

**Emily Dickinson's "There Came a Wind like a Bugle--":**

**A Singer's Analysis of Song Settings**

**by Ernst Bacon, Lee Hoiby, and Gordon Getty**

**by**

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## ABSTRACT

Emily Dickinson is a well-known American poet of the nineteenth century, and her oeuvre consists of nearly 2,000 posthumously published poems. Written largely in hymn form with unique ideas of punctuation and grammar, her poetry attracts composers with its inherent musicality. The twentieth-century American composers Aaron Copland, Ernst Bacon, Lee Hoiby, and Gordon Getty have created song settings of Dickinson's poetry. Copland's song cycle *Twelve Poems of Emily Dickinson* (1949-50) is admired by many as an illustration of poetry; however, the Dickinson cycles by Bacon, Hoiby, and Getty are also valuable, lesser-known representations of her writing. Settings of one poem, "There came a Wind like a Bugle--", are common among Copland's *Twelve Poems*, Bacon's cycle *Songs from Emily Dickinson: Nature, Time, and Space* (1930), Hoiby's *Four Dickinson Songs* (1988), and Getty's *The White Election* (1982). These latter three settings have previously undergone some theoretical analysis; however, this paper considers a performance analysis of these songs from a singer's point of view.

Chapter 1 provides background for this study. Chapter 2 consists of a biographical overview of Dickinson's life and writing style, as well as a brief literary analysis of "There came a Wind like a Bugle--". Chapters 3, 4, and 5 discuss Ernst Bacon, Lee Hoiby, and Gordon Getty, respectively; each chapter consists of a short biography of the composer and a discussion of his writing style, a brief theoretical analysis of his song

setting, and commentary on the merits of his setting from the point of view of a singer. Observations of the depiction of mood in the song and challenges for the singer are also noted.

This paper provides a comparative analysis of three solo vocal settings of one Emily Dickinson poem as a guide for singers who wish to begin studying song settings of this poem. The Bacon and Hoiby settings were found to be lyrical, tonal representations of the imagery presented in "There came a Wind like a Bugle--". The Getty setting was found to be a musically starker representation of the poem's atmosphere. These settings are distinctive and worthy of study and performance.

Dedicated to my family.

## ACKNOWLEDGMENTS

I would like to express my sincere gratitude to the members of my committee, each of whom has coached me both in the classroom and on this project. I appreciate all of your time and help. I am especially grateful to Anne Kopta, whose dedication through my years at Arizona State University has been treasured.

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## CHAPTER 1

### INTRODUCTION

The poetry of Emily Dickinson (1830-1886) is composed of vivid detail and dramatic imagery. Many composers have set her poetry to music because its inherent musicality in both syntax and cadence renders it an ideal text for both solo singers and vocal ensembles. Hundreds of solo vocal settings exist. This paper explores three that are based on one Dickinson poem, "There came a Wind like a Bugle--" (ca. 1883).<sup>1</sup> The settings presented here are those by Ernst Bacon, Lee Hoiby, and Gordon Getty.

### SELECTION PROCESS AND COPLAND SETTING

Aaron Copland's song cycle *Twelve Poems of Emily Dickinson* (1949-50) grew to popularity shortly after its premiere in May of 1950. Copland (1900-1990) was previously known for his orchestral settings, and *Twelve Poems*, his first large-scale vocal work, represented a pivotal point in his compositional career. The affection he felt for this song cycle inspired him to write many more vocal works. As such an important piece in both Copland's compositional evolution and the history of American art song, *Twelve Poems of Emily Dickinson* has enjoyed countless

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<sup>1</sup> Dickinson did not title her poems, and they are generally recognized by their first line. The first line of this poem is "There came a Wind like a Bugle--", and the dashes at the end of the phrase are maintained in this paper to facilitate differentiation between poem title and song title. Songs listed later in this paper are distinguished by their composers' deliberately capitalized titles.

performances and academic studies. It was the initial interest of this author to pursue an examination of these songs; however, several scholars including Larry Starr have provided intensive and stimulating studies of this song cycle (see Literature Review). The second song of Copland's *Twelve Poems* is a setting of Dickinson's "There came a Wind like a Bugle--", which encouraged this author's search for other solo vocal settings of this poem. Copland's setting contains similar elements to the three songs examined in this paper: Starr notes that the opening line contains a bugle line in both the piano and the voice that is "clearly intended to 'paint' the opening line of the poem."<sup>2</sup> Copland's setting also contains rushing patterns in the piano line to represent the fervor of a windy storm. A continued study of Starr's book, as well as the dissertations and articles which examine *Twelve Poems*, would provide the reader with further insight and analysis into the Copland settings which are not studied in this paper.

This author's continued search for solo vocal settings of Emily Dickinson's poem "There came a Wind like a Bugle--" identified five others; two settings for chorus and one for soprano with instrumental chamber ensemble were also noted. Three settings, those by Ernst Bacon, Lee Hoiby, and Gordon Getty, are similar to that of Copland in their basically tonal approach to composition. This author made no discovery that these three composers knew the Copland setting at the time of their

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<sup>2</sup> Larry Starr, *The Dickinson Songs of Aaron Copland*, Edited by Michael J. Budds (Hillsdale: Pendragon, 2002), 52.

composition of these settings. While serial or atonal compositions are academically stimulating in their extremely calculated organization, they are less accessible to general audiences and are often interspersed among more melodic repertoire. Settings by George Perle and Leon Kirchner show these more modern compositional techniques and demand more specialized skills for the performers. They both require a very broad vocal range and advanced piano technique. While Kirchner's setting changes meter almost every measure, Perle's is unbarred and therefore lacks traditional metrical structure.

The primary purpose of this paper is to illuminate lesser-known settings of this Dickinson poem that are tonal and of moderate difficulty for both singer and pianist, such as those by Bacon, Hoiby, and Getty. Difficulty was determined by the song's overall tessitura, phrase length, and degree of accompanimental support for the singer. These three settings are particularly accessible for pre-professional singers because of their tonality, phrase structure, tessitura, and text setting. They richly describe Dickinson's imagery. While the Kirchner and Perle settings are appealing in an academic setting, this author was primarily concerned with studying settings that appeal to a broader base of performers and audiences.

Dickinson's substantial output offers many opportunities for study; this document focuses on a single poem as a common denominator. While each setting studied in this paper comes from a set of Dickinson songs,

each song is addressed here as an individual, stand-alone piece. This method of comparison provided a challenge to separate the merits of each individual representation of this Dickinson poem, instead of as a member of a larger song cycle. For each piece, a brief theoretical analysis precedes a singer's analysis, the latter of which will delineate challenges and opportunities for the singer. This singer's analysis is found in table form within each chapter, and vowels are indicated according to the International Phonetic Alphabet. Pitch classifications are given utilizing Scientific Pitch Notation (see Appendix B). Commentary is also provided about each composer's representation of the text and overall musical illustration of the atmosphere described in Dickinson's poem.

## LITERATURE REVIEW

Emily Dickinson is a distinguished figure of American poetry. Having composed almost 2,000 poems while living essentially as a hermit, she created works whose syntax and format are as intriguing to linguists as they are to musicians. Due to the musical syntax and cadence of her poems, many of her works have been set by several composers. New discoveries of Dickinson song settings are continual. Scholars who have written on musical settings of Dickinson's poetry include Carlton Lowenberg, whose catalog published in 1992 contains nearly every setting

of her poetry to that date,<sup>3</sup> and Larry Starr, an expert on the music of Aaron Copland.<sup>4</sup> Settings of Dickinson poetry have been the subject of doctoral dissertations, and those by Kyong-Sook Katherine Jun,<sup>5</sup> Christian Logan Morren,<sup>6</sup> Colleen Gray Neubert,<sup>7</sup> John Robin Rice,<sup>8</sup> were especially informative to this study.

Certain underlying factors unify most of Dickinson's work. Her habits of punctuation, capitalization, and syntax are advanced compared

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<sup>3</sup> Carlton Lowenberg, *Musicians Wrestle Everywhere: Emily Dickinson and Music* (Berkeley: Fallen Leaf, 1992).

<sup>4</sup> Larry Starr, *The Dickinson Songs of Aaron Copland*, Edited by Michael J. Budds (Hillsdale: Pendragon, 2002).

<sup>5</sup> Kyong-Sook Katherine Jun, "A Musical and Poetic Investigation of John Duke's 'Six Poems by Emily Dickinson' and 'Four Poems by Emily Dickinson'" (DMA diss., University of Washington, 2005). In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305382815?accountid=4485> (accessed August 20, 2011).

<sup>6</sup> Christian Logan Morren, "Lee Hoiby's Song Cycle 'The Shining Place,' with Poetry by Emily Dickinson" (DMA diss., University of Oklahoma, 2010). In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305214800?accountid=4485> (accessed September 25, 2011).

<sup>7</sup> Colleen Gray Neubert, "Lee Hoiby: His Life, His Vocal Writing Style and an Annotation of Selected Songs for High Voice with Performance Considerations" (DMA diss., West Virginia University, 2003). In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305279289?accountid=4485> (accessed August 20, 2011).

<sup>8</sup> John Robin Rice, "The Songs of Lee Hoiby" (DMA diss., University of Cincinnati, 1993). In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304032445?accountid=4485> (accessed August 20, 2011).

to those of her contemporaries. These are discussed in Chapter 2. While parts of her biography remain somewhat mysterious, the most complete biographies are those by Richard B. Sewall<sup>9</sup> and Cynthia Griffin Wolff.<sup>10</sup> Linguists, including Judy Jo Small,<sup>11</sup> Helen Vendler,<sup>12</sup> and Brita Lindberg-Seyersted,<sup>13</sup> have studied the literary elements of her poetry from an analytical point of view. For these literary reasons, composers find Dickinson's poems attractive as texts for solo vocal, choral, and instrumental settings. Musical depictions of natural images in her poetry are shared among the three settings presented in this paper. "There came a Wind like a Bugle--" depicts a terrifying storm, and Bacon, Hoiby, and Getty each present their vision of nature's fury. The individual musical elements in each song combine to create a unique depiction of mood, which is presented alongside notes for the singer.

A challenge associated with writing about music that is still under copyright protection is the limitation imposed on the amount of music an author may reproduce. This author is grateful for permissions indicated

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<sup>9</sup> Richard B. Sewall, *The Life of Emily Dickinson* (Cambridge: Harvard University Press, 1980).

<sup>10</sup> Cynthia Griffin Wolff, *Emily Dickinson* (New York: Knopf, 1986).

<sup>11</sup> Judy Jo Small, *Positive as Sound: Emily Dickinson's Rhyme* (Athens: University of Georgia Press, 1990).

<sup>12</sup> Helen Vendler, *Dickinson: Selected Poems and Commentaries* (Cambridge: Belknap, 2010).

<sup>13</sup> Brita Lindberg-Seyersted, *The Voice of the Poet: Aspects of Style in the Poetry of Emily Dickinson* (Uppsala: Almqvist and Wiksells, 1968).

by letters appended to the end of this paper. The paper is only fully understandable with complete copies of the songs, which are available from copyright holder Ellen Bacon and Classical Vocal Reprints, the major distributor for Ernst Bacon's songs, and music publishers Southern Music Publishing Co., Inc. and Rork Music.



## CHAPTER 2

### EMILY DICKINSON

#### CHILDHOOD

Born on December 10, 1830, in Amherst, Massachusetts, Emily Dickinson was the second of three children in an important Amherst family. Her father, Edward, was a prominent lawyer and politician, and her reverence toward him reflected both his high position in the town and the typical warmth of a nineteenth-century daughter. Despite Emily's intelligence, Edward's primary affection was directed toward his son Austin. Mrs. Emily Dickinson was not a very nurturing mother, and the young Emily and her sister Lavinia only felt real tenderness toward her in her old age. Richard B. Sewall writes that while the family apparently felt cohesive while the children were growing up, the young Emily seemed to look upon her mother with condescension and distaste for her "unobtrusive faculties" which were "hardly up to the Amherst intellectual level."<sup>14</sup> Katrina Van Dreel notes that

on a personal level Dickinson was a woman who grew up in a close family with an invalid mother and an empowered father who was a high ranking member of the community and from an early age she experienced unanticipated death as a part of common daily life.<sup>15</sup>

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<sup>14</sup> Richard B. Sewall, *The Life of Emily Dickinson* (Cambridge: Harvard University Press, 1980), 76.

<sup>15</sup> Katrina Marie Van Dreel, "Settings of Emily Dickinson by American Composers" (DMA diss., University of California, Santa Barbara, 1997), 8. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304333478?accountid=4485> (accessed August 20, 2011).

Sewall continues that Dickinson enjoyed attending Amherst Academy with Lavinia and formed close relationships with friends and teachers from the time they first entered in September of 1840. Emily was so devoted to her friends that the fear of losing them haunted her from her early teenage years, when both a teacher and a friend passed away.<sup>16</sup> Her thoughts of loss, especially one as permanent as death, troubled her throughout her life; loss and grief are thus pervasive themes throughout her poetry.

#### LITERARY AND RELIGIOUS INFLUENCES

Sewall writes that education was central to the young Emily. She was an avid reader of literature and was intellectually informed by her extensive readings of the King James Bible and authors including John Milton (1608-1674), William Shakespeare (1564-1616), Ralph Waldo Emerson (1803-1882) and Edgar Allan Poe (1809-1849).<sup>17</sup> Helen Vendler writes that Dickinson read works by other American poets, including Henry Wadsworth Longfellow (1807-1882), John Greenleaf Whittier (1807-1892), and William Cullen Bryant (1794-1878), and while she knew of Walt Whitman (1819-1892), she did not read his poems, "having heard that he was 'dreadful.'"<sup>18</sup> Van Dreele also notes that Dickinson "wrote in

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<sup>16</sup> Richard B. Sewall, *The Life of Emily Dickinson* (Cambridge: Harvard University Press, 1980), 337-341.

