of Dickinson's work derive from the musical influences that shaped her prosody, the syntactical and metrical qualities of her terse poetic lines as well as the extensive role of music, and musical instruments within the symbolic structures of her thought. Her writing generates a unique music of its own, one which goes beyond the adaptation of existing musical styles. The vibrant and throbbing rhythms and sounds, which Dickinson incorporates into many of her poems and letters (to quote Carolyn Cooley) “testify to her rare ability to convey profound concepts in musical form, nuance and terminology”.⁷ At other times, music “emanates from the depths of her own being to create contrapuntal melodies which achieve either an harmonic or a dissonant whole”.⁸ In Dickinson's own words: “In adequate Music there is a Major and a Minor – Should there not also be a Private?”⁹; the human condition can be one of a major key of exhilaration or a minor key of depression, or, as is often the case; both living in direct contrast with one another. A fine example of music as a means of expression of psychosomatic behaviour can be found in her poem Fr 477, *He fumbles at your Soul*.¹⁰

If one is to introduce and fully comprehend the notion of Emily Dickinson as both composer and performer it is perhaps wise to also investigate the earliest examples of music in her life. Dickinson's experiments in lyric form were primarily based on music she both made herself and was immersed in. The first known mention of music in Dickinson's life occurred shortly after the birth of her sister Lavinia in 1833. Emily (who at the time was only two years old) had been visiting her aunt Lavinia Norcross who was quoted as saying that “She has learned to play on

⁵ *ibid.*

⁶ Metric/syllabic comparison of the Issac Watts' hymn, *My Shepherd Will Supply my Need* (Psalm 23), and Dickinson's poem *The Spirit lasts – but in what Mode?* (1883)

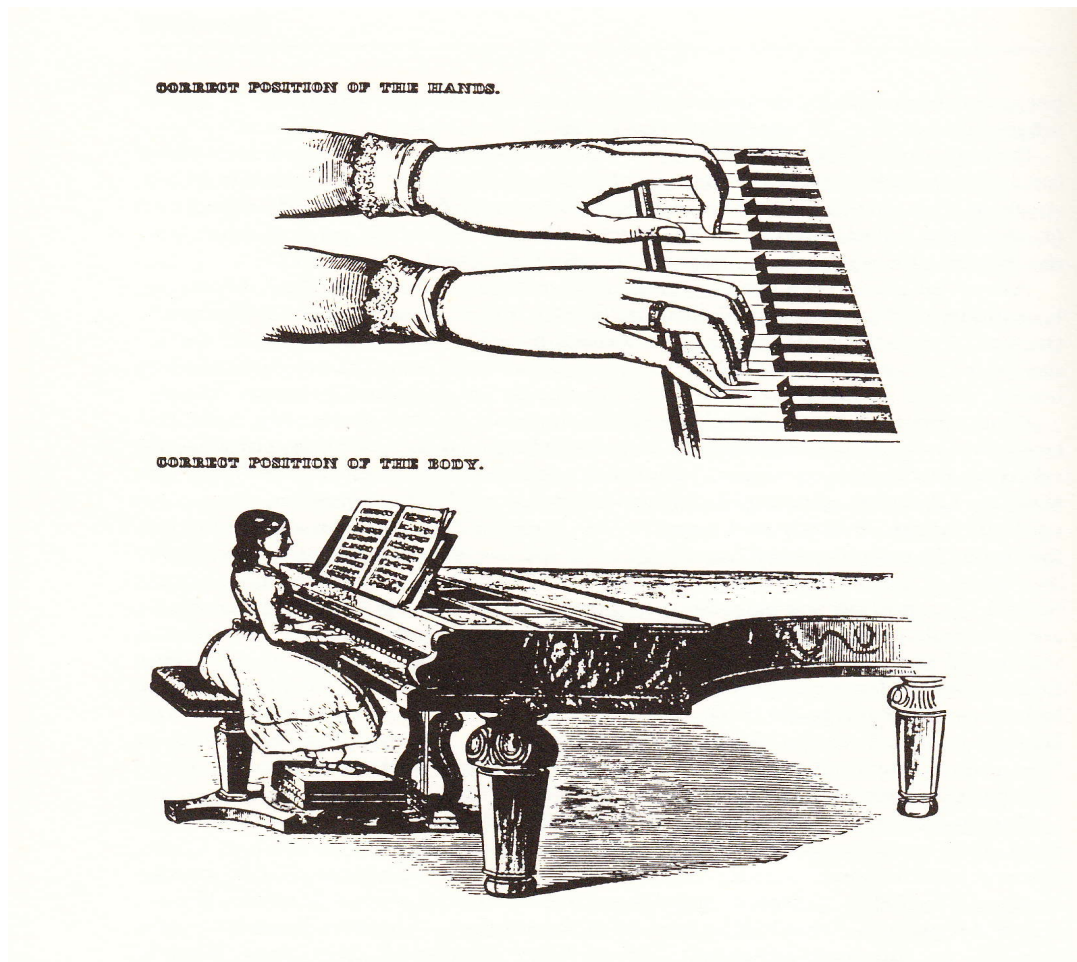
⁷ Carolyn L. Cooley, *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form*. McFarland and Co, North Carolina (2003), 25

