LORI LAITMAN: THE INFLUENCE OF PROSODY ON MELODIC CONTENT, ACCOMPANIMENT, AND FORM IN THE SONGS "WILL THERE REALLY BE A 'MORNING'?" AND "DEAR MARCH"

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ABSTRACT

The process by which an art song composer writes is central in understanding his or her artistic persona. It is through the recognition of this process that we see the creative principles in each artist. For composer Lori Laitman, an emotional response to the words is the first step in her process. This response includes an awareness of the formal structure of a poem as well as attention to the natural word stress and dramatic delivery of each phrase. Therefore, the fundamental properties of her songs—melody, accompaniment and form— are determined by the text.

Laitman has set the poetry of Emily Dickinson with frequency throughout her career. Therefore, in order to explore Laitman's compositional process and artistic persona this document will study two of her Dickinson settings, "Will There Really Be A 'Morning'?" and "Dear March" with a particular interest in the formal organization and melodic design of the songs in relation to meter, word and phrase inflection, and overall character in the poems.

Following a brief introduction, Chapter Two presents an overview of Laitman's musical education and experiences. While studying for a performance degree at Yale University, she took a course in film composition. This proved to be a pivotal experience for Laitman as she was exposed to the many facets of dramatic music, in particular, understanding mood in text and communicating that mood through music.

The next chapter explores the writing style of Emily Dickinson with a focus on verse patterns and punctuation as well as the aphoristic qualities of her poetry. The purpose of this

chapter is to reveal significant attributes of Emily Dickinson's writing style, which influence Laitman's musical interpretations.

Chapter Four provides an examination of Laitman's musical settings, "Will There Really Be A 'Morning'?" and "Dear March." The analyses will focus on melodic construction and form in relation to the structure of the poem. Finally, in order to further define Laitman's style, Chapter Five will include a comparative study of her settings with musical settings of the same poems by Aaron Copland ("Dear March") and Richard Hundley ("Will There Really Be A Morning?").

DEDICATION

For “Pawpaw,” Mitchell Crawford Griffin (May 17, 1937–May 14, 2000)

and

“Big Mama,” Missouri Isobel Kilgore Bryant (April 24, 1914–December 1, 2006)

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CONTENTS

LIST OF FIGURES

Chapter 1

INTRODUCTION

> When we refer to a young writer as finding (her) voice, we mean that (she) has devised a style such that, (her) sentences once uttered, we recognize a voice and distinguish it from other voices.
>
> —Denis Donoghue, "Reading Bakhtin," *Raritan: A Quarterly Review*

Although this statement was made in reference to the poetry of Emily Dickinson, the same could be said for the work of any mature artist. The Oxford American Dictionary defines the word "style" as "a manner of doing something."[1] Therefore, defining an artist's style requires not only a reflection on the final product, but also the process by which he or she communicates his or her art. Consequently, understanding the compositional methods of an artist allows for a more accurate interpretation and performance of the art itself. For Lori Laitman, the first step in her compositional process is an emotional response elicited by the text. She states, "Everything I do, every melody that I write, is absolutely derived from the words."[2] Therefore, the music and text work in a synergistic manner to communicate her emotional response, which ultimately articulates her interpretation of the text.

In a Laitman song, the primary musical elements of melody, form, and accompaniment are determined by the meaning of each word and phrase of the poem. Although some composers disagree with this assessment—such as Richard Wagner with his statement, "The union of music

[1] *Concise Oxford American Dictionary*, s.v. "style."
[2] Lori Laitman, e-mail message to author, March 19, 2012, Tuscaloosa, Alabama.

and poetry will always lead to the subordination of the latter,"[3]—many other composers profess that the word commands the music, much like Laitman. Hugo Wolf was perhaps the greatest champion of this idea, referring to his songs as "poems for voice and piano"[4] and naming many of his songbooks after the poet whose poems he set to music (such as the *Eichendorff Lieder* and the *Möricke Lieder*). The primary purpose of this document is to show the close relationship between Laitman's melodic profile and Dickinson's prosody, however the document will also discuss the partnership between the accompaniment and mood, as well as form and poetic structure.

[3] Richard Wagner, "Beethoven," in *Richard Wagner's Prose Works,* trans. William Ashton Ellis (London: Kegan Paul, Trench, Truber, 1896), 5:104.
[4] Carol Kimball, "Song: A Guide to Art Song Style and Literature," rev. ed. (Milwaukee, WI: Hal Leonard, 2005), 111.

Chapter 2

LORI LAITMAN: MUSICAL INFLUENCES

At the age of five, Lori Laitman (b. 1955) began her musical studies. At age sixteen, she graduated high school and was accepted into the Yale School of Music. She studied flute performance and by her sophomore year, at the age of eighteen, developed a strong interest in composition. Her first composition was written in the style of ragtime. The musical form, harmonic design, and rhythmic simplicity of the genre lent itself well to her first compositional efforts. The summer after her sophomore year Laitman wanted to stay home and relax, but her parents suggested that she continue her musical studies. They offered two options: study with the legendary Nadia Boulanger at Fontainebleau or attend the Interlochen Music Camp in Michigan. The composer says, "Now it seems crazy that I would pass up a summer in France, but I have to confess I have never liked theory, and the prospect of going to France to study with Boulanger was too scary for me."[5] Her decision to attend Interlochen proved worthwhile for many reasons, particularly due to her subsequent friendship with soprano Lauren Wagner. Laitman admits, "I wrote Lauren a crazy piece in an 'avant-garde' style, and required her to make all sorts of weird sounds, singing the words 'yo-yo-yo-yo-yo' to some leaping intervals. A tape of this composition exists somewhere, but I will be very content if it is never unearthed."[6] The importance of their continued contact and friendship surfaced later in their lives when Lauren,

[5] Lori Laitman, interview by Serdar Ilban, January 15, 2008.
[6] Lori Laitman, "The Accidental Song Composer," Lori Laitman, http://artsongs.com/informal-biography (accessed April 1, 2012).

a successful singer, commissioned a song cycle from Laitman. This would deepen the composer's love for poetry and launch her into a career of writing music for the voice.

Upon returning to Yale, Laitman took a course in film composition with Jonathan Kramer and Frank Lewin. Though she continued to compose throughout her college career, she directed her attention towards film and theatre composition. In this course, she learned to write for different moods in a film or play. She remembers studying the music of Wagner and Mahler, as well as film composer Bernard Hermann. In a recent interview, the composer stated,

> We had printouts of music to listen to, works to read (plays), scripts, and we watched films to learn how to recognize cuts between scenes, etc. Much of what was taught came directly from our professor, Frank Lewin's experience. He had composed music for several TV shows, as well as opera, etc. He was a major influence in my life and I would say he was my mentor.[7]

Frank Lewin (1925-2008) was an American composer and professor at Yale University from 1971-1992. During his lifetime, Lewin witnessed significant changes in music philosophy and technology. Like Laitman, he has written for a wide range of artistic genres including opera, theatre, song literature, symphonic works and film music.[8] Lewin was philosophically interested in the musical dramas of Wagner and studied them throughout his life. In his monograph "Reflecting on Wagner," Lewin states, "Throughout my professional life, I have profited from my study of Wagner's dramatic and orchestral techniques. I have applied his principles in my film scores as well as my vocal compositions."[9] Undoubtedly, Lewin's studies shaped Laitman's ideas about the multi-layered relationship between drama and music.

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[7] Lori Laitman, e-mail message to author, March 19, 2012, Tuscaloosa, Alabama.
[8] Lewin is known for his "work in the era of magnetic tape and film, and pioneered techniques of composition for multi-layered recordings and surround sound. He included electronic instruments in his scores, and made extensive use of the computer, including digital editing." as found at, "Welcome," Frank Lewin, http://www.franklewin.net/ (accessed March 1, 2012).
[9] Frank Lewin, "Reflecting on Wagner," Frank Lewin, http://www.franklewin.net/Reflecting.pdf (accessed March 1, 2012).

During an interview about her composition class at Yale the composer states, "I feel it was the most important class I took at Yale and feel that everything I learned in that class I apply in my compositional process. I treat poems as baby films and I am often creating aural portraits of the words themselves, and the way that my songs are constructed is always in response to the structure of the poems and the words and the portraits that I can make for them."[10]

During this class, Laitman was also introduced to the Moviola machine. By using this machine, Laitman learned to synchronize music with the action on the screen. She reminisces about a particular film music project:

> I remember using the Moviola machine and that there were 24 frames a second and that I timed the film that I was composing music for—an animated Native American tale called "Arrow to the Sun" —meticulously and wrote the score to match every particular movement and change of mood found in the film. We learned how to be responsive to moods and how others had composed dramatic music to respond to different moods. [11]

The benefit of working with a Moviola is that the composer can compose on a frame-by-frame basis, and when applicable, may insert a musical effect to complement an action within a longer musical theme. This technique is most often used in animated films. Familiarity with this concept is particularly helpful to a composer. For a song composer, short musical exclamations may be used to complement the text and character.

With only this course at Yale University and her musical experiences as a flutist, Laitman's compositional studies were limited. Therefore, she states, "every composer I've ever heard has been some sort of influence. But I feel as if I developed my style sort of in a vacuum, because I was trying to juggle so many things, with being a mom first and foremost."[12] Therefore, all the music that she performed and heard as a child and young adult were vital in her growth as

[10] Lori Laitman, e-mail message to author, March 19, 2012.
[11] Ibid.
[12] Ibid.

a composer including the "kiddie records" she listened to as a very young child; specifically, Prokofiev's *Peter and The Wolf, PeeWee the Piccolo, Tubby the Tuba,* and *Bongo the Bear* (the composer's favorite).