<sup>17</sup> *Ibid.*, 10.

<sup>18</sup> Helen Vendler, *Dickinson: Selected Poems and Commentaries* (Cambridge: Belknap, 2010), 1.

American English as determined by Noah Webster and the Bible and the community in which she lived was concerned with latter-day Puritanism,"<sup>19</sup> so she was knowledgeable in regards to advanced vocabulary and sentence structure. Dickinson's religious doubts intensified as she matured, and according to Laura Jeanne Coyer Selleck,

the subject of organized religion served as a formative issue in her life and provided a wealth of Dickinson's poetic material. She struggled with her faith throughout her life, as evidenced by the many poems and letters that address this issue. Though she had a deep respect for the Bible, she stopped attending church at an early age.<sup>20</sup>

Dickinson learned about religion both through its literature and because of her father's enforcing of the Puritan values of simplicity, austerity, hard work, and "denial of the flesh."<sup>21</sup> This suppression of emotion continued throughout her life. She articulated uncertainties about Christianity and its doctrines throughout her poetry in accordance with what Sewall refers

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<sup>19</sup> Katrina Marie Van Dreel, "Settings of Emily Dickinson by American Composers" (DMA diss., University of California, Santa Barbara, 1997), 9. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304333478?accountid=4485> (accessed August 20, 2011).

<sup>20</sup> Laura Jeanne Coyer Selleck, "The 'Myth of Amherst' and the American Voice: Emily Dickinson Through the Music of Arthur Farwell, Ernst Bacon and Robert Baska" (DMA diss., University of Washington, 2008), 10. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304439749?accountid=4485> (accessed August 20, 2011).

<sup>21</sup> Richard B. Sewall, *The Life of Emily Dickinson* (Cambridge: Harvard University Press, 1980), 22.

to as the Puritan "constant, fearful awareness of his soul."<sup>22</sup> Sewall asserts that Dickinson's poetry is a written log of her grappling with religion. It is widely acknowledged by Dickinson scholars that these few experiences at church were enough to establish within the young Emily a natural affinity for hymnody.<sup>23</sup> Carolyn Lindley Cooley acknowledges that "the hymn is the basic influence in both the meter and the message of Dickinson's poetry."<sup>24</sup>

## SECLUSION

One of Emily Dickinson's most scrutinized behaviors is her self-induced seclusion that began when she was a young adult. She was secretive about the exact reason for this life change, but it is widely believed that some significant event, likely having to do with her love life,

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<sup>22</sup> Richard B. Sewall, *The Life of Emily Dickinson* (Cambridge: Harvard University Press, 1980), 10.

<sup>23</sup> Songbooks used in the Dickinson family church included *The Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D.D., to which are added, Select Hymns, from other Authors; and Directions for Musical Expression*, commonly known as *Watts and Select, Church Psalmody . . . Selected from Dr. Watts and Other Authors, Village Hymns . . . A Supplement to Dr. Watts's Psalms and Hymns*, and *Divine Songs Attempted in Easy Language For . . . Children*. In Carolyn Lindley Cooley, *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form* (Jefferson, NC: McFarland and Co., 2003), 71.

<sup>24</sup> Carolyn Lindley Cooley, *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form* (Jefferson, NC: McFarland and Company, 2003), 22.

occurred in 1857 or 1858 and motivated her to live in isolation.<sup>25</sup> Another explanation is given by Sewall: Emily's relationship with her brother Austin's wife Susan deteriorated into such jealousy and negativity that their avoidance of each other forced Emily into hiding.<sup>26</sup> This relationship was complicated, and its only documentation is in the few seemingly sarcastic letters from Emily to Susan that remain. Emily's transition into virtual reclusion occurred by 1860, when she was thirty years old. She apparently felt that her personality "conflicted with societal norms" and that she could write better without obligations to society.<sup>27</sup> Her seclusion from 1859 until her death in 1865 marks her most prolific period of writing, with 46 out of the 49 "packets" of her writing produced during this time.<sup>28</sup> Sewall discusses scholars' arguments over these packets: some believe their organization is specific to Dickinson's opinion of how the poems should be grouped, while others believe the organization is

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<sup>25</sup> Laura Jeanne Coyer Selleck, "The 'Myth of Amherst' and the American Voice: Emily Dickinson Through the Music of Arthur Farwell, Ernst Bacon and Robert Baska" (DMA diss., University of Washington, 2008), 10. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304439749?accountid=4485> (accessed August 20, 2011).

<sup>26</sup> Richard B. Sewall, *The Life of Emily Dickinson* (Cambridge: Harvard University Press, 1980), 204.

<sup>27</sup> Laura Jeanne Coyer Selleck, "The 'Myth of Amherst' and the American Voice: Emily Dickinson through the music of Arthur Farwell, Ernst Bacon and Robert Baska" (DMA diss., University of Washington, 2008), 11. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304439749?accountid=4485> (accessed August 20, 2011).

<sup>28</sup> Ibid.

haphazard and able to be rearranged by future editors by thematic or chronological divisions.<sup>29</sup> Dickinson did welcome visitors and kept up with written correspondence during this time, and until her final days, as is evidenced by manuscript letters that have been studied by many scholars, including Sewall and others. By the age of 31, Dickinson began wearing only white. She spoke of no reason for this habit, and it stimulated speculation about her mental health.<sup>30</sup>

Dickinson's final years were emotionally taxing. Her fears of the loss of loved ones were realized: in the early 1880s, both Dickinson's mother and nephew passed away. Their deaths fueled a rapid decline in Dickinson's physical health, as indicated by a severe fainting spell in the summer of 1884, which left her unconscious for several hours and bed-ridden for several months.<sup>31</sup> In 1885, her health had deteriorated so much that her poetry and correspondence all but ceased. Dickinson died May 15, 1886 at the age of 55 after a two-year battle with acute nephritis, which was then referred to as Bright's Disease.<sup>32</sup>

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<sup>29</sup> Richard B. Sewall, *The Life of Emily Dickinson* (Cambridge: Harvard University Press, 1980), 537-8.

<sup>30</sup> Laura Jeanne Coyer Selleck, "The 'Myth of Amherst' and the American Voice: Emily Dickinson Through the Music of Arthur Farwell, Ernst Bacon and Robert Baska" (DMA diss., University of Washington, 2008), 12. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304439749?accountid=4485> (accessed August 20, 2011).

<sup>31</sup> *Ibid.*

<sup>32</sup> *Ibid.*, 13.

## WRITING STYLE AND "There came a Wind like a Bugle--"

Emily Dickinson's unique literary style has been examined extensively. Thomas H. Johnson notes that on April 15, 1862, she wrote a letter to Thomas Wentworth Higginson and enclosed four of her poems, requesting his opinion on "whether her verses breathed."<sup>33</sup> Johnson continues, "one sees that she clearly is asking whether a professional critic thinks her way of writing poetry is valid."<sup>34</sup> As she grew up reading the standard literature of her day, Dickinson instinctively recognized her own writing as unique.

Kyong-Sook Katherine Jun notes that during her life, only seven of Dickinson's poems were published, and all were published anonymously. Upon her sister's death, Lavinia discovered over a thousand poems hidden in Emily's room and had them published between 1890-6, in what would be the first of several editions.<sup>35</sup> These poems were fastened together in simple packets of Dickinson's own design;<sup>36</sup> Johnson mentions a tentative

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<sup>33</sup> Emily Dickinson, *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (Boston: Little, Brown and Company, 1960), v.

<sup>34</sup> *Ibid.*, vii.

<sup>35</sup> Kyong-Sook Katherine Jun, "A musical and poetic investigation of John Duke's 'Six Poems by Emily Dickinson' and 'Four Poems by Emily Dickinson'" (DMA diss., University of Washington, 2005), 19-20. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305382815?accountid=4485> (accessed August 20, 2011).

<sup>36</sup> According to Johnson, the first packet was bundled in 1858, with 51 poems; 1859's had 93; 1860's had 63; 1861's had 85; 1862's had 366; 1863's had 140; 1864's had 172; 1865's had 84.

assignment of the chronology of these packets, based on little evidence besides the apparent evolution of Dickinson's penmanship.<sup>37</sup> Today, three volumes totaling 1,775 poems edited by Johnson comprise the authoritative edition of her complete works.<sup>38</sup>

Jun mentions that in the six years after 1860, Dickinson wrote more than half of her life's work, capped by an explosive output of 366 poems in 1862. She also notes that this period overlaps with the U.S. Civil War, the "turmoil of which may well have contributed to this remarkable burst of poetic energy."<sup>39</sup> While Dickinson surely was affected by the social and political disorder, she managed to ignite her own spark of creativity. She had a natural talent for stringing words together in interesting ways; Judy Jo Small acknowledges Dickinson's own views on poetic structure and quotes her: "When a thought takes one's breath away, who cares to count syllables?"<sup>40</sup> Scholars including Cooley note that Dickinson's poetry is often in hymn meters, including Common Meter, the pattern of which is 8-

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<sup>37</sup> Emily Dickinson, *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (Boston: Little, Brown and Company, 1960), viii.

<sup>38</sup> Kyong-Sook Katherine Jun, "A Musical and Poetic Investigation of John Duke's 'Six Poems by Emily Dickinson' and 'Four Poems by Emily Dickinson'" (DMA diss., University of Washington, 2005), 20. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305382815?accountid=4485> (accessed August 20, 2011).

<sup>39</sup> *Ibid.*, 18.

<sup>40</sup> Judy Jo Small, *Positive as Sound: Emily Dickinson's Rhyme* (Athens: University of Georgia Press, 1990), 5.



6-8-6 syllables per line, Short Meter (6-6-8-6), and Long Meter (8-8-8-8).<sup>41</sup>

Dickinson found writing to be her chosen art, though Cooley writes that Dickinson also possessed an aptitude for piano performance:

It is clear that Dickinson was one of those whom nature gifted, for, after mastering the elements of piano instruction, she developed a distinctive and creative style of her own.<sup>42</sup>

Cooley continues that Dickinson intentionally added musicality to her poetry by "infusing her prose and poetry with musical imagery, terms, and techniques."<sup>43</sup> Dickinson was also inspired by concerts she attended, especially those of the "Swedish Nightingale" Jenny Lind (1820-1887), a prominent classical soprano whose remarkable popularity in Europe was echoed in America after a series of concert tours.<sup>44</sup> Sewall writes that while Dickinson was inspired creatively by both music and books, she was also knowledgeable about poetry: "For Poets-- I have Keats-- and Mr and

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<sup>41</sup> Carolyn Lindley Cooley, *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form* (Jefferson, NC: McFarland and Co., 2003), 72.

<sup>42</sup> *Ibid.*, 10.

<sup>43</sup> *Ibid.*, 7.

<sup>44</sup> *Ibid.*, 19.

Mrs Browning."<sup>45</sup> He continues that she read "hungrily, uncritically, and with her whole being:"<sup>46</sup>

If Emily read competitively and for companionship, she also read for inspiration-- but inspiration in her own special sense. In one phase of her reading, she seems constantly to have been on the lookout for the nugget, the germ, some striking word or phrase that would set her mind going.<sup>47</sup>

Dickinson gleaned from the works of others the literary ideas that would form her own compositions. Cooley writes that despite modern comparison with Whitman, "the common bond of music so prominent in both of their works has not yet been firmly established."<sup>48</sup> Dickinson amassed a great amount of literary knowledge but was still gifted in creating her own art.

Dickinson's poetic subject matter covers universal and profound subjects. She writes of nature, love, life and death, time, and eternity. Jun writes that Dickinson approaches these topics through things familiar to her, such as flowers, insects, and gardening.<sup>49</sup> Scholars agree that her life

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<sup>45</sup> Richard B. Sewall, *The Life of Emily Dickinson* (Cambridge: Harvard University Press, 1980), 669.

<sup>46</sup> *Ibid.*, 671.

<sup>47</sup> *Ibid.*, 675.

<sup>48</sup> Carolyn Lindley Cooley, *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form* (Jefferson, NC: McFarland and Co., 2003), 8.

<sup>49</sup> Kyong-Sook Katherine Jun, "A Musical and Poetic Investigation of John Duke's 'Six Poems by Emily Dickinson' and 'Four Poems by Emily Dickinson'" (DMA diss., University of Washington, 2005), 21. In PROQUESTMS ProQuest Dissertations & Theses (PQDT),

of seclusion enhanced her naturistic ponderings in a circular way. She grew fearful of the outside world because of the isolation of her self-imposed seclusion, and, fearing society, she turned to nature. Thus, her poetry reflects her concerns about life and loss, which became heightened during her time alone. Paul Scott Derrick explains the "essential qualities of her language," which are "immediacy" versus "permanence" and the "physical nature of death and decay." Where better, then, for her to examine nature's intrinsic cycles of growth, life, death, and decay than from her own window?<sup>50</sup> Derrick continues that, in Dickinson's view, "only against the permanence of the word can we measure the transience of the world."<sup>51</sup> Dickinson uses her written thoughts to describe the phases of life and death. Her poetry is a means of revealing her apprehension about grief.

The form of Dickinson's individual poems is appealing in its structure to many linguists.<sup>52</sup> Nedra Cobb describes poetry as a writer's

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<http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305382815?accountid=4485> (accessed August 20, 2011).