⁸ *ibid.*

⁹ L 370 (1871)

¹⁰ Please see *Notes 2.i*, 13-14

the piano - she calls it 'Moosic'".¹¹ She grew up with a musical training befitting a young woman of her social class in that period. She had private music lessons (piano and voice) and her piano exercise book included dance tunes, minstrel songs, sentimental ballads and transcriptions of Western classical favourites from the opera and concert stage that she admired. Until her last illness, people came to her home after choir practice to sing for her. In a letter dated August 3, 1845 Emily wrote to her friend Abiah Root "I am taking piano lessons this term, of Aunt Selby who is spending the summer with us.....I have the same instruction book you have, Bertini".¹²



Through regular and disciplined practice in this method she learnt piano to a relatively accomplished standard, specifically targeting the most challenging aspects of tonality, fingering and rhythm. Completion of this particular course of study would have resulted in the student gaining a considerable level of musicianship, beginning with natural key signatures and progressing to more complex chromatic ones. Her formative years were spent in a state of relatively privileged security and this comfort provided her with an opportunity to pursue her musical endeavours. In her more advanced years Dickinson continued to spend many hours on the rosewood piano that was the pride of her formative years. She improvised, from an early age and particularly at night. Her friend, Kate

¹¹ Thomas Johnson, *The Letters of Emily Dickinson*, Cambridge, MA (1958) L11, 33

¹² In reference to Henri Bertini's *A Progressive and Complete Method for the Piano-Forte*, Keith's Music Publishing House, Boston, (1847)

Scott Anthon, later recalled “those blissful evenings at Austin’s (Emily’s brother Austin Dickinson)” when “Emily was often at the piano playing weird and beautiful melodies, all from her own inspiration”.¹³

Having both learnt the piano to the high level that she did and being well versed in the popular musical genres of her day (such as patriotic songs and the more formal traditions of Western European art music) Dickinson was ideally placed to play many different kinds of music, including Civil War songs as well as works by Schumann, Mozart, Beethoven, Czerny, Bertini, and opera arias transcribed for piano. This example, *Overture to Lodoiska*¹⁴ by Kreutzer, extracted from Dickinson’s personal music folio, serves as a clear account of her preferred fingering markings. It clearly demonstrates her level of pianism and technical proficiency. Of particular interest is the use of the letter “X”, denoting the use of the thumb in American and English piano and organ music.



Dickinson’s personal music folio¹⁵ is one of the sole remaining artifacts that attests to the level of Dickinson’s pianism and to her wide ranging musical tastes. Containing both compositions and transcriptions, the works require the player to be at an extremely advanced level. Arrangements of some nine waltzes attributed to Beethoven (popular in her day), Bellini’s *Grand March* from the opera *Norma*, a Weber waltz and a polka by Offenbach are included. Salon music regularly featured, including popular melodies transcribed into variations.

¹³ *op.cit.*, 18

¹⁴ Kreutzer, *Overture to Lodoiska*, extract from *Emily Dickinson’s Music Folio*, The Houghton Library, Harvard University, Cambridge, MA

¹⁵ *Table of Contents*, *Emily Dickinson’s Music Folio*, The Houghton Library, Harvard University, Cambridge, MA



~DUETT~
1. OVERTURE TO LODOISKA

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27. HOPE AGAIN
35. KINLOCK OF KINLOCK
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43. DI TANTI PALPITI
49. THE SWISS WALTZ
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- ~MARCHES~
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144. HOME
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151. ALADDIN
158. JUNIATA
162. GOOLIDGE
165. BAY STATE

200. CLARA
204. LA DOLEUR
208. GRAND LANDLER

Of particular note are variations on Bellini's *Take them I implore Thee*¹⁶ from his opera *Norma* and the *Sliding Waltz*,¹⁷ a work demanding a particularly advanced level of pianism and mastery of the 'slide run' to ensure that these runs are administered within a rhythmic framework, often alternating between six and nine notes per beat.