After completing her graduate degree at Yale School of Music, she taught private flute lessons, played in symphonies, and composed for industrial films. In addition to writing film scores for the Dick Roberts Film Company, she completed the incidental music for *The Taming of the Shrew* at the Folger Theatre in Washington, D.C. in 1980. Shortly after her first child was born, Laitman realized that the time restrictions associated with film composition were not compatible with her role as a mother. Therefore, she turned her attention towards teaching. During her tenure at The International Music School in Washington, D.C., Laitman befriended Miyuki Yoshikami, a koto player and teacher. Composing works for flute and koto, a traditional Japanese string instrument, was of great interest to her, particularly because she enjoyed the collaboration with her colleague. It was not until a decade later that she considered song composition. In 1991, Lauren Wagner approached Laitman about composing a song cycle for her debut album. Initially, Laitman felt unsure about the project because she had written only one song and that was nearly twenty years prior to this date. Ultimately, she agreed to compose the cycle, and it was well received.

Since 1991, Laitman has had much success in the field of vocal literature. In addition to finishing over two hundred songs, Laitman has composed: a full-length opera, *The Scarlet Letter*; a chamber opera, *Come to Me in Dreams*; an oratorio, *Vedem*; a choral song cycle, *The Earth and I*; and is completing her second full-length opera, *Ludlow*. Incidentally, during the completion of this document, The University of Colorado presented Act I of her most recent

opera, *Ludlow*, while Opera Colorado prepares for the professional world premiere of *The Scarlet Letter* in May 2013.

Chapter 3

EMILY DICKINSON: CHARACTERISTICS OF HER POETRY

Throughout her career, Lori Laitman has written over twenty musical settings using the poetry of Emily Dickinson (1830-1886). The regularity with which she has set Dickinson's poems is prompted by her desire to offer them as gifts to family and close friends (much like Dickinson offered her poems as gifts). The composer states, "Dickinson's got such a unique view of the world: she sees something that to most people is 'ordinary'—or even if someone considers an everyday object to be extraordinary (as I do), she is able to express her thoughts in such magnificent language that really gives you a new way of looking at something."[13] It is this quality in Dickinson's poetry that has drawn so many composers, including Laitman, to set her texts.

In his book, *Musicians Wrestle Everywhere,* Carl Lowenberg calculated that 276 composers, between the years 1896 and 1991, composed 1,615 musical settings of Emily Dickinson texts.[14] Ernst Bacon, a large contributor to this body of literature, wrote in a letter to Marian Anderson, "The poetry of Emily Dickinson has long seemed to me one of the great achievements of womankind. Her style of lyricism lends itself more perhaps than any other poetry of this country to musical setting, for it gives lyric expression to philosophical human

[13] Lori Laitman, e-mail message to author, Tuscaloosa, AL, March 19, 2012.
[14] Carlton Lowenberg, preface to *Musicians Wrestle Everywhere: Emily Dickinson and Music* (Berkeley, CA: Fallen Leaf Press, 1992), xiii.

thought without the latter being too apparent."[15] It is, in fact, the lyrical and aphoristic nature of Dickinson's writings that make them ideal for musical settings—art song, in particular. Laitman says, "Her work is a treasure. I don't understand every poem and some poems of hers are not ripe for 'translating' into song: they are too complex. But when I can find a poem that might work well, it's great to use it."[16] She explains that another reason for setting Dickinson is that her poetry is in public domain. Because the poems were written before 1923, no permission is needed to use them.

Much has been written about the musical characteristics of Dickinson's poetry; therefore this document provides only a brief discussion of those qualities which impact the musical elements of a song. Understanding Dickinson's poetic structure, the unconventional use of punctuation and grammar, and the compact nature of her poems are all important in the construction of Laitman's songs.

Hymn Meter

> "Meter is what results when the natural rhythmical movements of colloquial speech are heightened, organized, and regulated so that pattern—which means repetition—emerges…"
>
> —Paul Fussel, Jr., *Poetic Meter and Poetic Form*

Dickinson was raised in the Protestant society of Amherst, Massachusetts. In her early years, she attended church on a regular basis. It wasn't until her thirtieth year that she went into isolation, living in her home and abandoning social functions. Before this physical detachment from society, she attended The First Church of Amherst, which was one of few churches that

[15] Ernst Bacon, in a letter to Marian Anderson, 1939, "Performances," *Emily Dickinson International Society Bulletin* 7, no. 1 (May/June 1995): 7.
[16] Lori Laitman, e-mail message to author, March 19, 2012.

accepted and used hymn collections written and compiled by Isaac Watts. The over six hundred hymns contributed by this English theologian, poet, and hymn writer were extremely controversial because his hymns were devotional poems based on psalms and not the actual psalms as they appear in scripture.[17] Therefore, his second of four published volumes of poetry titled *Hymns and Spiritual Songs* combined elements from two genres in literature—psalmody and lyric poetry. The inclusion of this hybrid form in the worship service was a product of the Protestant Reformation and the introduction of metrical psalmody into English services. Dickinson's intense exposure to this type of literature influenced her writing style, particularly the metrical forms used in hymnody.

Metrical psalmody is constructed with simple syllabic patterns: common meter (8.6.8.6), short meter (6.6.8.6) and long meter (8.8.8.8) —the digits refer to the number of syllables per line. Hymns are divided into four line stanzas with an alternating rhyme scheme, called quatrains. Each line is constructed with a certain number of syllables per line which are then grouped together into "feet." A foot is a metrical unit that consists of syllables which are either stressed or unstressed. Hymns employ two types of feet—iambic and trochaic—both constructed with two syllables. An iambic foot consists of an unstressed syllable followed by a stressed syllable, while a trochaic foot is made up of a stressed syllable followed by an unstressed syllable. While "Dear March" features an iambic pattern, "Will There Really Be A Morning?" employs a trochaic pattern. In general, hymnody uses one type of foot for the complete poem and this is true for Dickinson's poetry as well.

Just as there are limitations regarding the type of foot, there are rules regarding the number of feet in each line. Hymnody limits the number of feet per line to either tetrameter (four

[17] Before this, the church strictly limited congregational singing to the Psalm texts of David, as established by John Calvin in the sixteenth century.

feet) or trimeter (three feet).[18] Therefore, a line of four feet following the syllabic pattern of unstressed-stressed would be labeled iambic tetrameter. One of the poetic forms frequently used in hymn writing, common meter, consists of a four-line stanza which alternates between tetrameter and trimeter. The foot pattern is strict with a rhyme scheme of *abab*:

O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.
(Watts, 1719 The Psalms of David Imitated in the Language of the New Testament)

During the eighteenth century, the ballad stanza was perhaps the most popular form due to its being "less regular and more conversational" than common meter. This conversational-like quality is a result of fluctuating foot patterns. Common meter follows a strict iambic pattern while the ballad stanza alters the number of syllables per metrical unit.[19] So instead of two syllables per foot the ballad stanza may include three syllables per foot. Like common meter, ballad meter alternates iambic tetrameter and trimeter. However, only the second and fourth lines are required to rhyme. The ballad form was also used in nursery rhymes and folk poems.

Dickinson was familiar with the hymn meters and used them with great frequency in her poems before 1862. Within the simple structure and form of the hymn meters, Dickinson could add or subtract the number of feet per line, thus varying the rhythm and tone of the poem. In her later poems, the poet became more adventurous and would shift between trochaic and iambic patterns within a single poem. Her withdrawal from using fixed forms not only alters the rhythm of the poem, but also varies the emotional affects thus establishing an individual mood and

[18] Iambic pentameter is the most common meter used in poetry. This was not used in hymnody and therefore it did not appear in Dickinson's work.
[19] Encylopaedia Brittanica Online, s.v. "Common Metre," http://www.britannica.com/EBchecked/topic/128504/common-metre (accessed August 10, 2012).

character for each poem. Having said this, the genius of Emily Dickinson lies in her ability to create individual moods within a form that is, in general, fixed. This is because Dickinson is mindful of the correct word stress in the natural delivery of a word or phrase. Ezra Pound writes, "Most arts attain their effect by using a fixed element and a variable."[20] It is possible that without the rhythmic regularity and simplicity of these forms, Dickinson would not have had the freedom to experiment with variables, which include irregular patterns and expressive devices such as punctuation and compression.

Punctuation and Compression

By the early 1860s, Dickinson had established a writing style that was uniquely her own. From 1862-1865 she composed more than a third of her poetry. This substantial increase corresponded with her move into isolation. Sharon Cameron, author of *Lyric Time: Dickinson and the Limits of Genre*, suggests, "At this point, her decision to construct a style strikingly similar to that of her first letters demonstrates both her rejection of social conformity and her affirmation of the self that spoke so openly in the 1842 letters."[21] Thus Cameron points out that many of the features that define her distinct writing style appeared in early writings, but disappeared for a period of time when she attempted to conform to societal expectations. These expectations included regular attendance at church and social events as well as proclaiming her faith in public. The two most distinguishing features of her poetry include her extensive use of the dash and her unorthodox use of capitalization, though the latter has little influence on these musical settings and therefore will not be discussed.

[20] Ibid., 38.
[21] Paul Grumbley, "Inflections of the Pen: Dash and Voice in Emily Dickinson," (Kentucky: The University Press of Kentucky), 75.

The dash is used in our language for a variety of purposes. It can show duration of time, compare two ideas, mark abrupt changes in thought, provide brief pauses, or separate repetition of thought. In addition, Dickinson uses the dash to further define character and mood, as demonstrated in her poem "Dear March." ("Will There Really Be A 'Morning'?" was written prior to 1862 and exhibits traditional metrical patterns and punctuation).