<sup>50</sup> Paul Scott Derrick, "Emily Dickinson, Martin Heidegger and the Poetry of Dread," *Atlantis* 5, no. 1 (1983), 59.

<sup>51</sup> *Ibid.*, 59.

<sup>52</sup> There have been many written arguments about the interpretation of many of Dickinson's manuscripts. Some scholars argue that every pen scratch or blot is significant, and that when she writes lines not directly on the horizontal, she means them to add significance to the poem itself. Others disagree, saying that her penmanship and use of paper space is consistent (in its nonchalance, if anything) throughout her poetry and should be disregarded as any other writer's trivial scratchwork or stain.

making a "conscious effort" to adhere to some specific form or intent by utilizing imagery or figurative speech and formal organization, such as stanzas, lines of a certain length, specific rhythmic patterns, and precise word choice.<sup>53</sup> William Howard states that Dickinson's word choice is not too dissimilar from that of other poets and "her success or failure as a poet cannot be attributed to the use of an exotic or special vocabulary."<sup>54</sup> It is clear that Dickinson was purposeful in her word choice, but perhaps her most exceptional poetic element is her use of punctuation. Sewall notes that Dickinson wrote according to guidelines specifically taught to her in school, including the suggestion that "any words, when remarkably emphatical, or when they are the principal subject of the composition, may begin with capitals."<sup>55</sup> Her use of dashes is also of interest: "in her poems and often in her prose the dash became a sensitive instrument to regulate rhythm and gain emphasis."<sup>56</sup> Cooley acknowledges that some rhetoric books taught to Dickinson in childhood encouraged the use of dash for "expressive suspension," though Dickinson's dashes pervade her poetry to

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<sup>53</sup> Nedra Cobb, "Rhyme and Reason: A Critical View of Poetry and Prose Used in the Twentieth-Century American Art Song" (DMA diss., University of Wisconsin-Madison, 1992), 8. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304004776?accountid=4485> (accessed August 20, 2011).

<sup>54</sup> William Howard, "Emily Dickinson's Poetic Vocabulary," *PMLA* 72, no. 1 (March 1957): 227.

<sup>55</sup> Richard B. Sewall, *The Life of Emily Dickinson* (Cambridge: Harvard University Press, 1980), 350.

<sup>56</sup> *Ibid.*

a greater extent than many of the other American composers of that period.<sup>57</sup> Her use of punctuation, then, is one key to her distinction, alongside literary devices such as onomatopoeia, alliteration, and rhyme, as well as form and layout.

"There came a Wind like a Bugle--" is labeled by Thomas H. Johnson as poem 1593. Its earliest known manuscript is dated circa 1883, and its first publication was in 1945.<sup>58</sup> It addresses the destruction of a storm in nature, and the realization that despite such devastation, the world goes on. J. Srihari Rao introduces the poem as follows:

The present poem describes the devastating fury of nature. The stormy wind, the terrible lightening and the wild spate of floods-- are all described here in appropriate images. The entire fury of nature is communicated to the reader. In the end, the poet says, great fury can come and go, but the world abides. Life in this world submits itself to sufferings caused by nature and yet it stays.<sup>59</sup>

The text is reproduced as follows, with Dickinson's original capitalization and punctuation, and modern approximations of Dickinson's dash marks.<sup>60</sup>

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<sup>57</sup> Carolyn Lindley Cooley, *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form* (Jefferson, NC: McFarland and Co., 2003), 73.

<sup>58</sup> Emily Dickinson, *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (Boston: Little, Brown and Company, 1960), 659.

<sup>59</sup> J. Srihari Rao, ed., *Essential Emily Dickinson* (Bareilly: Prakash, 1972), 160.

<sup>60</sup> Emily Dickinson, "There came a Wind like a Bugle--" (ca. 1883). In *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (Boston: Little, Brown, and Company, 1960), 659.

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!<sup>61</sup>

Dickinson uses her signature dash marks throughout the poem, as well as several other specific literary devices. Imagery describing the color green runs throughout the piece-- "Grass," "Green Chill," "Emerald Ghost," "Moccasin" (as a representative of a snake), "Trees," and "Rivers" are all words describing this color, and in so many different forms, the color winds its way through the poem. Robert Michael Daugherty also notes another use of "Moccasin" imagery, which is the Indian moccasin skin worn as shoes for stealthy hunting.<sup>62</sup> The view that this "electric

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<sup>61</sup> To facilitate the musical analyses discussed later in this paper, this author has designated labels for each line of text; a table of these designations is found in Appendix A. The lines of text are also reproduced before each song analysis in Chapters 3-5.

<sup>62</sup> Robert Michael Daugherty, "Part I: An Analysis of Aaron Copland's 'Twelve Poems of Emily Dickinson.' Part II: Homage, A Score for Orchestra (Original Composition)" (DMA diss., The Ohio State University,

Moccasin" is lightning is, in this author's opinion, the most appropriate, as a bolt of lightning weaves its way between electric charges in a stormy sky and a serpent twists its way through its territory.

According to Cooley, Dickinson uses specific musical instruments or terminology to represent parts of nature. Cooley writes that the bugle "most often becomes the precursor to death." As an example of Dickinson's very deliberate word choice, it should not be mistaken for the trumpet, which is seen in her poetry as representative of things that are eternal.<sup>63</sup> Dickinson, who often brooded over the eternal quality of death, likely noticed the close relationship of these two instruments and purposefully differentiated between them. Cooley continues that Dickinson "made more references to bells than to any other musical instrument, and it is clear that she considered the bell to have musical and communicable qualities."<sup>64</sup> In this poem, the bell is the very audible signal that nature is causing great devastation.<sup>65</sup> The bell may also have a

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1980), 38-9. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/303049711?accountid=4485> (accessed August 20, 2011).

<sup>63</sup> Carolyn Lindley Cooley, *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form* (Jefferson, NC: McFarland and Co., 2003), 33-4.

<sup>64</sup> *Ibid.*, 36.

<sup>65</sup> For a list of other Dickinson poetry represented by these musical instruments, as well as other instruments seen throughout her oeuvre, please see Carolyn Lindley Cooley, *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form* (Jefferson, NC: McFarland and Co., 2003), 30-38.

practical application: church bells are often rung in warning in cases of such community disasters as the one described in this poem.

The final lines of the poem, "How much can come/ And much can go,/ and yet abide the World!" are consistent with Dickinson's continual obsession with the cycle of life and death. In this poem, they signify a calm after the storm-- the narrator's environment is devastated by this tempest, but there is recognition that the world will go on. Daugherty writes that these words "make the reader aware that there is both a power and a resilience in nature which are beyond human comprehension," an idea that Dickinson perhaps realized herself.<sup>66</sup>

Personification is another literary device used by Dickinson throughout this poem. Derrick explains that her "excessively convoluted" language "[conveys] a sense of unfamiliarity and discomfort" in the reader.<sup>67</sup> The images of snakes, stormy weather, and gloomy atmosphere are difficult, but to them Dickinson adds "panting Trees," which are running amid the disaster, "Fences" that "fled away," the abnormality in "Houses" that ran close to rivers, instead of the normal image of rivers that babble near homes, and bells ringing in the "steeple wild," as if they are so

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<sup>66</sup> Robert Michael Daugherty, "Part I: An Analysis of Aaron Copland's 'Twelve Poems of Emily Dickinson.' Part II: Homage, A Score for Orchestra (Original Composition)" (DMA diss., The Ohio State University, 1980), 39. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/303049711?accountid=4485> (accessed August 20, 2011).

<sup>67</sup> Paul Scott Derrick, "Emily Dickinson, Martin Heidegger and the Poetry of Dread," *Atlantis* 5, no. 1 (1983): 63.



distressed by the wind that they clang raucously. Helen Vendler notes that Dickinson employs an "unusual degree of enjambment in both her overture (lines 2-6) and in the storm as beheld (lines 9-12)":<sup>68</sup>

She, who could hardly end a line without her characteristic dash, lets the storm rage on unhindered. She draws on the unusual word for a revolutionary assault ("Mob"), but in her tempest it is trees who are rioting, "panting" from the beating of the rain and wind. The deregulation of all borders (not only Fences but also Rivers "where the Houses ran") speaks of a chaos both of persons (the panting Trees) and places (the village) that may not be repairable. We are left (in line 12, when we finally reach the end of the storm-sequence) with a spectacle of aghast survivors gazing at the disruption of their lives and landscape.<sup>69</sup>

The imagery of bells in this poem is, according to Vendler, borrowed from Alfred, Lord Tennyson's "wild bells," found in *In Memoriam*, Section 106 (1850), which is a New Year poem.<sup>70</sup> Vendler continues that this "Bell" section marks

the joy of [Dickinson's] identification with the Bell's utterance . . . her assonance in long "i"<sup>71</sup> ("wild," "flying," "tidings") is a "bright" sound entirely unlike the heavier phonemes of "The Doom's Electric Moccasin" or the "strange Mob of panting Trees."<sup>72</sup>

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<sup>68</sup> "Enjambment" is a literary term that describes the continuation of one syntactic idea from one line of verse to the next, without pause.

<sup>69</sup> Helen Vendler, *Dickinson: Selected Poems and Commentaries* (Cambridge: Belknap, 2010), 502.

<sup>70</sup> The first line of this poem reads "Ring out, wild bells, to the wild sky." In Helen Vendler, *Dickinson: Selected Poems and Commentaries* (Cambridge: Belknap, 2010), 502.

<sup>71</sup> This "long 'i'" sound is described in later chapters as the International Phonetic Alphabet's [ai] vowel.

<sup>72</sup> Helen Vendler, *Dickinson: Selected Poems and Commentaries* (Cambridge: Belknap, 2010), 502.

The Bell's clanging corresponds to a vividly wild moment in the poem, and soon after it rings, the narrator notices that the people named in the poem ("those looked-- that lived-- that day") saw the whole event. They faced their dread and lived through it.<sup>73</sup> These people represent what Dickinson hoped for herself: that she would manage to persevere despite her fears.

Ruth Flanders McNaughton writes of the impossibility of a scholarly final edition of Emily Dickinson's poetry due to the great likelihood that the drafts published posthumously were personal copies and not ready for publication.<sup>74</sup> As a result, different linguistic interpretations within each poem are possible. Musical composers are free to add other levels of interpretation to Dickinson's poetry, and as musical elements are already found within many of her poems, the musical settings to her text are unique to each composer's style and still maintain the essential literary qualities of her poems.

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<sup>73</sup> Paul Scott Derrick, "Emily Dickinson, Martin Heidegger and the Poetry of Dread," *Atlantis* 5, no. 1 (1983): 63.

<sup>74</sup> Ruth Flanders McNaughton, *The Imagery of Emily Dickinson* (Lincoln: The University of Nebraska Press, 1949), 1.

## CHAPTER 3

### ERNST BACON

#### BACKGROUND AND WRITING STYLE

Ernst Bacon (1898-1990) was a prolific composer of songs, works for choral and instrumental ensembles, and works for solo and duo piano performance. He studied mathematics at Northwestern University and the University of Chicago and received his Master's degree in music from the University of California at Berkeley. He won a Pulitzer Prize (1932, for Symphony No. 1) and three Guggenheim Fellowships. He also wrote several essays and books on music and had a distinguished teaching career.<sup>75</sup> Bacon was largely self-taught in composition, except for his two-year study with Karl Weigl in Vienna in the early 1920s. He concluded during his time there that the post-World War I depression in Europe influenced the avant-garde compositional techniques championed by composers in a negative way, and that these techniques were not "appropriate to America;" he returned to America and endeavored to compose music that "expressed the vitality and affirmation of [America]."<sup>76</sup> Bacon is known for his "unusual sensitivity to the [color] and inflection of words and a masterly use of syncopation to give the

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<sup>75</sup> These works include *Notes on the Piano*, *The Honor of Music*, *Words on Music*, and *Our Musical Idioms*.

<sup>76</sup> [http://www.naxos.com/person/Ernst\\_Bacon/61130.htm](http://www.naxos.com/person/Ernst_Bacon/61130.htm). (accessed September 24, 2011).

impression of natural speech."<sup>77</sup> His settings of Emily Dickinson and other American writers including Walt Whitman exhibit this keen understanding of inflection. Victoria Etnier Villamil writes that Bacon was

comfortable with the Amherst spinster's quirks and sensibilities, [and] amazingly, his virile, forthright, expansive voice never overwhelms her delicate, cryptic, economic verse . . . these songs reveal him as a captivating melodist.<sup>78</sup>

While Bacon set poems by other American poets, his settings of Dickinson represent a large portion of his solo vocal works, and he is recognized as an early pioneer of her work.

#### ANALYSIS OF BACON'S "A Wind like a Bugle"

Bacon's setting of "There came a Wind like a Bugle--" was published in a sixty-seven-piece collection of songs called *Songs from Emily Dickinson: Nature, Time, and Space* (two volumes, 1930). "A Wind like a Bugle" is the tenth song in Volume Two. For convenience, the poetic text is reproduced in Table 1, and it is organized by lines of Dickinson's text. Also noted in this chart are Bacon's alterations in syntax and punctuation to Dickinson's text.

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<sup>77</sup> *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Bacon, Ernst."

<sup>78</sup> Victoria Etnier Villamil, *A Singer's Guide to American Art Song 1870-1980* (Lanham: Scarecrow, 1993), 13.