¹⁶ *Take Them I Implore Thee*, from the opera *Norma* (Bellini): *Emily Dickinson's Music Folio* (The Houghton Library, Harvard University, Cambridge, MA), 76

¹⁷ *Sliding Waltz*, *Emily Dickinson's Music Folio* (The Houghton Library, Harvard University, Cambridge, MA), 75

NORMA WITH VARIATIONS

וְהָיָה כִּי יֵרָאֶה אֶת-בְּנֵי הַחַיִּים

BOSTON *Frederick & Co.* OLIVER DITSON *115 Washington St.*

THEMA.

ANDANTE CON MOTO

Con espressione

dimin. *p*
ritard.

VAR: 1

1369

The much admired
SLIDING WALTZ.

BOSTON: Published by C. H. KETCH 67 & 69 Court St.

Waltz.

1

10

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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
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Minor

D.C.

If music is viewed as Dickinson's preferred mode of artistic synergy then the spaces in which she felt, produced, experienced and heard music become a necessary feature for both debate and discussion. The lure of music-making as an discretionary mouth-piece for her artistic expression provided a pleasurable and inescapable emancipation. Like many of her female contemporaries, Emily Dickinson was afforded a valuable opportunity to glean musical inspiration from her immediate surroundings. Space served as a potent aphrodisiac, fuelling the establishment of connectors to music as an organic entity - within the larger arena of the outside world (such as natural sounds such as bird song, wind, rain etc) and, conversely, within the more intimate environs of her home (impromptu/informal recitals, rehearsals, practise and improvisation). As such Dickinson was regularly drawing on these sounds and artistic offerings which arguably challenged the way in which she viewed space and the presence of rhythm and tone in her writing.

In his book entitled *Approaching Emily Dickinson: Critical Currents and Cross - Currents since 1960*¹⁸, White highlights existing discussion of Dickinson's relationship to space and music. In *The Undiscovered Continent: Emily Dickinson and the Space of the Mind* (1983) Suzanne Juhasz regards Dickinson's liberated artistic consciousness – the house of one's own – not only as artistic space sealed off from patriarchal rule but as a re-appropriation of power. "Traditional ideas about power are reversed here" Juhasz asserts, directly referring to *The Soul Selects Her Own Society*.¹⁹ Mary Loeffelholz, in her book entitled *Dickinson and the Boundaries of Feminist Theory*²⁰ argues that within her self-imposed interior space (arguably re-commandeered from her father) Dickinson redefines male-dominated Romanticism – a Romanticism of the outdoors (Whitman, Thoreau etc) – by interiorising it and therefore placing it in a feminine space. She does this by bringing outdoor nature music indoors:

Domesticating male Romanticism's outdoor music, Dickinson de-specularises the structure of it's quest romance. In Dickinson's indoor Romantic music, the characteristic Wordsworthian struggle between hearing and sight is often transposed either into the single register of sound (looking is not so privileged for her indoors), or into a synaesthesia of sound and touch rather than of sound and sight.²¹

In addition to the formal qualities of her work there is an intense musical sensibility pervading Dickinson's poetic vision. Music informed Dickinson's grand themes: life, death, eternity and most specifically nature. She incorporated the insistent and deeply atmospheric music of birds, wind, rain, running water, bees, crickets and a myriad of other natural sounds alongside the strict forms of Protestant music. In music, and through musical imagery, she found the perfect vehicle to highlight her wonder, her dilemmas and her deeply emotional connection with nature. By using musical imagery Dickinson was able to project a process of thought and complex emotions beyond the language of words. As she continued to draw on the 'music' of nature it responded as a continuous source of inspiration in her work. Dickinson regarded the environment around her as an awe-inspiring habitat for

¹⁸ Fred D. White, *Approaching Emily Dickinson: Critical Currents and Cross-Currents since 1960*, Camden House, New York (2008)

¹⁹ Fr 409A/J 303 (1862)

²⁰ Mary Loeffelholz, *Dickinson and the Boundaries of Feminist Theory*, University of Illinois Press, Illinois (1991)

²¹ *ibid.*, 121

God's creatures as they lived and played out their lives in a measured manner. Music was to be an expressive device of choice.