Dickinson's poems are not considered aphorisms, but they possess qualities associated with the term. Noted for their combination of brevity and deep meaning, Dickinson's poems often communicate an emotional state in a single line (such as "I felt a funeral in my brain"), whereas other poets might require many lines to illustrate the same idea. These qualities are particularly resourceful to composers of song. Laitman admits,

> It's easier when a poem isn't too long or too short, although I have obviously set very short and very long poems. It's good if the poem is not too complex, because the audience has to be able to grasp the meaning of the poem through the song … I try to avoid poems with a lot of homonyms or complex words (potentially difficult to understand aurally). Most importantly, it is good if the poem has some emotional 'breathing space'—so that the music can take over what is left unsaid.[22]

Dickinson's metaphorical thoughts expressed in simple, everyday language, combined with her ability to control time by way of metrical repetition and punctuation, gives a composer ample "breathing space" and communicative possibilities. In addition, the poet is mindful of proper word stress within a regular, repeated verse pattern. This creates a level of accessibility uncommon for her time.

Dickinson wrote, "A word is dead when it's been said, some say. I say it just begins to live that day."[23] She believed that words alone could not completely articulate her ideas.

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[22] Lori Laitman, "Frequently Asked Question," http://artsongs.com/faq/how-do-you-select-your-poetry.html, (accessed March 2012-August 2012).
[23] Emily Dickinson, "A word is dead" in *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (New York: Back Bay Books), 534.

Music—with the benefits of pitch, dynamics, time, and timbre—has the ability to magnify the already expressive characteristics of Dickinson's poetry. Changes in dynamics, pitch, or metrical stress, can considerably increase the emotive power of the written word.

Poetic Analysis

Will There Really Be A "Morning"?

The poem, "Will There Really Be A 'Morning'?" was written in approximately 1859 and published in the 1891 collection of Dickinson poems entitled *Poems, Second Series*.

Will there really be a "Morning"?
Is there such a thing as "Day"?
Could I see it from the mountains
If I were as tall as they?

Has it feet like Water lilies?
Has it feathers like a Bird?
Is it brought from famous countries
Of which I have never heard?

Oh some Scholar! Oh some Sailor!
Oh some Wise Man from the skies!
Please to tell a little Pilgrim
Where the place called "Morning" lies![24]

The number of syllables per line alternates between eight and seven, notated as 8.7.8.7, with a rhyme scheme of *xbxb*. Therefore, Dickinson employs the four-line form and rhyme scheme of the ballad stanza. Each line alternates between trochaic tetrameter and incomplete trochaic tetrameter so that the last foot in each line lacks the final unstressed syllable. In addition, all lines

[24] Emily Dickinson, *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (New York: Back Bay Books), 49.

obey the trochaic pattern of stressed-unstressed. (In Figure 3.1, the backslash marks the accented syllable).

Figure 3.1 Trochaic Pattern

/ / / /
Will there really be a "Morning"?
/ / / /
Is there such a thing as "Day"?

If the first line of the poem is read aloud two times, initially without an awareness of stress patterns and then adhering to the trochaic stress pattern, it is clear that the syllabic stress pattern corresponds to the proper word stress. Therefore, in both readings, the syllables, “Will,” “REAL-ly,” “be,” and “MORN-ing” are constructed so that word stress and meter parallels the natural delivery of the spoken phrase.

The metaphors in this poem describe religious philosophies through images found in nature. By placing the words “Morning” and “Day” in quotations, the poem suggests that the words are symbolic of something other than their literal meaning. The poem refers to great heights (“mountains”), walking on water (“feet like Waterlilies”), angels (“feathers like a Bird” —an image that we identify with angels), and a pilgrimage, all of which we commonly associate with biblical scripture. The phrase “Will there really be a ‘Morning’?” could be interpreted as “Will there really be a heaven?” The dawn of a new day succeeding darkness can be likened to an afterlife following death. In addition, on a structural level, the three-stanza system alludes to the holy trinity—the Father, the Son, and the Holy Ghost.

Dickinson struggled with faith throughout her life. Her poems often explore suffering and salvation, mortality and immortality, and in this case, faith and doubt. As many of her friends

and family publicly professed their Christian beliefs, Dickinson chose to abstain from those actions. She said, "I have not yet had my peace with God … I feel that the world holds a predominant place in my affections. I do not feel that I could give up all for Christ, were I called to die."[25]

Dear March – Come in

Written c. 1874 and published in the 1924 edition of *The Complete Poems of Emily Dickinson*, "Dear March – Come in" is a youthful and cheerful account of the coming of spring. Dickinson creates a dramatic scene between two characters: the speaker and the month of March. However, we only hear the speaker's point of view, as if the speaker has so much to say that March cannot utter a single syllable.

Dear March–Come in –
How glad I am –
I hoped for you before –
Put down your Hat –
You must have walked –
How out of Breath you are –
Dear March, how are you, and the Rest –
Did you leave Nature well –
Oh March, Come right upstairs with me –
I have so much to tell –

I got your Letter, and the Birds –
The Maples never knew that you were coming–till I called
I declare–how Red their Faces grew –
But March, forgive me – and
All those Hills you left for me to Hue –
There was no Purple suitable –
You took it all with you –

[25] Roger Lundin, "Emily Dickinson and the Art of Belief," second ed. (Grand Rapids, MI: Wm. B. Eerdmans Publishing, Co., 2004), 28.

Who knocks? That April.
Lock the Door –
I will not be pursued –
He stayed away a Year to call
When I am occupied –
But trifles look so trivial
As soon as you have come

That Blame is just as dear as Praise
And Praise as mere as Blame –[26]

This poem was written later in Dickinson's life, at which point her writing style became more experimental. In comparison to "Will There Really Be A 'Morning'?" which has a regular alteration between the number of feet per line with an equal number of lines per stanza, the pattern in "Dear March" is unpredictable and irregular with stanzas of varying length. The poem is written using an iambic foot pattern, but the trochaic pattern is used occasionally to support phrase inflection and word stress. This combination gives the poem a conversational quality and the excited energy of a welcomed homecoming. Dickinson's extensive use of the dash appears at the end of most every line and communicates changes in dramatic thought.

The poem centers on the passage of time and the equality of all life moments, good or bad. It seems that as soon as March arrives, April is knocking at the door. The speaker praises March and blames April. April is condemned for its early arrival, and so it seems that the speaker criticizes the rapid progression of time. Contrastingly, March is admired for its leisurely but much desired entry and thus represents the need to enjoy life and slow the passage of time. The last two lines of the poem summarize these ideas:

That Blame is just as dear as Praise
And Praise as mere as Blame –

[26] Roger Lundin, *Emily Dickinson and the Art of Belief*, second ed. (Grand Rapids, Mich: Wm. B. Eerdmans Publishing, Co., 2004), 572.

The contradiction stated here—that “Blame” and “Praise” are both simultaneously worthwhile and meaningless—communicate the fleeting nature of time.

Chapter 4

LORI LAITMAN: THE PROCESS

> "I do have a process but certainly not a formula, and I use this process for every piece of vocal music that I write."
>
> —Lori Laitman

Lori Laitman's compositional process first includes the basic elements of any musical composition: melody and rhythm. Melody, in particular, is the fundamental building block of a Laitman song. The melodic line reflects her dramatic interpretation of the words, meter, and character of the poem. Laitman states, "I customize each melody so that the words are set with all the right stresses and the most important words are highlighted."[27] The next step in her process is to add the accompaniment. The accompaniment provides additional layers to the interpretation and underscores the melodic line. Laitman's talent lies in her ability to transform poetic structure and mood into a musical line that is accessible and tonal as well as innovative and imaginative.

Will There Really Be A "Morning"?

Melody

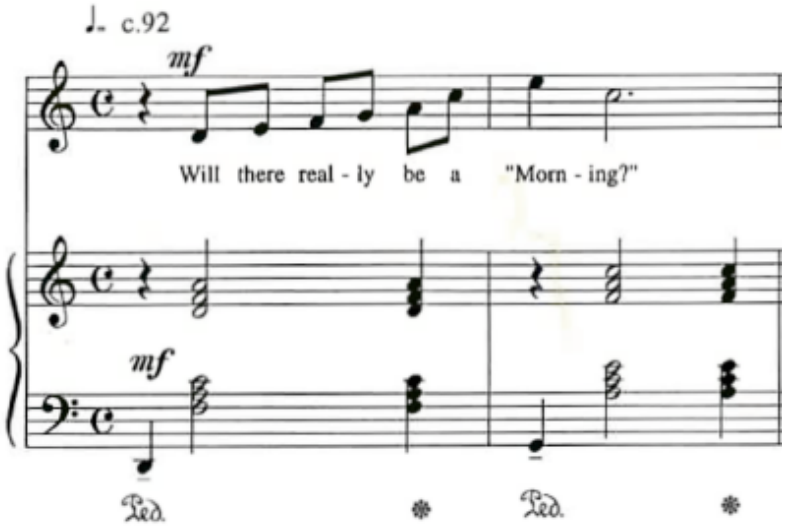
Laitman's song "Will There Really Be A 'Morning'?" was completed in 1996 and is the first song in the collection *Four Dickinson Songs*. Other settings include, "I'm Nobody,"

[27] Lori Laitman, interview by Serdar Ilban, January 15, 2008, tape recording, Potomac, MD.

"She Died,"and "If I…" This collection was written for friend and colleague Karen Bogen.

The formal design of the song corresponds to the three-stanza structure of the poem. Therefore, the song is divided into three musical sections with a repeat of the poem's first line in the final measures. The divisions are accomplished with two-bar interludes, contrasting musical textures, and distinct melodic ideas. Therefore, each section presents a unique melodic idea and accompaniment texture that sustains the mood of each stanza. The first section is constructed with an ascending vocal line and homophonic texture.