Label	Dickinson Line	Bacon Line
Title	There came a Wind like a Bugle--	A Wind like a Bugle
A	There came a Wind like a Bugle--	There came a wind like a bugle;
B	It quivered through the Grass	It quivered through the grass,
C	And a Green Chill upon the Heat	And a green chill-- upon the heat
D	So ominous did pass	So ominous did pass
E	We barred the Windows and the Doors	We barred the windows and the doors
F	As from an Emerald Ghost--	As from an em'rald ghost;
G	The Doom's electric Moccasin	The doom's electric moccasin
H	That very instant passed--	That very instant passed.
I	On a strange Mob of panting Trees	On a strange mob of panting trees
J	And Fences fled away	And fences fled away.
K	And Rivers where the Houses ran	And rivers, where the houses, ran
L	Those looked that lived-- that Day--	the living looked that day.
M	The Bell within the steeple wild	The bell with in the steeple wild
N	The flying tidings told--	The flying tidings whirled.
O	How much can come	How much can come
P	And much can go,	And much can go--
Q	And yet abide the World!	And still abide the world!

Table 1. Bacon's Alterations to Dickinson's Text.

Bacon titled this song "A Wind like a Bugle," an abbreviated version of the poem's first line. He maintained the original capitalization of the initial word of each line of text but removed capitalization from all other words. Bacon also omitted Dickinson's dash marks and replaced them with semicolons or periods. He added in commas and periods of his own in places where Dickinson had no punctuation. He abbreviated Dickinson's word "Emerald" with "em'rald" (text F), and his text line L is evidence of his use of a pre-Johnson edition of this poetry; Dickinson wrote "Those looked that lived-- that Day--" and Bacon set "the living looked that day."<sup>79</sup> He also used the pre-Johnson line N, setting "The flying tidings whirled" instead of "The flying tidings told--". Further indication of this use of a pre-Johnson edition is Bacon's use of "still" for Dickinson's "yet" in text Q.

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<sup>79</sup> The differences in editions are discussed previously in Chapter 2.

These textual differences are accepted because they represent the only version of Dickinson's poetry known to Bacon at the time of his writing this piece. They are also the same lines found in Copland's setting.

Table 2 contains highlights from each line's corresponding musical settings appear in columns to the right of the labeled line. A prose analysis follows.

Text (meas.); Tonal Center	Pitch Duration of Important Words, Vowels	Depiction of Mood	Challenges for Singer
A (5); E Phrygian/Chromatic	all words on same pitch E5; "wind" E5 [ɪ] vowel, one beat	Wind Motive in piano prelude; text unaccompanied and on same pitch; tenuto on "wind"	vocal line in upper passagio
B (8)	all words on same pitch E5; "grass" E5 [æ] vowel, one beat	Wind Motive in interlude; text mostly unaccompanied and on same pitch; accent on "quiv-"	vocal line in upper passagio
C (11)	"green" C5 [i] vowel, one beat; "chill" C5 [ɪ] vowel, one and one-half beats; "heat" C#5 [i] vowel, one and one-half beats	Wind Motive in piano interlude; text mostly unaccompanied; m2 step "the heat"; tenuto on "green"	
D (14)	"pass" A4 [æ] vowel, one and one-half beats	Wind Motive in piano; m2 step "So om-"; m2 step "did pass"; tenuto on "om-"	
E (16)	"doors" E4 [ɔɹ] vowel, one and one-half beats	Barred Motive in piano; sudden change to 3/2 meter; m2 step "We barred"; M2 step "the win-"; m2 step "-dows and"	clear chromatic intervals
F (18)	"ghost" A4 [oʊ] vowel, one beat	Barred Motive in piano; tritone "an em-"; tenuto on "em-"	clear tritone interval
G (19)	"doom's" E ♭ 5 [u] vowel, one and three-quarters beats	Barred Motive in piano; tritone "The doom's"; sforzando on "doom's"	clear tritone interval
H (21)	"ver-" F#4 [ɛ] vowel, one and one-half beats; "passed" F4 [æ], one beat	Barred Motive in piano; m2 step "-stant passed"; change to 4/4 meter	vocal line in upper passagio

Text (meas.); Tonal Center	Pitch Duration of Important Words, Vowels	Depiction of Mood	Challenges for Singer
I (23); B ♭ chromatic tonality	"strange" A ♭ 5 [eɪ] vowel, two beats; "mob" G5 [ɒ] vowel, three beats	Wind Motive in piano; "strange" highest pitch of piece; tenuti on "strange" and "mob"	"strange" [eɪ] vowel in high register
J (26)	"-way." B4 [eɪ] vowel; four beats	Wind Motive in piano	
K (29)	"ran" A4 [æ] vowel, three beats	Wind Motive in piano; m2 step "And riv-"; m2 step "-ers, where"; m2 step "-es, ran"	clear chromatic intervals
L (31)	"day." F#4 [eɪ] vowel, four beats	Wind Motive in piano; m2 step "ran the"; m2 step "that day."	
M (35)	all words on same pitch B ♭ 4; "bell" B ♭ 4 [ɛ] vowel, three and one-half beats; "wild" B ♭ 4 [aɪ] vowel, three beats	Bell Motive in piano; text on same pitch; sforzando on piano strong beats	
N (38)	"The...-dings" all same pitch B ♭ 4; "whirled" F5 [ɜr] vowel, seven beats	Bell Motive in piano; text on same pitch until P5 interval "-dings whirled"	sustained [ɜr] vowel "whirled" in upper passagio
O (41)	"much" G ♭ 5 [ʌ] vowel, one beat	Bell Motive in piano; P5 interval "can come"	Clear P5 interval
P (42)	"go" G4 [oʊ] vowel, three beats	Bell Motive in piano; P5 interval "can go"	Clear P5 interval
Q (44); ends on C chromatic tonality	"-bide" F4 [aɪ] vowel, three beats; "world!" E4 [ɜr] vowel, four beats	Bell and Wind Motives in piano; long piano postlude on Wind Motive	

Table 2. Lines of Bacon's Setting with Highlights for Singers.

## OBSERVATIONS

**Tonality: Phrygian Mode on E and E Chromatic scale, shifting**

**Meter: 2/2**

**Tempo: Vivace (half-note = ca. 100)**

**Tessitura: Medium-High (range E4-A ♭ 5)**

This piece, which is structured motivically, begins in a combined tonality of E Phrygian Mode and E chromatic scale with rushing quintuple sixteenth-notes in the piano while the vocalist remains silent for two measures. The accompaniment crescendos and gradually rises chromatically over two measures, then decrescendos over two measures while the pitches descend chromatically. This author has labeled this chromatic section in the piano the Wind Motive, which is the first recurring unit in the song. This pianistic howling wind immediately sets the stormy mood for the piece. Bacon employs this piano line as text painting. Figure 1 shows this Wind Motive.



Vivace (♩ = ca. 100)

Soprano

Piano

*p*

*f*

3

7

There came a wind like a

bu - gle; It quiv-ered through the

Figure 1. Wind Motive, mm. 1-9, "A Wind like a Bugle," *Songs from Emily Dickinson: Nature, Time, and Space, Volume 2*, Ernst Bacon. (Used by permission of Ellen Bacon.) All subsequent musical examples in this chapter derive from this source.

A substantial mood shift occurs at measure 17, where the pianist plays a pattern of ascending half-note fifths and fourths, with sixteenth-note passing tones between them. This author has labeled this motive the Barred Motive, as the text in this section is Text E-H ("We barred the windows... That very instant passed"). Figure 2 shows this motive.

The image displays a musical score for measures 18-21. The top system features a vocal line and a piano accompaniment. The vocal line has lyrics: "doors As from an em-'rald ghost; The doom's...e-lec-tric". The piano accompaniment includes dynamics such as *mf*, *cresc.*, and *sfz*. The bottom system, starting at measure 21, shows the vocal line with lyrics "moc - ca-sin That" and the piano accompaniment with *sfz* dynamics.

Figure 2. Tritone Leaps, Half-Step Increments, and Barred Motive, mm. 18-21. (Used by permission of Ellen Bacon.)

Concurrently as this motive begins, the meter changes to 3/2 to allow for better representation of English vernacular speech patterns with more forward motion in the vocal line. This new motion represents action in the text, as the narrator is vigorously preparing for the storm.

At measure 22, the meter changes to 4/4, and at measure 23, the piano's Wind Motive reappears. This author has labeled the piano motive beginning in measure 36 the Bell Motive, as it employs open chords of half-note fourths and fifths in the left hand and chromatically ascending and descending sixteenth-note quintuplets in the right hand, a seeming synthesis of the previous two motives, the Wind Motive and the Barred

Motive. With these motives combined, Bacon evokes the image of a howling wind battering at the tightly fastened windows. Figure 3 shows this Bell Motive.

35 *ff*  
The bell with in the stee - ple

38  
wild The fly - ing ti - dings whirled.

*Con pedale*

Figure 3. Bell Motive, mm. 35-40. (Used by permission of Ellen Bacon.)

The accompaniment continues its swift-moving Wind Motive from measure 47 until the end. This extension of fervor is unique among the settings studied in this paper, as the others instead reach a calm ending.

### VOCAL LINE

The vocal line is less reliant on motivic structure. Instead, the singer's line is declamatory, punctuating the accompaniment with

accented but monotonous phrases. The piece begins with text lines A and B exclusively on an E5, which is in the soprano's upper passagio. Vowel modification may be necessary to keep the singer's tone equal between the various vowels found in those lines of text. The vowels listed in the table are those used in spoken English, but when sung, they are often opened to [ɛ] or [a]. These modifications allow the singer to produce a free tone on these high pitches; such adjustments are acceptable because the listener is still able to comprehend the text. This pitch repetition is relatively unique among Bacon's song settings, and he employs these declamatory E5 pitches to represent a dramatic announcement by a bugle (see Figure 1). In measures 18-21, the vocal line contributes to the atmosphere of gloom and rises on a tritone leap to the words "em-'rald" and "doom's," and half-step increments also lend an eerie quality. Figure 2 shows these tritone leaps and half-step increments.

## DYNAMICS

The dynamics range from piano to fortissimo, and represent mostly the growth and subsiding of the wind represented in the piano line. The voice mostly employs mezzo-forte or forte dynamics, with one sudden piano dynamic at measure 16. Dynamic tenuti are inserted at specific points throughout the piece on important, descriptive nouns or adjectives, such as "em-'rald" (see Figure 2). Sforzandi are also employed to add emphasis to the text, such as on "doom's" (see Figure 2).

## DEPICTION OF MOOD AND TEXT PAINTING

Most of the text painting in this piece is found in the accompaniment's "Wind" motive (see Figure 1), as its waves of dynamic changes represent howling winds. The monotonous vocal line is representative of a bugle's announcement or a frenzied person yelling into the wind. The text is set fairly equally in duration; durations are rarely subdivided into values shorter than half-beats. While other composers may employ triplets or other devices to show word stress or emulate the word stresses of the English language, Bacon writes *tenuti* over the accented syllable of the word to show its word stress or he writes them as half notes, as in "strange Mob" (m. 24). Bacon's use of dynamics and pitch duration to emphasize key words and emulate English vernacular speech patterns is seen in Figure 2. This example shows a *sforzando* and long pitch duration on "doom's" (m. 20) and the dotted quarter-note and eighth-note on "moccasin" (m. 21), which represent the gloomy atmosphere.

## SUMMARY

Bacon's setting is not an overly melodic one, but a singer is able to create beautiful phrasing within the pitch repetitions. The composer actually set several passages of text monotonously, that is, on a single repeated note, which underscores the passages where he wanted the singer to declaim the text. Additionally the piece is tonal, despite disjunct leaps in

the vocal line and extended chromaticism in the piano accompaniment. The stormy atmosphere is generated by the melodic motives in the piano. Bacon's text setting is entirely syllabic, and text painting is created by pitch intervals, especially tritones, to emphasize dark words such as doom. Other emphases are created by half-step increments. The tessitura remains medium-high. Unique among the settings under examination here are pitch repetition for several consecutive lines of text and the absence of beat subdivisions smaller than the eighth note. As the earliest setting of this Dickinson poem studied here, this song is evocative of the imagery of the text without reaching extremes of illustration.

## CHAPTER 4

### LEE HOIBY

#### BACKGROUND AND WRITING STYLE

Lee Hoiby (1926-2011) was a gifted pianist, but it was his compositional experiments that in 1948 earned him a scholarship to the Curtis Institute in Philadelphia, where he studied with Gian Carlo Menotti (1911-2007).<sup>80</sup> John Robin Rice notes that under Menotti's tutelage, Hoiby mastered note-against-note Palestrina-style counterpoint<sup>81</sup> before becoming Menotti's assistant in his operatic endeavors, including *The Medium* (1946), *The Consul* (1950), and *The Saint of Bleecker Street* (1954).<sup>82</sup> Hoiby was inspired to write his first opera, *The Scarf*, in 1957, and its premiere was well received at the inaugural Spoleto Festival in 1958. Technically challenging piano parts are a hallmark of Hoiby's writing, and his operatic and solo vocal writing is recognized for its lyricism and beauty.

Early in Hoiby's compositional career, American composers such as Milton Babbitt (1916-2011) and Arthur Berger (1912-2003) made popular

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<sup>80</sup> <http://www.leehoiby.com/biography.php> (accessed September 24, 2011).

<sup>81</sup> John Robin Rice, "The Songs of Lee Hoiby" (DMA diss., University of Cincinnati, 1993), 6. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304032445?accountid=4485> (accessed August 20, 2011).