The use of the voice held particular resonance for Dickinson but there are many types of instruments that she refers to as a means of expressing her thoughts in a more potent way. In Dickinson's hand the flute became a metaphor for bird song, a poet and a game. The bugle became a precursor to Death; the drum a symbol of foreboding and military action. The trumpet represented all things eternal; the lute became the purest symbol of poetry and music. As well as these and other musical sources, which are present in her work there is a highly self-conscious use of music in Dickinson's poetry both as a source of imagery and as a strategy for shaping her terse, condensed poetic line. In poem after poem *The Bird her punctual Music brings* (Fr 1585), *Split the Lark- and you'll find the Music* (Fr 861), *There came a Wind like a Bugle* (Fr 1593), *A Drop fell on the Apple Tree* (Fr 794)²² she draws on images related to the natural music of bird-song, wind, weather as well as the specific qualities of particular musical instruments and combinations of instruments.

From this outline of the numerous musical dimensions to Dickinson's poetry it is clear that the core texts are musically vibrant. Composers who set these texts and performers engaging with the settings must attempt to reach back into the pre-verbal states of feeling and physical experience which conditioned Dickinson's poetic impulse. Only by so doing can they understand and convincingly express the fundamental musical experience of her writing. When poetry is experienced and heard as performance the very essence of its creative core is exposed and illuminated. This is then magnified when music is set to what is an arguably musical and performance-driven pre-text. Dickinson adopted music as her language of choice; her many internal worlds were conceived as kinds of music. Music served as a binding monopoly for her reality.

It is this very reality that can mesmerise composers, performers and, ultimately, an audience. The performer engaging with material of this kind is confronted by the dual voices of the poet and the composer. While the immediate practical task is the effective execution of the musical setting, the act of creative performance also demands an intense engagement with the core text. Issues of meaning, sub-text, tone and articulation, with which the composer has negotiated a personal resolution in creating the setting, stand for the performer as a conditioning set of challenges, a vital background exploration allied to the realisation of the setting. It is impossible for the performer to ignore these musical propositions in the original poems. The essential task in developing creative performance is to honour the composer's choices whilst colouring them with deeper insights provided by an intense study of the core text. In this sense, the performer's interpretative task is more complex than that of the composer in that she is consistently engaging with a compound musical discourse, a dialogue between contrary and frequently competitive musical intelligences. She is confronted with two musical languages which it is her task to integrate in performance. Furthermore, she has to translate written codes into bodily, time based experience and in so doing has to arrive at the definitive embodiment in time of this complex hybrid.

²² Examples of these poems (in complete form) can be found in *Notes* 2.ii-2.vi, 16

This is a conventional task in some respects. As for the composer, however, the nature of the musical material with which the performer is confronted renders conventional strategies an inadequate realisation of the work. The performer's task here is truly creative in that the written codes of both the scores and the poems convey only part of the disparate energies of the various pieces. The performer has to add a personal reading to those provided. This is a reading of the body, of the hands, and of intuitive rhythmic and articulative choices that are conditioned by cumulative insights. These are released by the act of playing and of attending not only to the encoded structures of the music and poems but also to the erratic, tempestuous, emotional and intellectual energies swirling below, around and above the surface of the music.

In my research to date I have become conscious of the fact that there is a broad distinction to be drawn between composers who embrace Dickinson's musical personality directly and those for whom the engagement is more of a battle than an embrace. In embracing and working with Dickinson's musical qualities one of the surprising elements to emerge from my research has been the organic and systematic pull towards the 'miniature'.

Acknowledging the intimate instrumentation of voice and piano and Dickinson's terse and economic approach to narrative, it was additionally thought-provoking to be working with, in some cases, sparse and extremely compact musical score. Further, an all-important aspect found in many Dickinson inspired song-settings is the element of folk, traditional American song and, more recently, a more popular/music-theatre strain. One need not look any further than Aaron Copland's settings of *Twelve Poems by Emily Dickinson* (1951),²³ Copland's skill at weaving a musical soundscape that evokes a feeling of space, freedom and 'new frontiers' whilst also remaining faithful to American folk idioms, provides a thoughtful and, at times, heart-rendering representation of themes and concepts close to Emily Dickinson's heart. Other composers such as Lee Hoiby (*A Shining Place*), Juliana Hall (*Syllables of Velvet, Sentences of Plush*), Tom Cipullo (*A Visit With Emily*) and Sylvia Glickman (*Black Cake: A Recipe*) all feature musical settings of her letters (and even one of Dickinson's beloved recipes!) in many of their song cycles; offering a complimentary and serendipitous reading of some of her most intimate thoughts.