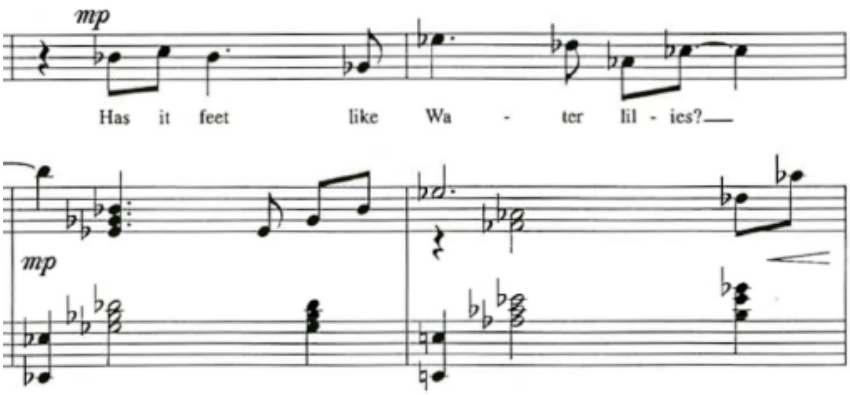
Figure 4.1 "Will There Really Be A 'Morning'?," First Section, measures 1–2



Will There Really Be A "Morning"? By Lori Laitman, Text by Emily Dickinson

In addition to a more contrapuntal accompaniment, the second section consists of a combination of melodically conjunct and disjunct motions (an increased number of melodic leaps).

Figure 4.2 Second Section, measures 9–10



Will There Really Be A "Morning"? By Lori Laitman, Text by Emily Dickinson

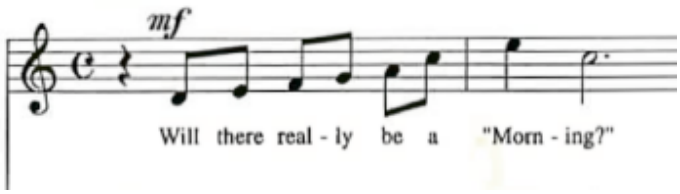
The third section features melodic material and accompaniment patterns from both the first and second sections. Having said all of this, each section is not limited to the melodic ideas presented above, but rather they constitute a starting point. In fact, much of the song is unified through recurring melodic ideas which rearticulate images throughout the poem. This will be discussed further in a later section.

In her book, *Song: A Guide to Art Song Style and Literature*, Carol Kimball suggests that in order to better understand the composer's interpretation of a poem, the singer must read the text aloud, not once, but twice: first without a specified pitch or rhythm, and then, with the composer's pitch and rhythm so that the voice rises and falls in pitch within the contour and limits of the song.[28] (The latter is often referred to as "speak-singing"). When reading the first line of the poem, "Will there really be a 'Morning'?," a speaker would inherently move through

[28] Carol Kimball, "Song: A Guide to Art Song and Style and Literature," *rev. ed*. (Milwaukee, Wisconsin: Hal Leonard, 2005), 18.

the less important words to reach the important words. In addition, because it is an interrogative phrase, the voice naturally completes the phrase with a rise in pitch.

Figure 4.3, measures 1–2



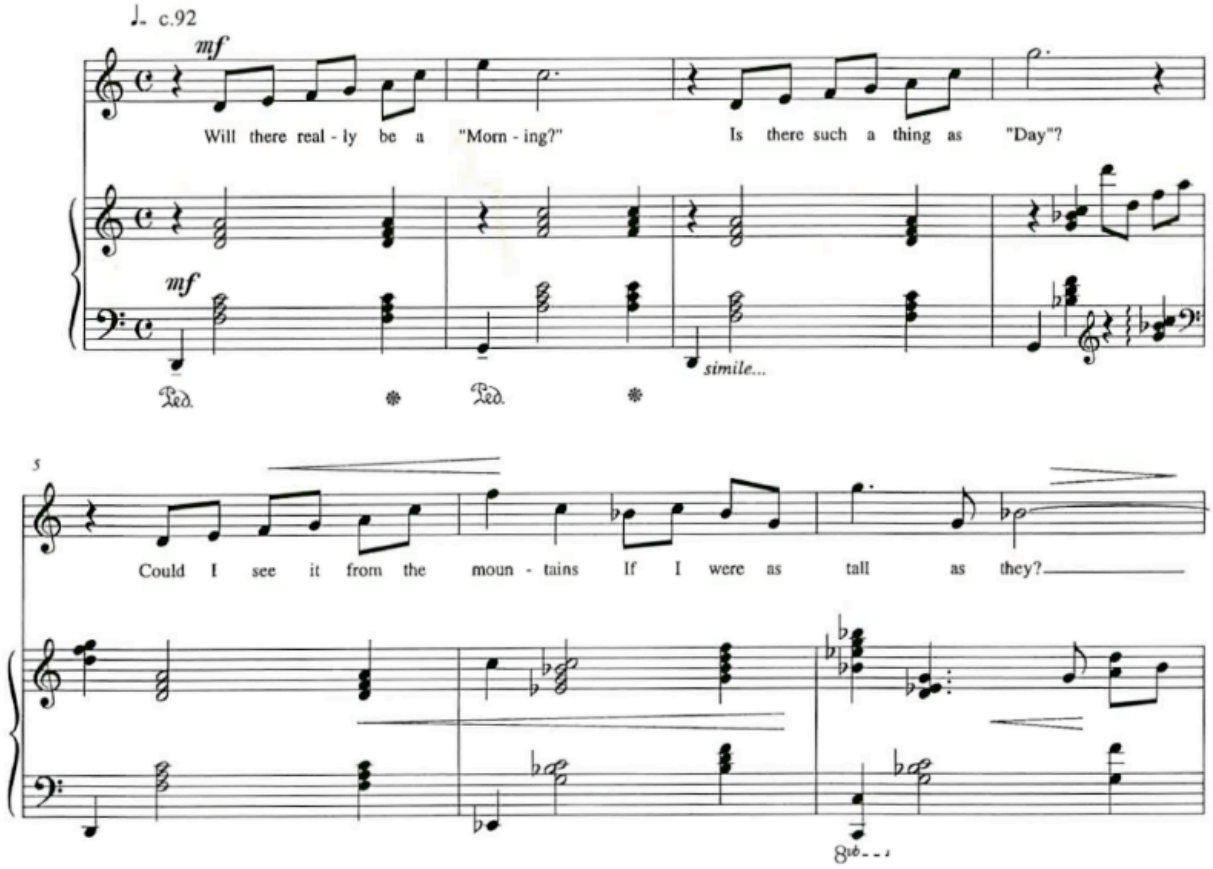
Will There Really Be A "Morning"? By Lori Laitman, Text by Emily Dickinson

Upon completion of the next step, reading the line aloud with the composer's inflection, the speaker will find that the musical contour and rhythm of the first phrase corresponds with a natural delivery of the spoken words and phrase. Therefore, Laitman's vocal line ascends in pitch in an eighth-note pattern, before lengthening at the word "Morning." The composer respects not only the phrase inflection, but also word inflection, emphasizing the first syllable of the word, "Morn-," and understating the second syllable, "-ing." Consequently, the first syllable of "Morning" is also the highest note of the phrase while the second syllable is weakened by a descent in pitch on a metrically weak beat. Therefore, the melodic contour and rhythm as well as word stress parallels the spoken qualities of the phrase. Interpretively, because the phrase outlines an interval of a ninth within a brief two-measure phrase, it defines the immensity of the question at hand.

Laitman's phrases are generally brief and concise. This is in agreement with Dickinson's poetry as each line represents a single poetic thought. When related thoughts are grouped

together, a complete and multi-dimensional idea is revealed in the form of a stanza. The stanza performs like a verse in music. In this song, a complete stanza is expressed in an eight-measure musical phrase which can then be subdivided into two-line phrases (a four-measure musical phrase), and finally, into a single thought (a two-measure musical idea).

Figure 4.4, measures 1–7



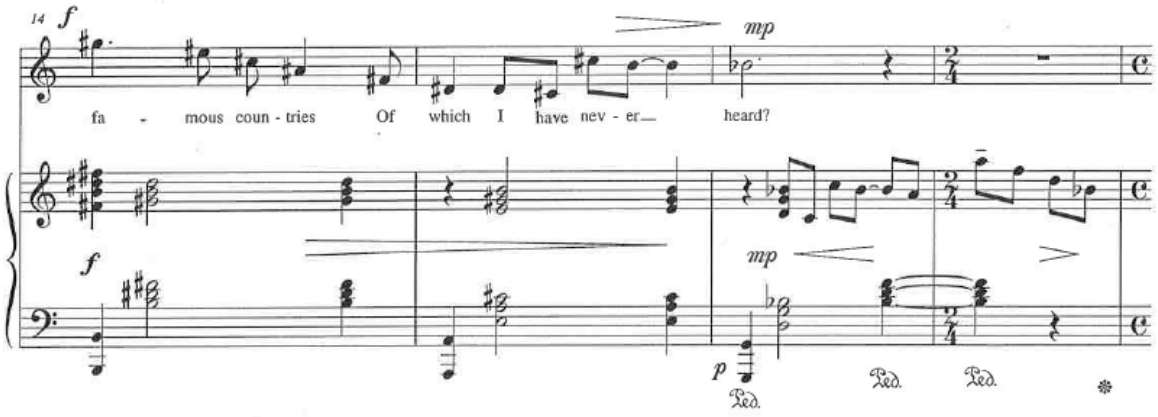
Will There Really Be A "Morning"? By Lori Laitman, Text by Emily Dickinson

The first two lines of the poem conclude with a question mark. When reading the first two lines aloud, this requires a pause, or beat, between the lines.

A single musical rest between lines 1 and 2, as well as 2 and 3, communicates the brief moment of reflection provided by the punctuation in the poem. Between lines 3 and 4, Laitman omits a musical rest because the poem omits punctuation between the last two lines of the stanza (a technique known as enjambment). There is no pause in the text and thus, no musical pause.

In addition to phrase inflection and structure, other factors which contribute to melodic shape and form, include a response to images in a line or word. Word painting is a popular compositional technique and in some cases phrase painting, in which an entire musical line expresses a single image. For example, two significant images in the poem, heaven and earth, are each represented by a specific melodic contour. Because much of the song depicts images related to heaven, the tessitura of the vocal line is relatively high. However, in measure 14, the vocal line descends at the line "of which I have never heard."