<sup>82</sup> <http://www.leehoiby.com/biography.php> (accessed September 24, 2011).

serial and other avant-garde compositional techniques proposed by composers Arnold Schoenberg (1874-1951), the father of the twelve-tone technique, and Anton Webern (1883-1945), Schoenberg's student. Hoiby found these techniques unappealing.<sup>83</sup> His avoidance of the twelve-tone technique demonstrates Hoiby's reliance on previous compositional methods to create lyrical melody lines. Rice observes that Hoiby's style is "clearly descended" of the late Romantic-era composers, whose music was "grounded in tonality but with a free use of chromaticism."<sup>84</sup> This idea may be seen even in Hoiby's earliest music of the 1950s, when Schoenberg's serial technique was an exciting musical novelty. Christian Logan Morren notes that

in a generation during which Pierre Boulez, Karlheinz Stockhausen, Milton Babbitt and Elliott Carter were held in highest regard, tonal composers like Menotti, Barber and Hoiby were looked at as conservative, simplistic and even predictable.<sup>85</sup>

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<sup>83</sup> Colleen Gray Neubert notes that Menotti influenced Hoiby to this effect. In Colleen Gray Neubert, "Lee Hoiby: His Life, His Vocal Writing Style and an Annotation of Selected Songs for High Voice with Performance Considerations" (DMA diss., West Virginia University, 2003), 50. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305279289?accountid=4485> (accessed August 20, 2011).

<sup>84</sup> John Robin Rice, "The Songs of Lee Hoiby" (DMA diss., University of Cincinnati, 1993), 9. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304032445?accountid=4485> (accessed August 20, 2011).

<sup>85</sup> Christian Logan Morren, "Lee Hoiby's Song Cycle *The Shining Place*, with Poetry by Emily Dickinson" (DMA diss., University of Oklahoma, 2010), 26. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305214800?accountid=4485> (accessed September 25, 2011).



Rice quotes Hoiby's "contempt" for the serial technique: "anyone can do it-- it has nothing to do with beauty, originality, or creativity."<sup>86</sup> With his own idea that traditional musical beauty is created by melody, Hoiby challenged his contemporaries and composed with conventional tonality. In an interview with the composer, Morren established Hoiby's inspiration by the attention to text in the Lieder of Schubert.<sup>87</sup> Hoiby never consciously analyzed while he composed; he simply wrote according to what sounded good to him. He composed vocal and piano lines simultaneously to ensure partnership between the vocal line and the piano accompaniment.<sup>88</sup> Hoiby's oeuvre includes works for instrumental and choral ensembles, but he is best remembered for his operatic and solo vocal works.

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<sup>86</sup> Lee Hoiby quoted in John Robin Rice, "The Songs of Lee Hoiby" (DMA diss., University of Cincinnati, 1993), 11. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304032445?accountid=4485> (accessed August 20, 2011).

<sup>87</sup> Christian Logan Morren, "Lee Hoiby's Song Cycle *The Shining Place*, with Poetry by Emily Dickinson" (DMA diss., University of Oklahoma, 2010), 22-23. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305214800?accountid=4485> (accessed September 25, 2011).

<sup>88</sup> Colleen Gray Neubert, "Lee Hoiby: His Life, His Vocal Writing Style and an Annotation of Selected Songs for High Voice with Performance Considerations" (DMA diss., West Virginia University, 2003), 55. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305279289?accountid=4485> (accessed August 20, 2011).

## ANALYSIS OF HOIBY'S "There came a Wind like a Bugle"

Hoiby's song "There came a Wind like a Bugle" is dedicated to Shirley King and is the fourth song in a song cycle entitled *Four Dickinson Songs* (1988).<sup>89</sup> This piece exemplifies what Colleen Gray Neubert refers to as Hoiby's instinctive understanding of dramatic text setting that displays the voice well.<sup>90</sup> Morren notes that many Hoiby vocal settings, including those in this set, have been championed by the American soprano Leontyne Price (b. 1927). Price's performances and recordings are acknowledged as prime examples of Hoiby's works for solo voice.<sup>91</sup> This setting is the most lyrical of the three studied here. For convenience, the poetic text is reproduced in Table 3, and it is organized by lines of Dickinson's text. Also noted in this chart are Hoiby's alterations in syntax and punctuation to Dickinson's text. One textual difference is Hoiby's

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<sup>89</sup> The set was republished ca. 1995 as a five-piece set entitled *The Shining Place*, with the addition of a fifth piece based on one of Dickinson's letters. This extra piece is entitled "The Shining Place" and is the first in this set of five songs.

<sup>90</sup> Colleen Gray Neubert, "Lee Hoiby: His Life, His Vocal Writing Style and an Annotation of Selected Songs for High Voice with Performance Considerations" (DMA diss., West Virginia University, 2003), 55. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305279289?accountid=4485> (accessed August 20, 2011).

<sup>91</sup> Christian Logan Morren, "Lee Hoiby's Song Cycle *The Shining Place*, with Poetry by Emily Dickinson" (DMA diss., University of Oklahoma, 2010), 1-2. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305214800?accountid=4485> (accessed September 25, 2011).

addition of three repetitions of the final line of text (Q), which this author has labeled Q<sup>1</sup>, Q<sup>2</sup>, and Q<sup>3</sup>. Table 3 depicts these changes.<sup>92</sup>

Label	Dickinson Line	Hoiby Line
Title	There came a Wind like a Bugle	There came a Wind like a Bugle
A	There came a Wind like a Bugle--	There came a Wind like a Bugle--
B	It quivered through the Grass	It quivered through the Grass
C	And a Green Chill upon the Heat	And a Green Chill upon the Heat
D	So ominous did pass	So ominous did pass
E	We barred the Windows and the Doors	We barred the Windows and the Doors
F	As from an Emerald Ghost--	As from an Emerald Ghost--
G	The Doom's electric Moccasin	The Doom's electric Moccasin
H	That very instant passed--	That very instant passed--
I	On a strange Mob of panting Trees	On a strange Mob of panting Trees
J	And Fences fled away	And Fences fled away
K	And Rivers where the Houses ran	And Rivers where the Houses ran
L	Those looked that lived-- that Day--	Those looked that lived-- that Day--
M	The Bell within the steeple wild	The Bell within the steeple wild
N	The flying tidings told--	The flying-- tidings told--
O	How much can come	How much can come
P	And much can go,	And much can go,
Q	And yet abide the World!	And yet abide the World!
Q <sup>1</sup>		And yet abide the World!
Q <sup>2</sup>		And yet abide the World!
Q <sup>3</sup>		And yet abide the World!

Table 3. Hoiby's Alterations to Dickinson's Text.

Hoiby uses Dickinson's poetry in almost entirely its original form:

Dickinson's capitalizations and punctuation, including dashes, are kept.

Table 4 shows lines of Dickinson text with highlights from their corresponding musical setting by Hoiby. A prose analysis follows.

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<sup>92</sup> While there are not many changes to the individual lines of text, this author has included a table here to be consistent with the format of the other chapters, in which the tables show varying levels of textual differences.

Text (meas.), Tonal Center	Pitch Duration of Important Words, Vowels	Depiction of Mood	Challenges for Singer
A (2), E Major	"Wind" D5, [ɪ] vowel; two and one-third beats	"like a Bugle" intervals reminiscent of Bugle fanfare; "Wind" motive in piano	Voice has "square" rhythm over rushing 32nd notes and 5-tuple sixteenth notes in piano: timing
B (5)	"Grass" A4, [æ] vowel; two beats	"quivered" on sixteenth-dotted eighth; fluid fast notes in piano	entrance timing; quick diction "It quivered"
C (7)	"Green" F#5, [i] vowel; two beats; "Chill" F5, [ɪ] vowel; "Heat" E5, [i] vowel	m2 interval on "Green Chill"; fluid fast notes in piano	
D (8)	"pass" D5, [æ] vowel; three beats	"ominous" set as eighth-note triplet; fluid fast notes in piano	quick diction "ominous"
E (10)	"barred" A4, one and three-quarters beats	ascending sixteenth-note scales in piano	clear diction in this range with rising piano line
F (12)	"Ghost" F4, one beat	"Emerald" set as eighth-note triplet; ascending sixteenth-note scales in piano	clear diction in this range with rising piano line and non-percussive consonants
G (14)	"Doom's" G#4, one and one-half beats; "Moc-ca-sin" F5-D ♭ 5-B ♭ 4 eighth-note triplet (one beat)	"Moccasin" set as eighth-note triplet; fluid fast notes in piano	large interval "-tric Moc-"; clear vowels on "Moccasin"
H (16)	"passed" F#4 [æ] vowel; two beats	five beats' rest in vocal line allow piano to play "Wind" motive	
I (19)	"strange" E5, [eɪ] vowel; two beats	chromatic descending pitches in vocal line; fluid fast notes in piano	[eɪ] vowel on "strange" is difficult in upper passagio
J (21)	"-way" E5, [eɪ] vowel; four beats	text set syllabically; "fled away" on eighth-note triplet and tied half-note	[eɪ] vowel on "-way" is difficult in upper passagio
K (24)	"ran" E4, [æ] vowel; two beats	sudden change in piano to four quintuple sixteenth-note patterns	
L (26)	"Day" C5, [eɪ] vowel; four beats	sudden change in piano to chords on metrical large beats, beginning resolution	
M (29), F# Major	"wild" E5, [aɪ] vowel; two beats	sudden change in piano to four eighth-note triplet pattern, as "Bell"	P5 interval "-ple wild" with glide consonant

Text (meas.), Tonal Center	Pitch Duration of Important Words, Vowels	Depiction of Mood	Challenges for Singer
N (32)	"fly-"F#5, [aɪ] vowel; eighth-note triplets (three beats); "told" B4, [oʊ] vowel; eight beats	melisma on "fly-ing"; "Bell" motive in piano	clear coloratura through upper passagio
O (36), C Major	"How" B4, [aʊ] vowel; two beats; "much" and "come" C5, [ʌ] vowel; three beats	legato marking and longer pitch durations, calming down	
P (38)	"much" C5, [ʌ] vowel; three beats; "go" F4, [oʊ] vowel; six beats	legato marking and longer pitch durations, calming down	large interval "can go"
Q (41)	"And" G4, [æ] vowel, one beat; "World!" G5, [ɜr] vowel; eight beats	"Resolution" in piano and C-Major tonality are calm and resigned	sustaining vowel on "World" before end consonants
Q <sup>1</sup> (45)	"And" A4, [æ] vowel, one beat; "World!" G5, [ɜr] vowel; eight beats	"Resolution" in piano and C-Major tonality are calm and resigned	same
Q <sup>2</sup> (49)	"And" A5, [æ] vowel, two beats; "World!" G5, [ɜr] vowel; ten beats	"Resolution" in piano and C-Major tonality are calm and resigned	same
Q <sup>3</sup> (61)	"And" G4, [æ] vowel, two beats; "World!" G5, [ɜr] vowel; twelve beats	"Resolution" in piano and C-Major tonality are calm and resigned	same

Table 4. Lines of Hoiby's Setting with Highlights for Singers.

## OBSERVATIONS

**Tonality:** Phrygian Mode on E; shifting tonality

**Meter:** 2/2

**Tempo:** Molto allegro (quarter-note equals 108)

**Tessitura:** Medium-High (range E4 to A5)

Hoiby's setting is the most melodic of the three studied here. The vocal line is tuneful and appealing in its accessibility. It begins in the

Phrygian Mode on E and immediately creates an uneasy atmosphere with a trilled E1 in the piano that leads to the flowing Wind Motive.<sup>93</sup> The initial vocal line (Text A) ascends on quarter- and half-notes until it culminates in a bugle fanfare-like arpeggio on an eighth-note triplet and two eighth-notes. Figure 4 shows the Wind Motive and the bugle fanfare in the voice.

Molto allegro (♩ = 108)

There came a

pp *tr* *f* *p* *cresc.* 5

con ped.

Wind ————— like a Bu - gle —

3

10 *f*

ped. \*

Figure 4. Wind Motive and Vocal Bugle Fanfare, mm. 1-3, "There came a Wind like a Bugle," *Four Dickinson Songs*, Lee Hoiby. (Used by permission of Southern Music Publishing Co., Inc.) All subsequent musical examples in this chapter derive from this source.

<sup>93</sup> This author has labeled the Wind Motive as such due to its thirty-second-note and sixteenth-note quintuplets and ebb and flow between dynamics which together suggest howling winds.

The piano interjects throughout the piece, adding to the restless, stormy atmosphere. Rice notes that Hoiby excludes long interludes to avoid interrupting the "dramatic flow of the text," which is the principal force that drives Hoiby's setting.<sup>94</sup> He employed Menotti's lessons in text setting to keep the piece energetic with the use of counterpoint and rhythm. These lessons explained that certain rhythmic devices, such as dotted rhythms, could match each word's syllabic stress with American English vernacular pronunciation.<sup>95</sup>

The piano creates both a restless onset and a final calmness, representing the fervor of the narrator's depiction of the storm and the resignation that comes at its conclusion. Rising and falling dynamics permeate the piece in a fluid, fast-moving piano motive, which consists of a sixteenth-note pattern in the left hand and thirty-second note pattern in the right hand. A snake-like motive, which consists of sixteenth-note sextuplets in octaves in the left hand and chromatic seconds in the right hand, also appears frequently. Figure 5 shows the Snake Motive.

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<sup>94</sup> John Robin Rice, "The Songs of Lee Hoiby" (DMA diss., University of Cincinnati, 1993), 22. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/304032445?accountid=4485> (accessed August 20, 2011).

<sup>95</sup> *Ibid.*, 14.



Figure 5. Snake Motive, mm. 15-16. (Used by permission of Southern Music Publishing Co., Inc.)