Conversely, in the song cycle *The Twilight Stood*,²⁴ the American composer Leon Kirchner attempts to extract or demonstrate a frenetic, hysterical energy; sweeping away the seemingly contained, pure and orderly surface of her work. By shattering the meter and ripping the punctuation and the order of the lines and ideas to shreds, Kirchner invents a radical musical reading of the texts; bringing forth a violence that is implicit in Dickinson's work. The interpretation is ferocious and cruel to all concerned: poet, singer, pianist and audience. It is an extremist artistic reading of her work. The force of this raw energy in Dickinson's poetry is heavily foregrounded by Kirchner and in grappling with the preparation and performance of it I have become highly sensitised to a layer of violence and anger within the decorous idiom that Dickinson employs.

²³ *op.cit.*

²⁴ Leon Kirchner, *The Twilight Stood: Song Cycle for Soprano and Piano* (score), Schirmer and Co., New York (1997)

At the very heart of my research is the desire to try to reach, through the means of live musical performance, embedded layers of emotion in Emily Dickinson's terse and compact texts. Working with compositional readings of her literary work offers the audience a potent invitation to engage at a deeper level with the material, all in real time. Emily Dickinson is a poet that whilst having acknowledged implicit social and literary norms also actively defied them by embracing self-constructed views of the human condition. Various influences played a role in fashioning her literary themes and style yet music, as a vital and expressive tool, was to permeate her mind, heart and soul. By establishing that Dickinson thought and wrote from a musical perspective we are then also recipients of a common ground for the composer and performer to work together when engaging with her poetry and letters.

The path travelled thus far, whilst being informative and stimulating, has fundamentally challenged my perception of how the performer engages with text and music. One of the more satisfying aspects of this journey was the discovery that Dickinson's texts and, crucially, their inherent musicality provide a distinctive opportunity for the performer to extend their own professional practice. Whilst this could be true of many poets Dickinson presents a rare creative challenge because her writing is both oblique and tightly woven. At first glance her poems seem so perfectly formed as to be impenetrable, certainly not material that immediately attracts performance-led response or commentary. However working closely with her texts, and various musical settings of them, crystallised my theory of how potentially powerful and instructive her poetry can be for one engaging with song and performance practice.

The effort of engaging with her writing has been more than justified by the rewards received and lessons learnt, lessons that will no doubt inform the way we both work with song composition and performance in the future. It is my wish that this body of written work has served to emphasise the possible ways in which the composer, performer and, ultimately, the audience, are afforded a unique and potentially crucial pathway into new and innovative ways of 'reading' Dickinson. By delving and foraging into the hidden and submerged sub-textual corridors of Dickinson's literary offerings, by experiencing Dickinson's words 'in the dark', and then synthesising their findings through their own creative filters, the composer and performer are then free to mould and, ultimately, define future Dickinson scholarship and performance.

Notes

The inspiration for this presentation comes from my 2014 Doctor of Music (DMus) thesis (Royal College of Music, UK), where I had the opportunity to explore this research topic in more depth. The full transcript can be ordered at <http://ethos.bl.uk/OrderDetails.do?did=1&uin=uk.bl.ethos.606720>

- 1) Metric/syllabic comparison of the Issac Watts' hymn, *My Shepherd Will Supply my Need* (Psalm 23), and Dickinson's poem *The Spirit lasts – but in what Mode?* -

Common Metre Double – (86868686) ²⁵

Watts:

My Shepherd will supply my need

1 / 2 3 / 4 5 / 6 7 / 8
My /Shepherd /will sup/ply my /need:
 1 / 2 3 / 4 5 / 6
Je/hovah /is his /name:
 1 / 2 3 / 4 5 / 6 7 / 8
In /pas/tures /fresh he /makes me /feed,
 1 / 2 3 / 4 5 / 6
Be/side the /living /stream.
 1 / 2 3 / 4 5 / 6 7 / 8
He /brings my /wandering /Spirit /back,
 1 / 2 3 / 4 5 / 6
When /I for/sake His /ways:
 1 / 2 3 / 4 5 / 6 7 / 8
And /leads me, /for his /mercy's /sake
 1 / 2 3 / 4 5 / 6
In /paths of /truth and /grace.