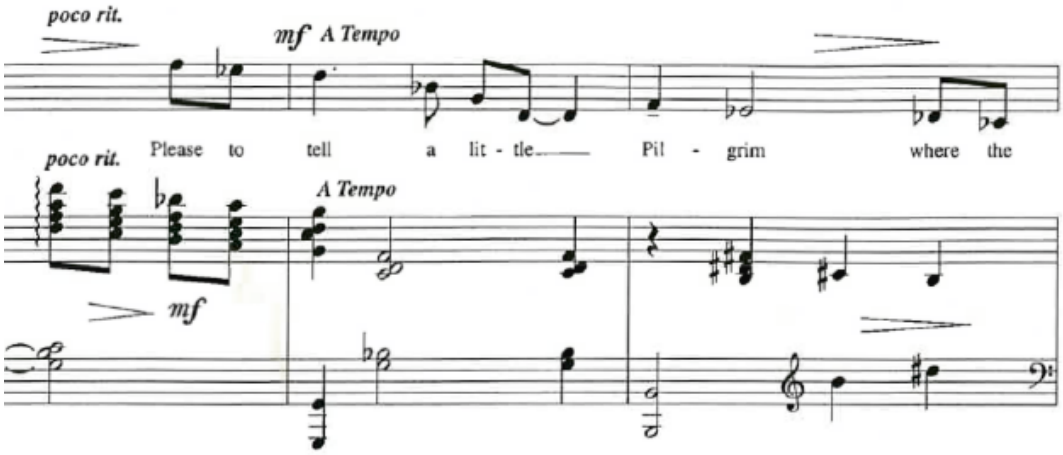
Figure 4.5, measures 14–17



Will There Really Be A "Morning"? By Lori Laitman, Text by Emily Dickinson

A similar descent occurs in measure 22 at the words “please to tell a little Pilgrim.” In both cases, the speaker refers to herself as an individual who resides on earth. Therefore, the image of earth, in contrast to the image of heaven, is sketched by a descending line.

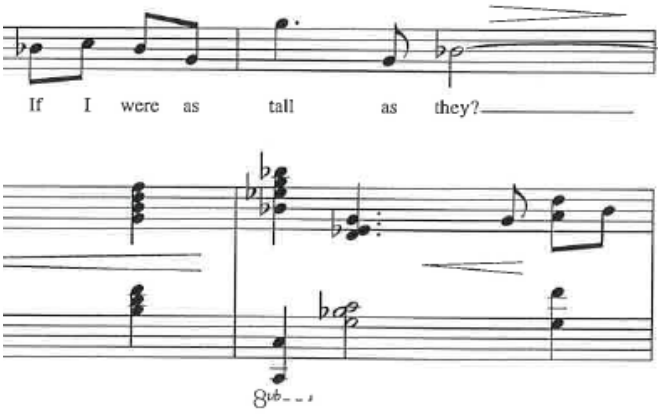
Figure 4.6, measures 22–24



Will There Really Be A “Morning”? By Lori Laitman, Text by Emily Dickinson

Word painting is a technique that expresses the aural meaning of a specific word. The most obvious example in this song occurs in measure 7:

Figure 4.7, measure 6–7

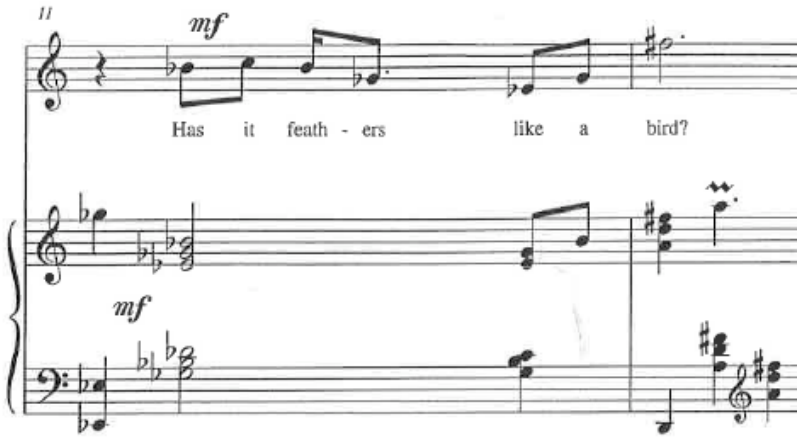


Will There Really Be A "Morning"? By Lori Laitman, Text by Emily Dickinson

In this example, Laitman manipulates range, both in the voice and piano, to articulate the word "tall." With a range of nearly five octaves on the downbeat of measure 7 in the piano accompaniment and an octave leap in the vocal line on the word "tall," Laitman musically reflects the meaning of the word "tall."

Another example of word painting occurs in measures 11–12. Here the arpeggiated augmented ninth followed by a mordent in the right hand of the piano imitates both the unfurling of a bird's feathers and a bird's call.

Figure 4.8, measures 11–12



Will There Really Be A "Morning"? By Lori Laitman, Text by Emily Dickinson

Laitman's melodic lines often contain wide intervals. This is common throughout much of her song literature and is most often the direct result of word painting. It is used in such an obvious manner that it is easy to find many examples in her songs. This characteristic also makes Laitman's songs more technically challenging, particularly for a young singer. However, because the leaps are often doubled by the accompaniment, they are more manageable than one would find in a less traditional composition.

Accompaniment

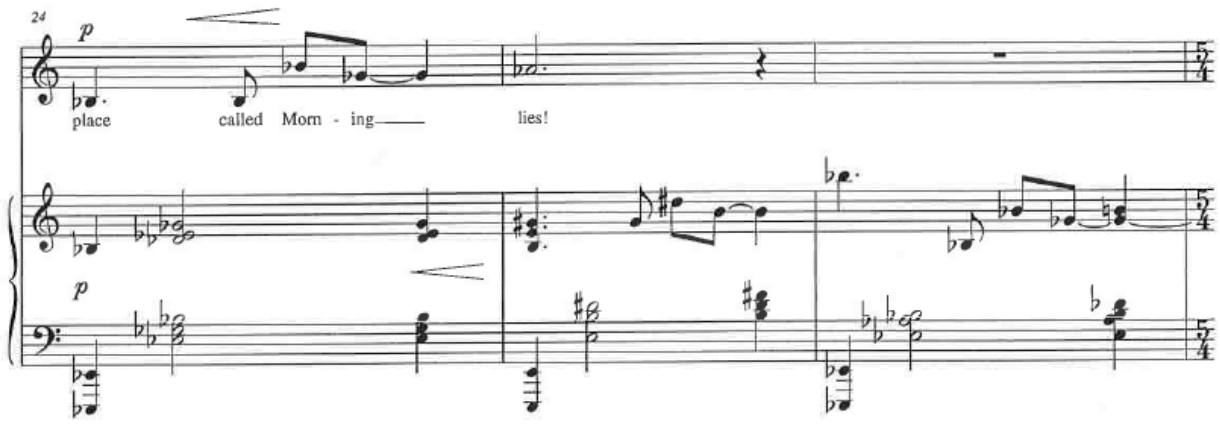
If melody gives voice and inflection to the text, then the role of the accompaniment is to pronounce the spirit of the words. Therefore, the accompaniment evokes the mood of the poem and articulates the emotion of the character. Composed predominantly of seventh, ninth, and

eleventh chords, the accompaniment in "Will There Really Be A 'Morning'?" sustains a contemplative mood using a musical language commonly associated with jazz and blues genres. Laitman's purpose is not to reference these genres necessarily, but to access a color palate that not only underscores the melodic line, but also the emotional state of the speaker.

The accompaniment opens with a Dm7 chord in measure 1. The following chord is a Gm13 chord made incomplete by the displacement of the third (B♭) and fifth (D) by C. (This is commonly referred to as simply a "sus" chord or, in this case, Gm13sus4.) The voice and piano work together to articulate the Gm13sus4 chord as the vocal line states the thirteenth and eleventh at the word, "Morning." Measures 3 and 4 repeat the chords of the first two measures, except that the Gm, now Gm11, in measure 4 is complete, with third and fifth reinstated (see Figure 4.4, page 23). In addition, the vocal line of the first four measures concludes on G, the root of measure 4. The Gm chord returns again shortly after the climax of the song. The voice's highest pitch (G#) occurs in measure 14 at the top of a fully extended thirteenth chord (B-D#-F#-A#-C#-E#-G#). Again, the thirteenth chord is divided between the voice and piano—the piano states the root, third, and fifth while the voice arpeggiates the seventh, ninth, eleventh, and thirteenth. The separation between instruments allows one to easily hear the extended chord as a combination of separate chords: BM and A#m7. The song also features various juxtapositions of major and minor chords a whole or half step apart (Ebm/EM, Ebm/DM, DM/C#m, and C#m/BM), thus alluding to no one particular key. Therefore, the "sus" chord, the unique collaboration between the voice and piano (which state different segments of the extended chords), and alternating M/m chords all suggest various keys. This intensifies mood and describes the complexity of the question.

In measures 23, 25, and 27, Laitman notates flats in the vocal line and sharps in the piano. This unconventional notation could be seen as problematic, although the purpose is simple.