A substantial mood shift occurs at measure 30, where the piano and voice are both marked "un poco più mosso, marcato," and the piano suddenly plays eighth-note triplets in wide-spaced arpeggios. The final mood of the piece is created in measure 41, in which inversions of chords within C Major indicate a newfound sense of peace after the preceding storm. Neubert notes that Hoiby's "use of an expansive triple or compound meter" is "prevalent" in climactic sections of his music.<sup>96</sup> In this section, the meter shifts to 6/4 in the accompaniment to further the sense of calm.

<sup>96</sup> Colleen Gray Neubert, "Lee Hoiby: His Life, His Vocal Writing Style and an Annotation of Selected Songs for High Voice with Performance



## VOCAL LINE

The vocal line consists mostly of small leaps within diatonic tonal areas, which distinguishes it as lyrical and therefore typical of Hoiby's melodic style. The line is relatively simple, with rhythmical divisions that are generally large (quarter- or eighth-notes), save for a few sixteenth-notes which are reserved for less important words such as "a" and "the." Vocal phrasing is based on single lines of text. Each phrase is short and preceded by adequate time to breathe. The song is set predominantly in the singer's middle register, thus rendering it accessible to moderately-advanced singers. This tessitura also allows for more clarity of the text for the listener. Difficulties for the singer involve vocal leaps, including the leap found in the phrase "electric Moccasin," as seen in Figure 5, and the timing of the large beats of the vocal line against the flowing, non-percussive accompaniment.

One unique feature among the three settings studied here is found in this song's four repetitions of the final line of text. Each repetition is based on similar pitches, and these reiterations form a hopeful coda at the end of the piece. The repetitions of the final line of text are set on similar pitches to the original line but with higher pitch values, longer pitch duration, and with alterations in the rhythm (for example, strict quarter-notes in Q are followed by a quarter-note triplet in Q<sup>1</sup>). Each repetition

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Considerations" (DMA diss., West Virginia University, 2003), 69. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/305279289?accountid=4485> (accessed August 20, 2011).

grows in these ways until the last, which is set on lower pitches, as if to show the singer's (or the narrator's) resigned and calm attitude. Hoiby is the only composer of these three to have repeated any line of text.

### DYNAMICS

The dynamics range from pianissimo to fortissimo. In measure 1, an E1-F1 is trilled in the left hand of the piano for the full four beats of the measure and grows in dynamic from pianissimo to forte. In measure 2, the dynamic is terraced down to piano and a crescendo is written through measure 3 (see Figure 4). Measure 4 is marked "secco" and fortissimo, with accents on strong beats in both hands. In measure 5, the dynamic suddenly shifts back to pianissimo, and for the next seven measures, the dynamics swell and ebb continuously, like a howling wind. The last dynamic marking found is in measure 20 (mezzo-forte). From that point until the end of the piece, the singer may remain at that dynamic, perhaps with slight interpretive adjustments according to the dramatic interpretation of each repetition of the last line of text.

### DEPICTION OF MOOD AND TEXT PAINTING

Most of the depiction of mood in this piece is found in the piano accompaniment's differentiations between the fluid, fast-moving sections of the beginning and the rhythmically slower sections found in the

reiterations of the final line of text (mm. 41-68). A stormy mood is also created by the aforementioned ebb and flow of dynamics in the piano line.

A few instances of sixteenth-notes in the vocal line occur to emulate speech patterns, as mentioned above. Rhythmically, words like "quivered" (m. 5) and "up-on" (m. 8) are treated in a similar fashion to more accurately reflect the word stresses of the English language. Other speech-like settings involve eighth-note triplets, as may be seen in Figure 5 ("Moccasin," m. 16). One true example of text painting is set on the melismatic setting of "fly-ing" (mm. 32-33); the voice "soars" to represent "flying tidings." It is the only example of text painting on this word in the three songs studied. Figure 6 shows this melisma.



Figure 6. Melisma on "flying tidings," mm. 32-33. (Used by permission of Southern Music Publishing Co., Inc.)

Another moment of text painting is the sudden vocal leap on "electric Moccasin" (mm. 15-16, Figure 2), which depicts an unexpected vocal bolt of lightning.

Further depiction of mood is indicated within certain pitch intervals, such as the beginning's minor second steps, which represent the fear of the storm, and outlines of major triads for the less gloomy moments in the end of the piece.

### SUMMARY

The text of this melodic song is set almost entirely syllabically, but the melisma on the word "fly-ing" (mm. 32-33; Figure 3) is exceptional among the settings studied in this paper. This melisma is a climactic part of this lyrical song, and it reaches some of the highest pitches in the piece. The piano and voice are equal partners in the depiction of atmosphere, which must be appreciated by performers. This setting is both singer-friendly and accessible to audiences with its clear changes of mood and tuneful quality. Hoiby's repetition of the final line of text adds to the song's final sense of triumph over fear. The repetitions form a coda that is hopeful and victorious, which are qualities not necessarily acknowledged by linguists studying Dickinson's poem. Literary scholars view this poem as dark, yet Hoiby created a melodic and optimistic setting. Hoiby's setting is not an overly dramatic one, but it captures the essence of lyricism.

## CHAPTER 5

### GORDON GETTY

#### BACKGROUND AND WRITING STYLE

Gordon Getty (b. 1933) is recognized in popular culture as the son of the late oil tycoon J. Paul Getty and heir to the Getty Oil fortune. His training at the San Francisco Conservatory in the early 1960s and subsequent accomplishments, however, distinguish him as a capable composer and more than a musical dilettante, as some critics have depicted him.<sup>97</sup> Together with his wife, Getty owns a nonprofit charity called The Ann and Gordon Getty Foundation, which offers grants and scholarships in support of the arts.

In a February 2010 interview with Pamela Feinsilber, Getty described his childhood enchantment with music; he recalled being "overwhelmed" upon first hearing of Schubert's Symphony No. 8 ("*Unfinished*," B Minor).<sup>98</sup> In this interview, Getty reminisced about his inspiration for setting Emily Dickinson:

All I can tell you is, we were in Paris in 1980-- Ann and the boys, I guess. I'm not sure how many of us. We went into an English-language bookstore, and moseying about, I see this book. I've always been a big Dickinson fan, and what I hadn't realized is that most of her poems were published after I got out of university, even though she died in 1886. So I got this paperback book [*The*

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<sup>97</sup> One such critic is Joseph McLellan, as evidenced in his article entitled "Gordon Getty's 'The White Election,'" *The Washington Post*, May 24, 1982, final edition.

<sup>98</sup> Pamela Feinsilber, "This is Gordon Getty's brain on music." *San Francisco Magazine online*. <http://www.sanfrancmag.com/story/this-is-gordon-getty-s-brain-on-music> (accessed October 3, 2011).

*Harvard Variorum*], took it back to the Ritz Hotel, and within two days, I'd set eight or ten of the songs in my mind; we didn't have a piano there.<sup>99</sup>

Getty's compositional oeuvre includes one song cycle (*The White Election*, based on poetry by Emily Dickinson), one opera (*Plump Jack*, based on Shakespeare's name for King Henry VIII's "jovial pal" Falstaff), one cantata (*Joan and the Bells*, for soprano and baritone), a collection of choral works, and several instrumental works.<sup>100</sup>

Getty's setting of "There Came a Wind Like a Bugle" is part of the thirty-two-song cycle *The White Election* (1982). The cycle consists of four sections: *Part One, The Pensive Spring; Part Two, So We Must Meet Apart; Part Three, Almost Peace; and Part Four, My Feet Slip Nearer*. "There Came a Wind Like a Bugle" is the fourth song of *Part Four* and the twenty-eighth song in the cycle. Getty wrote detailed program notes, which are included in the preface to the musical score. Getty composed *The White Election* to "tell Emily's story in her own words, at a length

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<sup>99</sup> Pamela Feinsilber, "This is Gordon Getty's brain on music." *San Francisco Magazine online*. <http://www.sanfrancmag.com/story/this-is-gordon-getty-s-brain-on-music> (accessed October 3, 2011).

<sup>100</sup> John Sunier, review of GORDON GETTY: = Orchestral Works = Overture to "Plump Jack;" Ancestor Suite; Tiefer und Tiefer; Homework Suite; The Fiddler of Ballykeel; Raise the Colors – Academy of St. Martin in the Fields/Sir Neville Marriner – PentaTone. <http://audaud.com/2010/03/gordon-getty-orchestral-works-overture-to-plump-jack-ancestor-suite-tiefer-und-tiefer-homework-suite-the-fiddler-of-ballykeel-raise-the-colors-academy-of-st-martin-in-t/> (accessed October 10, 2011).

appropriate for a complete single concert."<sup>101</sup> The timing of this cycle is approximately one hour in length. Since Dickinson's poetry largely reflects her personal views, Getty endeavored to write a set that explored all sides of her personality. The program notes of this work explain Getty's mission to create of a biographical piece by arranging her poetry in chronological order. He used poetry that both appealed to him and, in his mind, best represented her views on life, death, and the world.<sup>102</sup>

*Part Four: My Feet Slip Nearer* contains poems written in the early 1880s, though some of their specific dates of composition are unknown.<sup>103</sup> According to Getty, these poems reflect Dickinson's extreme sadness after the sudden deaths of several of her friends and possible romantic interests.<sup>104</sup> Dickinson is thought to have had private romantic relationships and her overwhelming grief upon their deterioration inspired some of her most poignant and deeply emotional poetry.

Getty concludes the preface with notes given to performers, including this compelling excerpt:

the pianist should resist the temptation to double, arpeggiate, or repeat the pedal points and other long-held notes. If they fade into silence, they will be remembered long enough.

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<sup>101</sup> Gordon Getty, Preface to *The White Election*, by Gordon Getty (Bryn Mawr: Rork, 1986), V.

<sup>102</sup> *Ibid.*, V.

<sup>103</sup> As is previously mentioned, "There came a Wind like a Bugle--" was written ca. 1883.

<sup>104</sup> Gordon Getty, Preface to *The White Election*, by Gordon Getty (Bryn Mawr: Rork, 1986), XII.

Some of the accompaniments suggest Emily's limited instrument, but others require all the sonority and compass of a modern concert grand. Pianists should use the latter when possible. The writing is hardly virtuosic, but rather aims to exploit the piano's tonal potential. We are not accustomed to hearing a piano play one note at a time, as we hear a violin or human voice. But when we do, and the piano is a great instrument, we find that we have been missing something.<sup>105</sup>

While it is typical for composers to write musical instructions within the score, it is especially gratifying to receive such detailed notes from the composer at the beginning of a piece. This cycle received a negative review by Joseph McLellan for its "simple" vocal lines in the recitative style,<sup>106</sup> though it is clear from Getty's program notes that he composed in this manner purposefully, to best represent the way Dickinson might have set her own poetry to music, and not due to any lack of compositional technique.<sup>107</sup> Writer Peter Dickinson, on the other hand, notes that this cycle is "minimal in technique but not minimalist" and that "it makes an effect through total absorption in the subject." He continues:

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<sup>105</sup> Gordon Getty, Preface to *The White Election*, by Gordon Getty (Bryn Mawr: Rork, 1986), XIV.

<sup>106</sup> Joseph McLellan, "Gordon Getty's 'The White Election,'" *The Washington Post*, May 24, 1982, final edition.

<sup>107</sup> According to Carolyn Lindley Cooley, Dickinson began playing her aunt's piano before she was three years old . . . "In the intervening years, music served not only as a source of pleasure but as a source of inspiration for the writing of both her prose and her poetry . . . it is from [writings by Mabel Loomis Todd] and letters of family and friends that we find evidence of Dickinson's musical knowledge and talent." In Carolyn Lindley Cooley, *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form* (Jefferson, NC: McFarland and Co., 2003), 10.



There is a cleanliness about the limited materials and triadic harmony which is particularly fitting, but this is certainly not true of the weak reliance on recitative, which sometimes even blurs the sense of the text.<sup>108</sup>

#### ANALYSIS OF GETTY'S "There Came a Wind Like a Bugle"

While the style is minimal in comparison to the other settings studied here, Getty's song "There Came a Wind Like a Bugle" contains similar musical elements that render it a comparable setting of Dickinson.

Table 5 depicts Getty's alterations to Dickinson's text.

Label	Dickinson Line	Getty Line
Title	There came a Wind like a Bugle	There Came a Wind Like a Bugle
A	There came a Wind like a Bugle--	There came a wind like a bugle,
B	It quivered through the Grass	It quivered through the grass,
C	And a Green Chill upon the Heat	And a green chill upon the heat
D	So ominous did pass	So ominous did pass,
E	We barred the Windows and the Doors	We barred the windows and the doors
F	As from an Emerald Ghost--	As from an em'rald ghost.
G	The Doom's electric Moccasin	The doom's electric moccasin
H	That very instant passed--	That very instant passed.
I	On a strange Mob of panting Trees	On a strange mob of panting trees,
J	And Fences fled away	And fences fled away,
K	And Rivers where the Houses ran	And rivers where the houses ran
L	Those looked that lived-- that Day--	Those looked that lived that day.
M	The Bell within the steeple wild	The bell with in the steeple wild
N	The flying tidings told--	The flying tidings told:
O	How much can come	How much can come,
P	And much can go,	And much can go,
Q	And yet abide the World!	And yet abide the world!

Table 5. Getty's Alterations to Dickinson's Text.