Dickinson:

The Spirit lasts – but in what Mode? -

1 / 2 3 / 4 5 / 6 7 / 8
In/stinct pur/sues the /A/da/mant –
 1 / 2 3 / 4 5 / 6
Ex/acting /this Re/ply –
 1 / 2 3 / 4 5 / 6 7 / 8
Ad/ver/si/ ty if/it may /be,
 1 / 2 3 / 4 5 / 6
or /Wild Pros/peri/ty,
 1 / 2 3 / 4 5 / 6 7 / 8
The /Rumor's /Gate was /shut so /tight
 1 / 2 3 / 4 5 / 6
Be/fore my /Mind was /sown,
 1 / 2 3 / 4 5 / 6 7 / 8
Not /even /a Prog/nostic's /Push
 1 / 2 3 / 4 5 / 6
Could /make a /Dent there/on –

- 2) All cited Dickinson poems are taken from R. Franklin's *The Poems of Emily Dickinson (Variorum Edition)*. Boston: Harvard University Press (1998) and T. Johnson's *The Complete Poems of Emily Dickinson*. Boston: Harvard University Press (1958)

2.i - He fumbles at your Soul

Fr 477/ J 315 (1862)

He fumbles at your Soul
 As Players at the Keys -
 Before they drop full Music on -
 He stuns you by Degrees –

²⁵ Words based on Psalm 23, music - an original American folk tune from William Walker's *Southern Harmony* (1835). Dickinson excerpt from *The Spirit lasts - but in what Mode?*, F1627A / J1576, April 1883 (A 726)

Prepares your brittle substance
 For the Etherial Blow
 By fainter Hammers - further heard -
 Then nearer - Then so – slow

Your Breath - has chance to straighten -
 Your Brain - to bubble cool -
 Deals One - imperial Thunderbolt -
 That peels your naked Soul –

When Winds hold Forests in their Paws -
 The Firmaments - are still –

2.ii - The Spirit lasts – but in what Mode? –

Fr 1627A / J 1576 (1883)

The Spirit lasts — but in what mode —
 Below, the Body speaks,
 But as the Spirit furnishes —
 Apart, it never talks —

The Music in the Violin
 Does not emerge alone
 But Arm in Arm with Touch, yet Touch
 Alone — is not a Tune —

The Spirit lurks within the Flesh
 Like Tides within the Sea
 That make the Water live, estranged
 What would the Either be?

Does that know — now — or does it cease —
 That which to this is done,
 Resuming at a mutual date
 With every future one?

Instinct pursues the Adamant,
 Exacting this Reply —
 Adversity if it may be, or
 Wild Prosperity,

The Rumor's Gate was shut so tight
 Before my Mind was sown,
 Not even a Prognostic's Push
 Could make a Dent thereon –

2.iii - The Bird her punctual Music brings

Fr 1585 / J 1092 (1881)

The Bird her punctual music brings
 And lays it in its place —
 Its place is in the Human Heart
 And in the Heavenly Grace —

What respite from her thrilling toil
 Did Beauty ever take —
 But Work might be electric Rest
 To those that Magic make —

2.iv - Split the Lark – and you'll find the Music –

Fr 861 / J 905 (1865)

Split the Lark — and you'll find the Music —
 Bulb after Bulb, in Silver rolled —
 Scantly dealt to the Summer Morning
 Saved for your Ear when Lutes be old.

Loose the Flood — you shall find it patent —
 Gush after Gush, reserved for you —
 Scarlet Experiment! Sceptic Thomas!
 Now, do you doubt that your Bird was true?

2.v - There came a Wind like a Bugle

Fr 1618/ J 1593 / (1883)

There came a Wind like a Bugle —
 It quivered through the Grass
 And a Green Chill upon the Heat
 So ominous did pass.

We barred the Windows and the Doors
 As from an Emerald Ghost —
 The Doom's electric Moccasin
 That very instant passed —

On a strange Mob of panting Trees
 And Fences fled away
 And Rivers where the Houses ran
 Those looked that lived — that Day —

The Bell within the steeple wild
 The flying tidings told —
 How much can come
 And much can go,
 And yet abide the World!

2.vi - A Drop Fell on the Apple Tree

Fr 846A/ J 794 (1864)

A Drop Fell on the Apple Tree —
 Another — on the Roof —
 A Half a Dozen kissed the Eaves —
 And made the Gables laugh —

A few went out to help the Brook
 That went to help the Sea —
 Myself Conjectured were they Pearls —
 What Necklace could be —

The Dust replaced, in Hoisted Roads —
 The Birds jocosely sung —
 The Sunshine threw his Hat away —
 The Bushes — spangles flung —

The Breezes brought dejected Lutes —
 And bathed them in the Glee —
 Then Orient showed a single Flag,
 And signed the Fete away —

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