Figure 4.9, measures 24–26

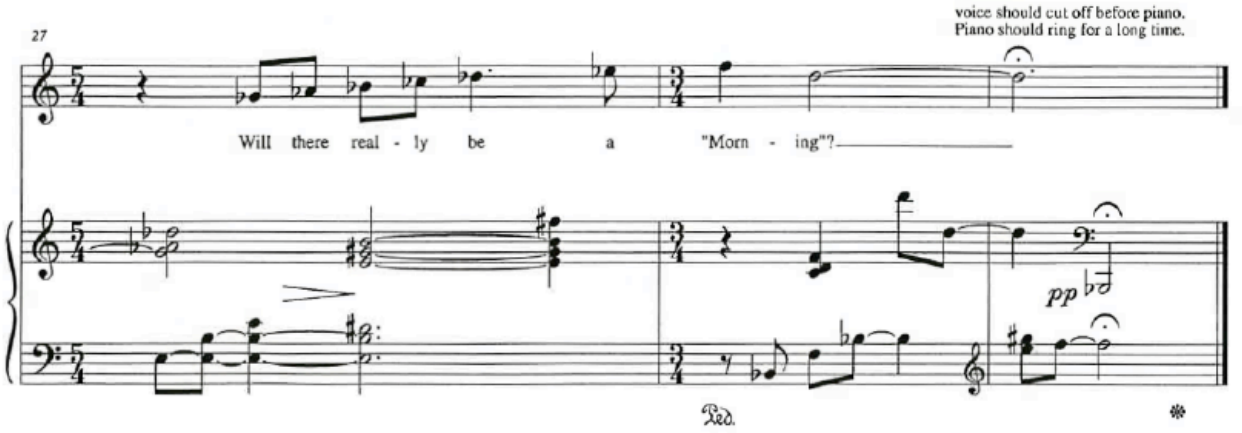


Will There Really Be A "Morning"? By Lori Laitman, Text by Emily Dickinson

The E major eleventh chord of measure 25 in this figure is much easier to read and play than an enharmonic F♭ major eleventh chord. Therefore, accessibility is important to Laitman, even if it means disregarding conventional rules of notation.

"Will There Really Be A 'Morning'?" concludes with a text repetition of the first line of the poem. This does not occur in the original poem. In Laitman's early songs, she would often repeat a complete line of text or in some cases extract words from multiple lines and combine them in order to rearticulate certain expressive qualities of the text. Laitman refers to this as "musical expansion."

Figure 4.10, measures 27–29



Will There Really Be A "Morning"? By Lori Laitman, Text by Emily Dickinson

This repetition of the text, paired with the opening melodic contour, reminds the listener of the poem's objective—to ask a poignant question about life and what follows.

Laitman's use of extended chords—arpeggiated throughout the melody and played as chords in the accompaniment—creates a musical atmosphere commonly associated with a musical genre that evokes feelings of emotional complexity, meditation, and uncertainty.

Dear March

The Perfected Life was published in 2006. This collection includes three Dickinson settings— "An Amethyst Remembrance," "Dear March," and "The Perfected Life." Each song is a birthday gift to a friend or family member. *The Perfected Life* has been published in two versions: soprano and baritone. It is common for Laitman to publish her songs for both high and low voices, making them accessible to a wide range of singers. As a living and active composer,

she enjoys as many performances of her music as possible, and is therefore willing to make adjustments to the work when necessary. These accommodations include altering range and changing the instrumentation. She states,

> I am always happy to have as many singers singing my songs as possible, and so, I encourage transpositions. I feel that my songs can work in any number of ranges, as long as the accompaniment can also work in the new key. Some adjustments might be necessary: for example, a section may sound great on piano in the original key but transposed down a third, it might sound muddy. When the song has an accompaniment other than piano, similar difficulties might arise. Generally, these problems can be solved and I am delighted to assist.[29]

Although her preference is to have her collections performed as they were conceived, she is open to performers creating a unique group for a recital program. This is not particularly difficult since many of her collections are organized for dramatic impact, not thematic design, and can therefore stand alone. Having said this, it is extremely important to Laitman that a "hand-made" set preserves a sense of dramatic energy. In response to creating a new group she admits, "This is a bit tricky, however, even for me—as one has to balance many factors (emotions, poetic styles, melodies, harmonies, etc.) to ensure a good dramatic flow."[30]

"Dear March" was composed in two and a half weeks (May 28, 2006 – June 14, 2006). Laitman is a quick writer; in fact, the last song in *The Perfected Life* was written in two days. She says,

> Once I started a song, it was with me until I finished, and so I didn't sleep very well. Even now, when I am writing a song, I will work out details in my head during the night. It can be exhausting. I've learned how to deal with this better over the years - but it is difficult to turn off the music in my head, particularly when I am creating. Once I am done, and onto the next project, I have to immediately put the prior project out of my head in order to concentrate. And now, having composed so many songs and operas, etc., I will admit that there are just a handful of songs that I can't even remember unless

[29] Lori Laitman, "Frequently Asked Questions," http://artsongs.com/faq/how-do-you-feel-about-transpositions-of-your-songs.html (accessed June 16, 2012).
[30] Lori Laitman, "Frequently Asked Questions," http://artsongs.com/faq/how-do-you-feel-about-having-someone-sing-only-one-or-two-of.html (accessed June 16, 2012)

> I look at the music. But the early ones in particular, are always with me … and I feel very proud to have created so many songs that I think are beautiful.[31]

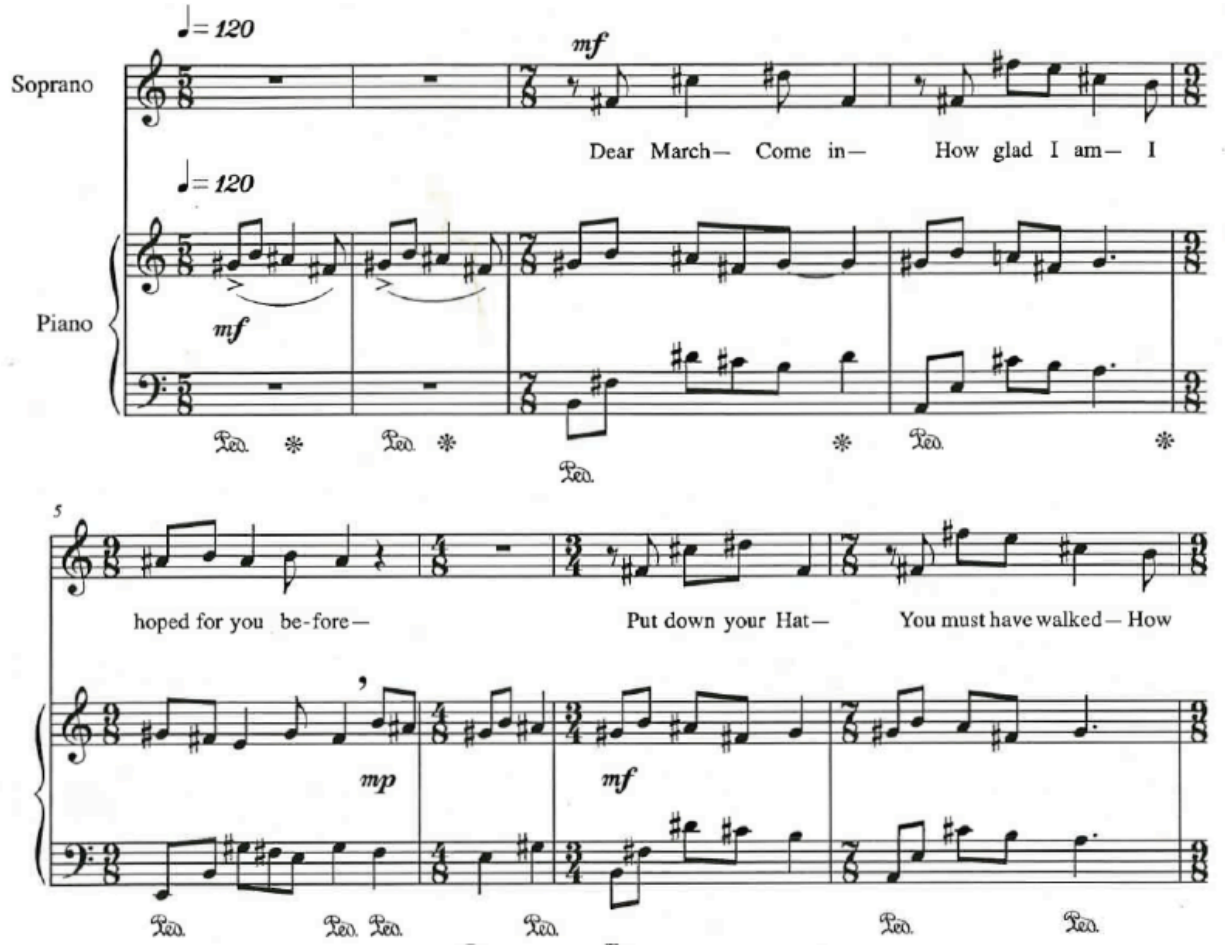
Melody

Applying Carol Kimball's concepts to the first six lines of text, it is evident that Laitman's melodic line parallels the iambic pattern (unstressed-stressed) and the dramatic delivery of each word and phrase exhibited in the poem.

Dear March – Come in –
How glad I am –
I hoped for you before –
Put down your Hat –
You must have walked –
How out of Breath you are –

[31] Lori Laitman, interview, e-mail message to author, March 19, 2012.