Getty altered the Dickinson text in both capitalization and punctuation, and he used the Johnson edition of the text. He maintained the original

<sup>108</sup> Peter Dickinson, "Emily Dickinson and Music." *Music and Letters* 75, no. 2 (May 1994): 241-5, <http://www.jstor.org/stable/737679> (accessed August 20, 2011), 243.

capitalization of the initial word of each line of text but removed capitalization from all other words, except for the title of the piece, in which he capitalized every word except "a." He also omitted Dickinson's hyphens and replaced them with commas, periods, and semicolons, and there are instances of his addition of punctuation where Dickinson had none. As is evidenced by the text, Getty likely used Johnson's edition of the poetry, which includes the Dickinson line "Those looked that lived-- that Day--."<sup>109</sup> He abbreviated Dickinson's word "Emerald" with "em'rald" (text F), an idea also seen in Bacon's setting.<sup>110</sup>

Table 6 below notates lines of Dickinson text with highlights from their corresponding musical setting. A prose analysis follows.

Text (meas.); Tonal Center	Pitch Duration of Important Words; Vowels	Depiction of Mood	Challenges for Singer
A (1); G Min.	all pitches eighth-notes except "wind like a" on eighth-note triplet; "bu-" E5 [u] vowel, one half beat	eighth-note ascending G-Minor triplet "wind like a bu-gle"; <i>ff</i> declamatory open B $\flat$ chord in both hands, sustained over several measures; <i>sffz</i> thunderclaps	
B (3)	"grass" A4 [æ] vowel, one beat	all pitches related by m2, pitch repetition on G4 and A $\flat$ 4; "quiv-ered through the" on sixteenth-notes; sustained open chords in piano	fast rhythm in text; crisp diction
C (5)	"And a green" on sixteenth-note triplet; all other words syllabic on eighth-notes	all pitches related by m2, pitch repetition on G4 and A $\flat$ 4; sustained open chords in piano	fast rhythm in text; crisp diction

<sup>109</sup> As noted in previous chapters, the pre-Johnson edition of this line reads "The Living looked that Day."

<sup>110</sup> Copland kept Dickinson's spelling of "Emerald" but set the word on two syllables. Hoiby kept Dickinson's spelling and set it on three syllables.

Text (meas.); Tonal Center	Pitch Duration of Important Words; Vowels	Depiction of Mood	Challenges for Singer
D (6)	all words syllabic on eighth-notes	all pitches related by m2, pitch repetition on A ♭ 4 and A4; sustained open chords in piano	fast rhythm in text; crisp diction
E (7)	all words syllabic on eighth-notes	all pitches related by m2 or M2; line ascends stepwise with each pitch sounding twice; vocal line tempo marking " <i>as fast as possible</i> "; open chords in piano repeated on each beat	fast rhythm in text; crisp diction
F (8)	"ghost" A ♭ 5 [ɔ] vowel, seven beats	"Bell" motive in piano; vocal line ascends by M2 with each pitch repeating twice; ends on A ♭ 5	fast rhythm in text; crisp diction
G (11)	all words syllabic on eighth-notes; all words on same pitch D4	"Bell" motive in piano; marking <i>Voice and piano need not be coordinated. Each continues as fast as possible.</i>	fast rhythm in text; crisp diction
H (12)	all words syllabic on eighth-notes; pitch repetition on D4 until octave leap to D5 "-stant passed"; "passed" D5 [æ] vowel, eight beats	"Bell" motive in piano	fast rhythm in text; crisp diction
I (20)	all words syllabic on eighth-notes except "On a strange" on eighth-note triplet	all pitches related by M2, pitch repetition on E ♭ 4 and F♭4; <i>as fast as possible</i> ; sustained open chords in piano; thunderclaps	fast rhythm in text; crisp diction
J (21)	all words syllabic on eighth-notes	all pitches related by M2, pitch repetition on E♭4 and F ♭ 4; sustained open chords in piano	fast rhythm in text; crisp diction
K (22)	all words syllabic on eighth-notes	pitch repetition on E♭4 and A4; sustained open chords in piano	fast rhythm in text; crisp diction; clear tritone interval leap
L (23)	all words syllabic on eighth-notes until "day" C5 [æ] vowel, two beats	ascending interval E♭4-A4-C5, each pitch sounds twice; sustained open chords in piano	crisp diction; clear tritone and m3 interval leaps
M (26)	all words syllabic on eighth-notes	ascending interval F#4-A4-D5-F#5 (inverted D Maj. triad); sustained open chords in piano; thunderclaps	crisp diction; clear interval leaps

Text (meas.); Tonal Center	Pitch Duration of Important Words; Vowels	Depiction of Mood	Challenges for Singer
N (27)	all words syllabic on eighth-notes until "told:" A5 [o] vowel, six beats	ascending interval A4-D5-F#5-A5 (inverted D Maj. triad); sustained open chords in piano	crisp diction; clear interval leaps
O (33); G Min.	all words syllabic on eighth-notes until "come," D5 [ʌ] vowel, four beats	ascending interval D4-B $\flat$ 4-D5; <i>Largo</i> tempo marking; sustained open octave G4-G5 in piano RH	clear interval leaps
P (35)	all words syllabic on eighth-notes until "go," D5 [ou] vowel, four beats	ascending interval D4-C5-D5; sustained open octave F#4-F#5 in piano RH	clear interval leaps
Q (37); G Maj.	all words syllabic on eighth-notes until "world!" D5 [ɜr] vowel, four beats	ascending interval D4-B4-D5; sustained open octave G4-G4 in piano RH; G2 in LH	clear interval leaps

Table 6. Lines of Getty's Setting with Highlights for Singers.

## OBSERVATIONS

Tonality: G Minor

Meter: 3/4

Tempo: Moderato

Tessitura: Medium-High (range D4-A5)

This song begins in a very bare G-Minor, with an open D-B $\flat$ -D chord sustained in both hands of the piano and tritone "thunderclaps" distributed sporadically throughout the piece. This author has labeled these ideas the Weather Motive, which consists of the Wind Chord and the

Thunder Chord.<sup>111</sup> The vocal line ascends on a G-Minor triad on an eighth-note triplet figure to emulate a bugle fanfare. The pianist holds these open chords for almost the entirety of the piece, supporting the singer only with the barely lingering resonance of a sustained piano pedal. Figure 7 shows this Weather Motive and vocalized bugle fanfare.

Moderato

*ff*

There came a wind like a bu - gle,

*ff*

*sffz* like thunder claps *(sffz)*

*f*

Ed. sempre

Figure 7. Weather Motive and Vocal Bugle Fanfare, mm. 1-2, "There Came a Wind Like a Bugle," *The White Election*, Gordon Getty. (Used by permission of Rork Music.) All subsequent musical examples in this chapter derive from this source.

At measure 6, the score is marked "crescendo e accelerando," and the tempo increases to Presto (eighth-note equals quarter note) so that text lines C-F ("And a green chill... em'rald ghost") are sung in one phrase and

<sup>111</sup> In the preface to the score of *The White Election*, Getty indicates that the piano's open octaves and percussive tritones "suggest the wind, offset by tritone thunderclaps." In Gordon Getty, Preface to *The White Election*, by Gordon Getty (Bryn Mawr: Rork, 1986), XIII.

"as fast as possible." At measure 8, the open octave piano chords are repeated on each beat, as the vocal line ascends stepwise to A  $\flat$  5 ("-'rald ghost," m. 9), the highest pitch thus far in the song. Simultaneously, a significant mood change occurs in the accompaniment as new *ff* arpeggiated whole-tone passages, which this author has labeled the Bell Motive, evoke images of clanging church bells.<sup>112</sup> Figure 8 shows this ascending vocal line accompanied at first by repetitions of the Wind Chord, followed by the Bell Motive.

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line starts with the lyrics "win - dows and the doors As from an em - 'rald ghost." and features an ascending stepwise melody. The piano accompaniment consists of two parts: the left hand plays a series of chords, and the right hand plays arpeggiated whole-tone passages. The score includes dynamic markings such as *ff* and performance instructions like "(as fast as possible)".

Figure 8. Wind Chords, Bell Motive, and Ascending Vocal Line, mm. 8-9. (Used by permission of Rork Music.)

The Bell Motive peaks with several accented repetitions in mm. 14-15, at which point the tempo relaxes to Moderato (quarter-note equals eighth-note). At measure 17, the Wind Motive resumes. Another outburst of the

<sup>112</sup> This imagery is suggested by Getty in the preface to *The White Election*. In Gordon Getty, Preface to *The White Election*, by Gordon Getty (Bryn Mawr: Rork, 1986), XIII.

storm appears at measure 30 in the piano, which then resolves to a Largo hushed ending.<sup>113</sup> Figure 9 shows the transition to this calm ending.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in 4/4 time and begins with the lyrics "How much can come,". The tempo is marked "Largo" and the dynamics are "p". The piano accompaniment includes a section marked "(loco)" and ends with an asterisk (\*).

Figure 9. Transition to Largo ending, mm. 32-34. (Used by permission of Rork Music.)

#### VOCAL LINE

Getty's minimal use of the singer's vocal range intensifies the overall energy of this song by syllabically repeating pitches that generally only move by half- or whole-steps. The lines of text, sung in rapid succession, resemble stream-of-consciousness thought. Getty maintained that he composed in this minimalistic style to reflect Dickinson's nominal music skills. While Dickinson was inspired by singers like Jenny Lind, little evidence has been found of her own vocal talent. The vocal phrasing

<sup>113</sup> This imagery is suggested by Getty in the preface to *The White Election*. In Gordon Getty, Preface to *The White Election*, by Gordon Getty (Bryn Mawr: Rork, 1986), XIII.

is large-scale and, at times, encompasses several rapidly-sung lines of text, rather than highlighting each line separately. This type of phrasing may signify the narrator's discomfort during stormy weather, and it is unique among the songs discussed in previous chapters. The majority of the piece's vocal line falls in the singer's middle range, and the two high, sustained pitches ("ghost," A4, m. 9; "told," A4, m. 28) are on open vowels that require little modification. As the piece is to be sung "as fast as possible," the singer must choose the tempo carefully so as to maintain good articulation. Syllabically-set text on repeated pitches also occurs in the Bacon setting, but Getty more closely emulated natural speech patterns by setting the majority of the text in the low midrange of the voice, as opposed to the less natural speech represented by the high midrange vocal line in Bacon's setting.

#### DYNAMICS

The dynamics in this piece range from pianississimo to fortissimo, with *sffz* markings over the sudden tritone thunderclaps in the piano (see Figure 7). The voice generally maintains a piano dynamic, save for a few instances of fortissimo, at climactic points, such as the introduction of the Bell Motive at measure 9. The swell of dynamics, especially those in the accompaniment, contribute to the sense of stormy unpredictability. No accents or articulation marks supplement the vocal line except for *tenuti* on each syllable of "tid-ings told:" (m. 28).



## DEPICTION OF MOOD AND TEXT PAINTING

The depiction of mood in this piece is found in the distinct combination of the stark atmosphere presented in the piano accompaniment and the anxiously continuous vocal line. The text is set entirely syllabically, and almost every syllable is set on an eighth-note. This pattern differs from other settings in that both stressed and unstressed English language syllables receive equal value. Key words, such as "ghost" (m. 9) and "told:" (m. 28) have longer durations (seven and six beats, respectively). The singer's first entrance contains a fanfare-like rising arpeggio, followed by the fast repetition of pitches, and this vocal fanfare entrance is also noted in the Hoiby setting. Text lines E and F ("We barred... em'rald ghost") rise conjunctly and finish on a climactic A  $\flat$  4, which emphasizes "em'rald ghost," a significant literary image (see Figure 8). The initial bugle fanfare is recalled with ascending intervals of thirds and fourths in the measures preceding another climactic ascending line (m.28, "fly-ing tid-ings told:"). A new Largo tempo, piano dynamic, and gentle, open octaves in the accompaniment attribute to the relative calmness of the end of the piece (mm. 33-end). This section represents the resolution of the storm and the narrator's relaxation (see Figure 9).

## SUMMARY

This song is largely composed in a quasi-recitative style with only a few lyrical lines. The setting is syllabic and mostly narrow in vocal range,

which adds to the nervously excited and frenzied atmosphere suggested by the poetry. This idea is similar to that of Bacon, but Getty's further direction for extremely rapid speak-singing is unique. The accompaniment emulates the stormy environment with its sudden thunderclaps and ringing steeple bells, and the sustained piano pedal creates a sense of eeriness. The setting seems to be more suspenseful than those of Bacon and Hoiby because of its combination of anticipatory starkness and shocking attacks of weather. Getty's avoidance of a pianistic howling wind is unique and captivating. Similar to both the Bacon and Hoiby settings, this song is almost frenetic until Text O ("How much can come,"). While Bacon maintained this frenzy until the end of his setting, Hoiby resolved it almost triumphantly. Getty finally resolved his setting in a quiet way that more closely resembles the dynamic shape of the ending of storm and the quiet surveying of its devastation.

## CHAPTER 6

### CONCLUSION

Ernst Bacon, Lee Hoiby, and Gordon Getty are among more than 275 composers who have set some 650 poems by Emily Dickinson. While operatic, choral, and ballet settings exist, it is the nearly 1,700 solo vocal settings of Emily Dickinson's poetry that engage many singers and pianists. Popular poems set to music include "I'm Nobody! Who are you?", "Wild Nights, Wild Nights!", and "I Taste a Liquor Never Brewed."<sup>114</sup>

The poem discussed in this paper, "There came a Wind like a Bugle--", has been set in at least six songs and other arrangements. While the poems listed above are more commonly set to music, "There came a Wind like a Bugle--" is a valuable representation of Dickinson's views on nature, its destructive powers, and the ability of humanity to overcome it. The three song settings studied in this paper by Bacon, Hoiby, and Getty explore facets of Dickinson's imagery in distinct ways. Bacon's simple vocal line is as declamatory as a bugle's announcement. Hoiby's lyricism carries the song through its almost victorious coda. Getty's rapid vocal approach renders his setting not the most lyrical, but perhaps the truest to Dickinson's racing thoughts on the fury of nature.

The purpose of this paper was to explore three lesser-known Dickinson settings in the hopes of discovering their merit as satisfactory

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<sup>114</sup> Carlton Lowenberg, *Musicians Wrestle Everywhere: Emily Dickinson and Music* (Berkeley: Fallen Leaf, 1992), xxvi.

depictions of Dickinson imagery while maintaining accessibility to performers and audiences. As Aaron Copland's 1949-50 setting of Dickinson poetry is most often studied and programmed in concert, it was with curiosity that this author surveyed these other works. This author found that the Bacon and Hoiby settings were the most melodic and therefore most accessible to singers seeking such settings. Getty's piece is stark and minimalistic, which creates a darker representation of Dickinson's imagery. While it is lyrical only in a few moments, Getty's setting is forward in its use of speak-singing and the piano's capacity as an instrument of sustained resonance. These ideas together create a foreboding atmosphere that is engaging to singers and audiences who seek authentic feelings of apprehension.

In comparing the singers' analyses, this author has discovered that the tessitura of each of these three settings is almost identical; all range from about E4-A5. This range is, in general, accessible to many sopranos. All of these settings generally allow for open vowels on high or sustained notes, though it is common practice for singers to modify vowels on high pitches when necessary, as is previously discussed.

Lyricism is evident in varying amounts in all of these settings. Getty's setting is almost spoken throughout with a moment of lyricism at the end. Bacon's vocal setting is largely lyrical, but this lyricism is often generated from the idiomatic rhythmic setting rather than varied melodic contour. Hoiby's setting is the most melodic, an idea he furthered by

creating a flowing vocal line and including a victorious coda at the end of the piece, which is unique among the settings studied in this paper.

The representation of weather almost exclusively in the accompaniment was common in each song. Bacon and Hoiby used the piano to emulate the howling of a furious wind, but Getty maintained anxiety by employing an ominous, bare atmosphere. In all three settings, the piano provided a substantial contribution to the mood of the piece, though Bacon and Hoiby used rapid chromatic piano scales to represent wind while Getty portrayed a stark, foreboding sky with claps of thunder.

It is this author's opinion that while all three settings have merits as distinctive settings of this Dickinson poem, the Getty setting is perhaps the truest to the nature of "There came a Wind like a Bugle--". In writing this poem, Dickinson used specific syntax to uncover facets of a person's fears in nature. By representing the storm with such frightening imagery as snakes and loud cacophony, Dickinson is best represented here by Getty's frenetic speak-singing and psychologically taxing pianistic atmosphere. Getty's setting is not lyrical, save for a few moments at the end, and it is not likely to be performed by a singer seeking melodic lines that flatter the voice.

Bacon's setting is more lyrical than Getty's, though the use of monotone is also prevalent. The repetition of vocal pitches over a continuous, rushing piano line represents bugle declamations and resembles a person yelling into the wind of a storm. As an early pioneer of

Dickinson song settings, Bacon was effective in his use of these musical devices.

The Hoiby setting of "There came a Wind like a Bugle--" is perhaps the most likely to be performed due to its complementing of the voice in lyricism and tessitura. However, this author finds it too optimistic to truly represent the anxiety in Dickinson's poem. The melisma on "flying tidings" is unique among the three settings studied here, and in using such a musical device, along with the triumphant coda, Hoiby developed the positive images of this poem, rather than the negative. This optimism does not represent Dickinson's imagery, though it creates a tuneful song that has enjoyed several live performances.

As more composers begin to discover and enjoy Emily Dickinson's poetry, and Dickinson scholars continue to analyze and popularize her poems, it is probable that many more settings of her nearly 2,000 writing compositions will appear. Further study should include musical settings of her lesser-known poems, as well as settings of her poetry by lesser-known composers. Gordon Getty is one such alternative composer. While his music is generally not well known, his large cycle of Dickinson poems discussed in Chapter 5 (*The White Election*) is exceptionally lacking in analytical study and live performance. The settings of Emily Dickinson by Ernst Bacon number almost 70; however, they are also seldom performed. Lee Hoiby has only set the four songs in *Four Dickinson Songs*, which are

also not often performed.<sup>115</sup> Ernst Bacon, Lee Hoiby, and Gordon Getty wrote their music so that it may further emphasize the distinctive text of Emily Dickinson's poetry, and the appeal of the songs studied in this paper is engaging to both performers and scholars.

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<sup>115</sup> As previously mentioned, this set was later expanded to include a fifth song, and its name was changed to *The Shining Place*.

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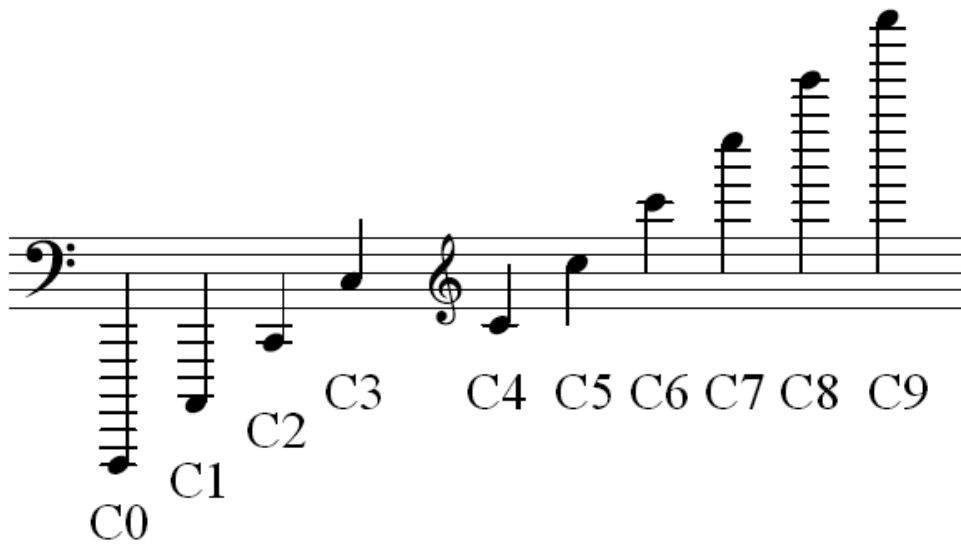
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APPENDIX A

AUTHOR'S LABELS FOR LINES OF DICKINSON TEXT

Label	Dickinson Line
A	There came a Wind like a Bugle--
B	It quivered through the Grass
C	And a Green Chill upon the Heat
D	So ominous did pass
E	We barred the Windows and the Doors
F	As from an Emerald Ghost--
G	The Doom's electric Moccasin
H	That very instant passed--
I	On a strange Mob of panting Trees
J	And Fences fled away
K	And Rivers where the Houses ran
L	Those looked that lived-- that Day--
M	The Bell within the steeple wild
N	The flying tidings told--
O	How much can come
P	And much can go,
Q	And yet abide the World!

APPENDIX B  
SCIENTIFIC PITCH NOTATION



from [http://en.wikipedia.org/wiki/File:Pitch\\_notation.png](http://en.wikipedia.org/wiki/File:Pitch_notation.png) (accessed October 4, 2011).



APPENDIX C  
PERMISSIONS



Amanda Castellone <acastellone@gmail.com>

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## Permission to reproduce part of Ernst Bacon score in doctoral paper

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Ellen Bacon <ellenbacon@baldcom.net>  
To: Amanda Castellone <acastellone@gmail.com>

Tue, Oct 25, 2011 at 10:29 PM

Dear Amanda,

As copyright-holder of my late husband's song, "A Wind like a Bugle," I'm happy to give you permission to reproduce mm. 1-9, mm. 18-21, and mm. 35-40 in your paper, as described below. Good luck with this project, and I'll look forward to receiving a copy of your dissertation when it's completed.

Ellen Bacon  
widow of Ernst Bacon  
8 Drovers Lane  
DeWitt, NY 13214  
[315-446-6447](tel:315-446-6447)

On Oct 25, 2011, at 10:39 PM, Amanda Castellone wrote:

Hi Mrs. Bacon,

I am writing to you to ask your permission to reproduce sections of Ernst Bacon's musical score of "A Wind like a Bugle" from the set called 'Songs from Emily Dickinson: Nature, Time, and Space' (two volumes, 1930) in my capstone doctoral research paper. The measures I wish to reproduce are mm. 1-9, mm. 18-21, and mm. 35-40. If you wish me to decrease the amount of music I am reproducing in accordance with the Fair Use clause of US Copyright Law, I am happy to do so.

I am a Candidate for the degree of Doctor of Musical Arts in Voice Performance at Arizona State University, and in my paper, I am exploring three solo vocal settings of Emily Dickinson's poem "There came a Wind like a Bugle." The three settings I am studying are by Mr. Bacon, Lee Hoiby, and Gordon Getty. My paper will be deposited in an online library through UMI/ProQuest Dissertations and Theses, and a copy will also be stored in the Arizona State University library.

Thank you for your attention,

Amanda Castellone

--

Amanda Beth Castellone  
[www.amandacastellone.com](http://www.amandacastellone.com)  
[acastellone@gmail.com](mailto:acastellone@gmail.com)  
[843-814-7718](tel:843-814-7718)



Amanda Castellone <acastellone@gmail.com>

## RE: Copyright permission- reproduce Hoiby in research paper

Tue, Oct 25, 2011 at 12:34 PM

David Jacome <djacome@peermusic.com>  
To: acastellone@gmail.com

Thank you for your e-mail.

Peermusic will grant you gratis permission for this use.

Please credit us in the following way:

"There Came a Wind Like a Bugle"  
Used by Permission of Southern Music Publishing Co., Inc.

Regards,

David Jacome|Copyright Manager  
peermusic  
901 W. Alameda Avenue, Suite 108|Burbank, CA 91506, USA  
Voice: +1 818 480 7037|Fax: +1 818 480 7058  
E-mail: [djacome@peermusic.com](mailto:djacome@peermusic.com)  
[peermusic.com](http://peermusic.com)

-----Original Message-----

From: Amanda Castellone [<mailto:acastellone@gmail.com>]  
Sent: Monday, October 24, 2011 11:57 AM  
To: [johnq@carlfischer.com](mailto:johnq@carlfischer.com)  
Subject: Copyright permission- reproduce Hoiby in research paper

Dear Mr. Guertin,

My name is Amanda Castellone and I am writing today to request permission to reproduce a few measures of Lee Hoiby's song "There Came a Wind Like a Bugle" from his set of songs "Four Dickinson Songs" (copyright 1988 Southern Music Publishing Co.). The measures I wish to reproduce are mm. 1-3, mm. 15-16 and mm. 32-33. As the piece is 68 measures long, these measures equal approximately 10% of the total length of the piece, as dictated by the Fair Use clause of US Copyright Law.

I am a Doctoral Candidate at Arizona State University and I am writing a capstone research paper. It will be deposited in an online library through UMI/ProQuest Dissertations and Theses, and a print copy will be retained in the Arizona State University library, as well as two more copies in my personal library. The title of my paper is "Emily Dickinson's 'There Came a Wind like a Bugle': A Singer's Analysis of Song Settings by Ernst Bacon, Lee Hoiby, and Gordon Getty". I have requested copyright permissions from the publishers of this song by all three of these composers. My paper will not require a fee for access.

Please indicate in your reply your response. I look forward to hearing from you at your earliest convenience. I am attempting to finish this document in just a few weeks, and I am very hopeful that it is possible to expedite my request. I have sought this permission from other companies due to some misinformation, so I hope that you are the right person to contact.

Thank you for your attention,

Amanda Castellone  
27 W. Calle de Arcos  
Tempe, AZ 85284

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Amanda Beth Castellone  
[www.amandacastellone.com](http://www.amandacastellone.com)  
[acastellone@gmail.com](mailto:acastellone@gmail.com)  
843-814-7718



Amanda Castellone <acastellone@gmail.com>

## Permission to reproduce Gordon Getty score in doctoral paper

admin@rorkmusic.com <admin@rorkmusic.com>  
To: Amanda Castellone <acastellone@gmail.com>  
Cc: Lisa Delan <lisadelan@rorkmusic.com>

Tue, Oct 25, 2011 at 3:20 PM

Dear Amanda,

You have our permission to use these sections below and we look forward to reading your paper when you are finished!

Sincerely,

Kristi Chew

-----Original Message-----

From: "Amanda Castellone" <acastellone@gmail.com>  
Sent: Tuesday, October 25, 2011 3:15pm  
To: [admin@rorkmusic.com](mailto:admin@rorkmusic.com)  
Subject: Permission to reproduce Gordon Getty score in doctoral paper

Good afternoon,

Per our earlier phone conversation, I am writing today to ask permission to reproduce sections of the musical score of Gordon Getty's song "There Came a Wind Like a Bugle," from his song cycle "The White Election." The sections I wish to reproduce are mm. 1-2, mm. 8-9, and mm. 32-34. These sections all represent substantial mood shifts in the song.

I am a Doctoral Candidate for the degree of Doctor of Musical Arts in Voice Performance at Arizona State University. My paper will be deposited in an online library through UMI/ProQuest Dissertations and Theses, and a print copy will be retained in the Arizona State University library. There will be no fees assessed to access my paper. As we also discussed, I will be glad to send you a copy of my paper upon its publication in December 2011.

Please indicate in your reply your response.

Thank you for your attention,

Amanda Castellone

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Amanda Beth Castellone  
[www.amandacastellone.com](http://www.amandacastellone.com)  
[acastellone@gmail.com](mailto:acastellone@gmail.com)  
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