Figure 4.11, "Dear March" (Laitman) measures 1–8

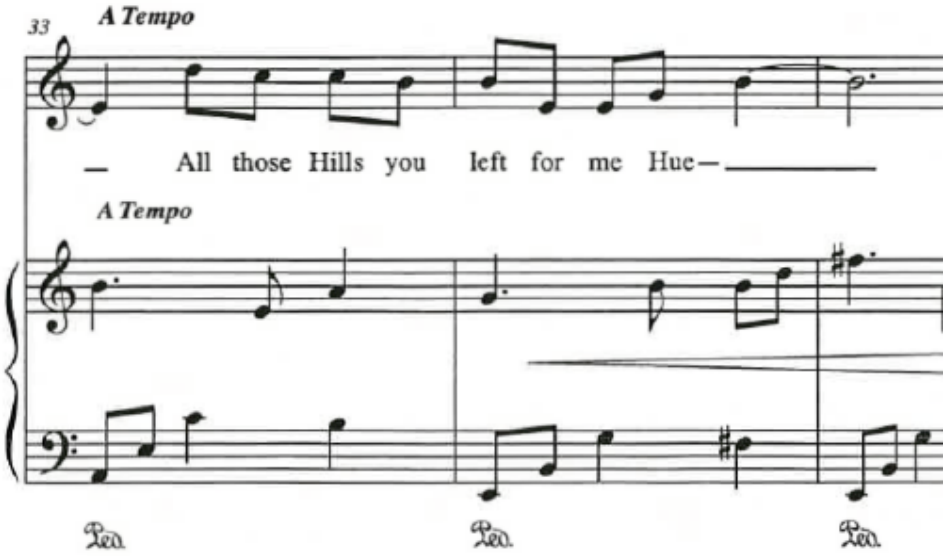


Dear March By Lori Laitman, Text by Emily Dickinson

Constructed predominantly of eighth notes, the stressed syllables of the iambic pattern are brought out through metrical emphasis, a rise in pitch, or longer note values. For instance, when referring to the first eight measures of the poem, the first syllable of each line enters on a metrically weak beat, usually the second half of a beat. This pattern continues throughout the song with the exception of measures 15 and 19 (with the following lines of text, respectively: "I declare – how Red their Faces grew –" and "Lock the Door –") at which point the text uses a

trochaic pattern (stressed-unstressed). In accordance with the change in stress pattern, the composer moves the entrance of the first syllable from the second half of the beat to the first half of a beat.

Figure 4.12, measures 33–35

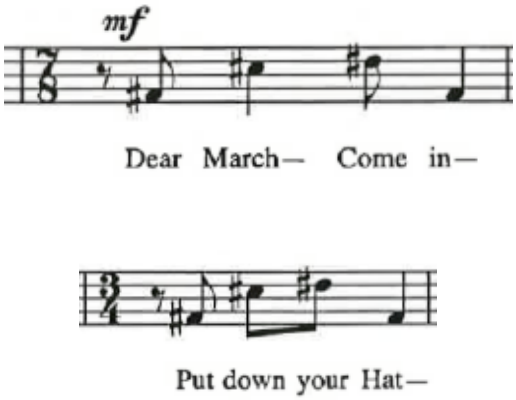


Dear March By Lori Laitman, Text by Emily Dickinson

Much like the relationship between a line and a stanza, the musical phrase is constructed with small melodic ideas that, when combined, create a complete musical phrase. The first three lines of the poem express a single poetic phrase (following the pattern of 2 feet-2 feet-3 feet), which in turn create the first musical phrase (see Figure 4.11). Laitman distinguishes between poetic lines and poetic phrases by separating each line with a rest or pause, and concluding a phrase with one measure of accompaniment. The musical phrase is then repeated for the next three lines (lines 4, 5, and 6) with a slight rhythmic variation. The rhythmic variation is

supported by Dickinson's punctuation. The word "March –" is written as a quarter note and communicates the pause as a result of the dash (measure 3). The fourth line of the poem ("Put down your Hat") is related in melodic and poetic content to the first line of the poem. The fourth line of the poem features an eighth note on the second word of the line, "down," instead of a quarter note. This is because the poetic line is not separated by a dash (measure 7). Therefore, the composer respects Dickinson's dramatic flow and structure.

Figure 4.13, measure 3 and measure 7



Dear March By Lori Laitman, Text by Emily Dickinson

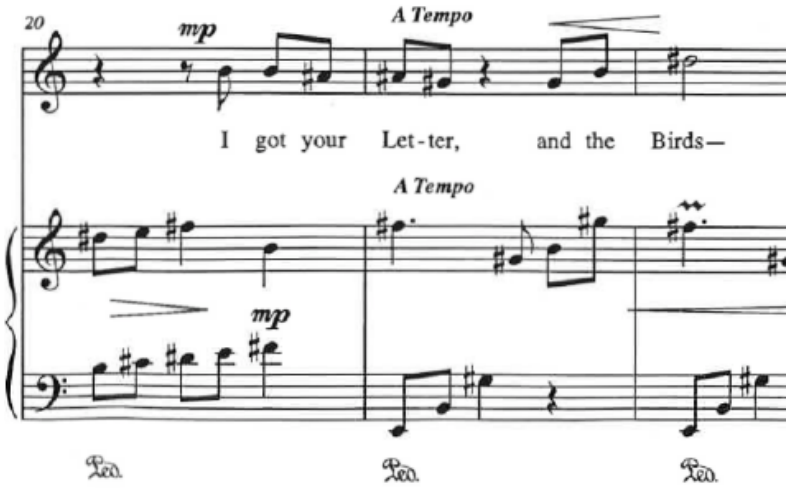
"Dear March" is arranged into four musical sections. This corresponds with the number of stanzas in the poem. The song concludes with a coda-like section that repeats text previously stated in the poem. Much like the construction of "Will There Really Be A 'Morning'?" the four sections are separated by contrasting textures, melodic content and brief piano interludes. Therefore, each section establishes a distinct character and mood.

The first section of music is represented by angular melodic lines and fragmented phrases with frequently shifting rhythms and meters (see Figure 4.11, page 33), all of which create a breathless delivery of the text. In measures 5–19, the meter changes every measure (from 9/8 to 4/8 to 3/4, etc). This corresponds to the irregular pattern in the poem. The irregularity expresses the conversation-like atmosphere of the poem.

Dear March – Come in –	2 feet
How glad I am –	2 feet
I hoped for you before –	3 feet
Put down your Hat –	2 feet
You must have walked –	2 feet
How out of Breath you are –	3 feet
Dear March, how are you, and the Rest –	4 feet
Did you leave Nature well –	3 feet
Oh March, Come right upstairs with me –	4 feet
I have so much to tell –	3 feet

Measures 20–35 begin with a descending line followed by an arpeggiated ascent (see Figure 4.14). The melodic contour of the second section of music lessens melodic tension (previously established in the first section of music). In addition, the meter settles into 3/4 and remains there for the duration of the song. Metrical stability and a decrease in melodic tension parallel a change in tone and the introduction of a more relaxed atmosphere.

Figure 4.14, measures 20–22



Dear March By Lori Laitman, Text by Emily Dickinson

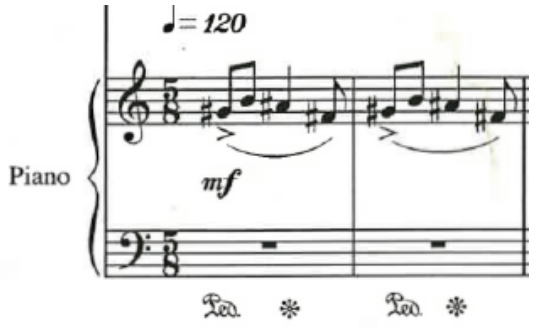
The third section begins in measure 42 with a declamatory writing style that expresses the fussy, agitated state of the speaker as April irritatingly knocks at the door. The vocal writing becomes more lyrical toward the end of the third section which corresponds with the transition into the final section. This is by far the calmest moment in the song. Laitman indicates a "very lyrical" and "slightly slower" musical expression. This change in measures 52–61 supports the reflective tone of the poem and contrasts with the conversational style of the previous sections. In addition, Laitman makes a significant change to the original form of the poem. The composer groups the last two lines of the third stanza with the fourth stanza. The final four lines of the poem are certainly connected in terms of meaning, so it is interesting that Laitman chooses to convey this link while Dickinson separates them in her poem. The final four measures of the song feature a recurrence of the words "Oh March" and "Dear March."

Accompaniment

The challenge in setting this poem is finding a way to create a musical scene with not one character, but two: the speaker and March. Though March never speaks, it is implied that the character is an active part of the scene. Laitman describes the relationship between the two characters through a strong collaboration between the voice and piano as well as musical themes that personify the characters.

The four notes introduced in measure 1, first played in the right hand of the accompaniment, are repeated throughout the first section of music. This musical idea describes the disposition of March. The rhythmic irregularity and close proximity of pitch communicate an unstable and clumsy character. For the first twelve measures, this one-measure musical idea sounds one-half beat ahead of the vocal line.

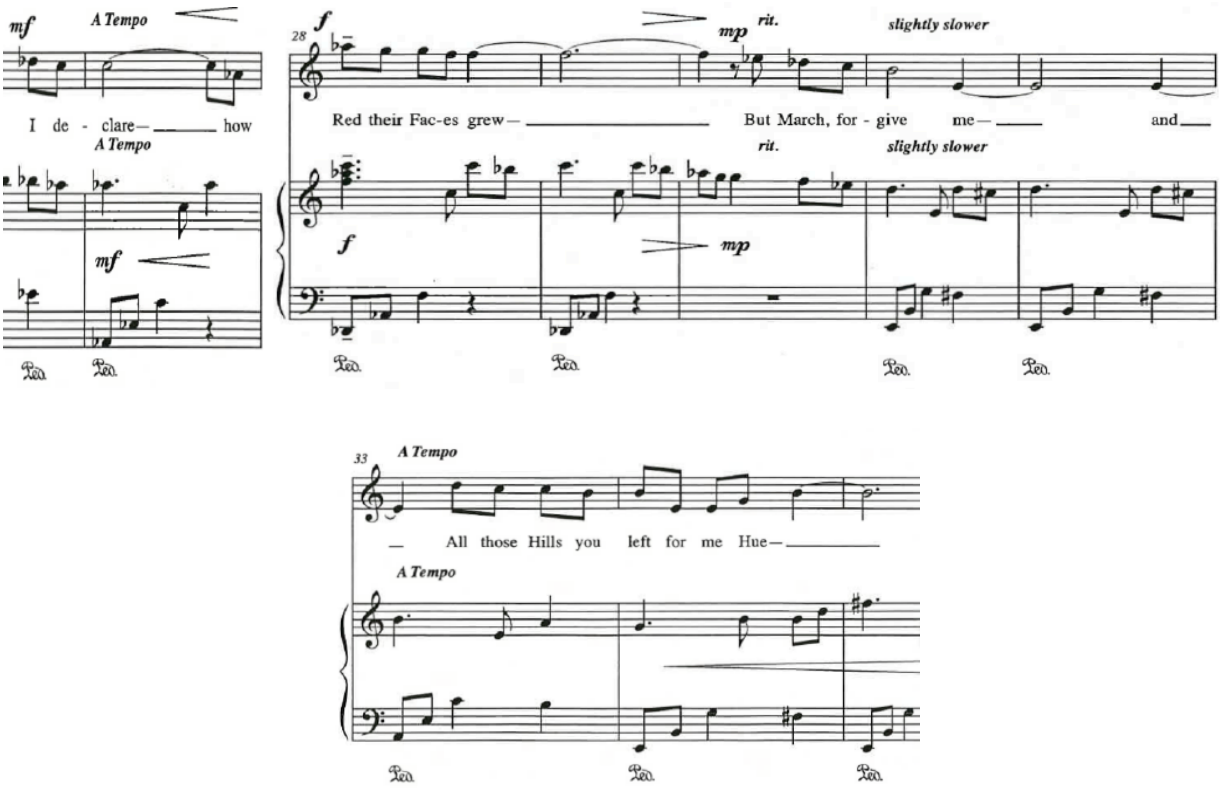
Figure 4.15, measures 1–2



Dear March By Lori Laitman, Text by Emily Dickinson

Changes in tempo occur frequently in the second section of music. Generally, these tempo changes are a result of phrase inflection and the dramatic intentions of the speaker. The phrase "I declare – how Red their Faces grew –" is to be sung *A Tempo* followed by a *ritardando* into the phrase "But March, forgive me –" which is then performed *slightly slower*.

Figure 4.16, measures 27–35

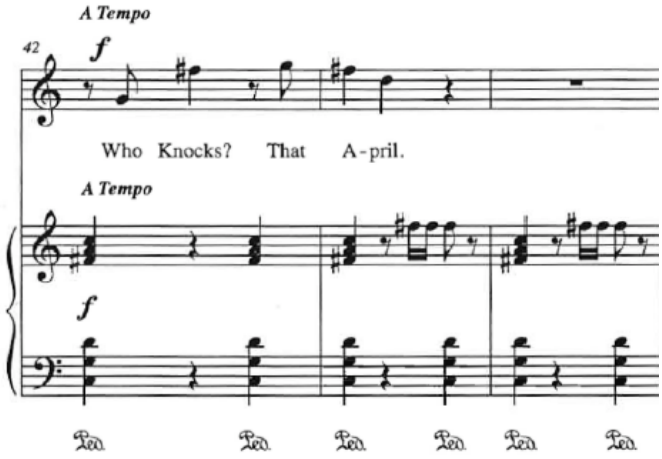


Dear March By Lori Laitman, Text by Emily Dickinson

From this point forward, Laitman writes a specific musical marking and tempo change for each phrase. These frequent shifts in tempo coincide with the quick-changing expression of the speaker.

In measure 42, the speaker exclaims, "Who knocks? That April." This is immediately followed by a musical idea consisting of two sixteenth notes followed by an eighth note all notated on a single pitch.

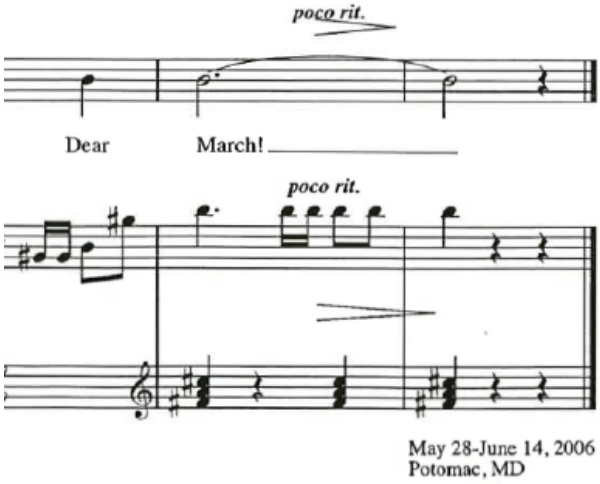
Figure 4.17, measures 42–44



Dear March By Lori Laitman, Text by Emily Dickinson

This figure personifies April knocking on the door and appears throughout the remainder of the song in both the right and left hand of the accompaniment at different times. In fact, it is the last musical idea heard in the song and symbolizes the inevitable passing of time.

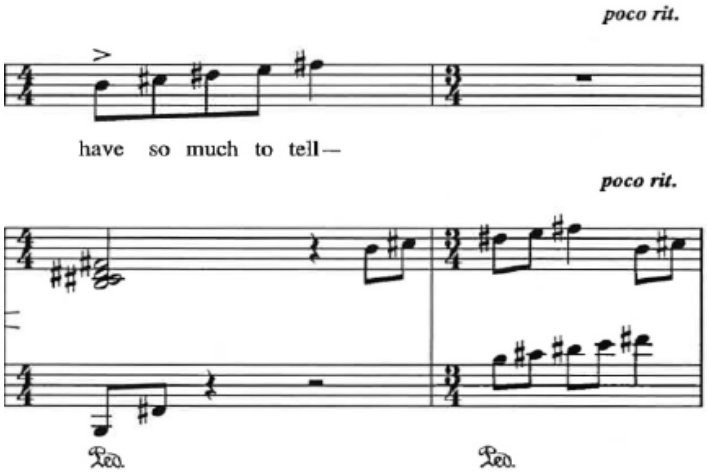
Figure 4.18, measures 64–65



Dear March By Lori Laitman, Text by Emily Dickinson

Similar to "Will There Really Be A 'Morning'?" word painting is once again prominent throughout the song. The ascending musical idea found in the accompaniment of measure 19 personifies walking up a flight of stairs. This musical idea is also used to separate the first and second stanza of text and institutes a change in mood.

Figure 4.19, measures 18–19



Dear March By Lori Laitman, Text by Emily Dickinson

In measure 22, Laitman uses a mordent in the right hand of the accompaniment to imitate a bird's call, much like the example in "Will There Really Be a 'Morning'?" The octave leap in measure 28 depicts a rise in excitement as the speaker describes the charming attributes of nature (see Figure 4.14, page 37). In measure 36, with a "slight broadening" of the tempo and more angular melodic line, the speaker describes her frustration with the duty she has been given and her inability to complete the task, "There was no Purple suitable –."

Changes in tempo, texture, and meter illustrate the melodramatic mood of the poem, and the melodic line is constructed using syllabic patterns and theatrical inflections found in the poem.

Differences Between Early and Later Song Compositions

> *Four Dickinson Songs* was composed very early on in my career, and *The Perfected Life* nearly a decade later. I am a very intuitive composer, and remain so, but over the years, I have obviously learned more about the craft and about the history of art song and my approach to creating a cycle has also evolved over the years.
>
> —Lori Laitman

Because "Dear March" and "Will There Really Be A 'Morning'?" were written ten years apart and belong to different song collections, it seems obvious that Laitman's experiences and maturity would lead to changes in her writing style. Therefore, a brief comparison of the songs reveals differences in regard to text repetition, word painting, and musical guidelines offered by the composer.

Text repetition is more prominent in *Four Dickinson Songs* than her later collection, *The Perfected Life.* The later songs set the original poem with little or no repetition of text. Therefore a short poem results in a short song. For example, "An Amethyst Remembrance," the first song of *The Perfected Life*, consists of two stanzas. Laitman's song is only twenty-three measures in length (or a page and a half of music) and features no text repetition. Even though it is brief, it is a true representation of the poetry. An earlier song such as "I'm Nobody" from *Four Dickinson Songs*, is also based on a two-stanza poem. However, in contrast to "An Amethyst Remembrance," the seventy-five measures of "I'm Nobody" (or six pages of music) demonstrate Laitman's frequent use of text repetition and musical expansion. Therefore, in her mature style, the composer trusts that the listener and singer will understand the meaning of the poem based on the face value of Dickinson's words. Laitman states, "Dickinson is so compact with her words—that in the earlier cycle [*Four Dickinson Songs*], I expanded more, I'd say, with the music, than in

the later cycle [*The Perfected Life*], which adheres more to the original structure."[32] The earlier collection, overall, features more text repetition, and therefore, a musical "expansion" of the poetry.

It is common in both collections to find traditional musical markings paired with non-traditional markings. For example, in one measure there may be a *mezzo piano* or *crescendo* marking coupled with "have fun here" or "cutely chiding." These markings are directly related to the composer's response to the text, however, they are also interpretive suggestions for the performers. Laitman admits that her view of musical guidelines has changed throughout her career: "I used less notational guidelines when I began composing, as I believed that everyone would automatically understand exactly what I wanted, because it was *so* clear to me" (Laitman's emphasis).[33] However, she has learned over the years that this is not the case. In fact, Laitman has published a list of errata on her website. These corrections include additional musical markings and performance suggestions in previously published music.[34]

[32] Lori Laitman, e-mail message to author, March 19, 2012.
[33] Lori Laitman, e-mail message to author, March 19, 2012.
[34] To access the list of errata: http://artsongs.com/catalog/

Chapter 5

COMPARATIVE STUDY

> A good poem exists independently of the author, and it accommodates different readings by different people. A poem is not a laser with a single beam of meaning. It is a lamp that illuminates the space around it in which different people notice different things, including both light and shadow. Poems radiate meanings. What meanings depend on the angle from which you view it.
>
> —Dana Gioia

Poems do radiate a variety of meanings and interpretations. The intent of this chapter is to illustrate the differences and similarities between two different musical settings of the same poem. With this comparative study, the document will further define the influence of text structure and the dramatic delivery of text on Laitman's melody, accompaniment, and form.

Richard Hundley: A Short Biography

> Set the words for clarity, and let the meaning take care of itself.
>
> —Virgil Thomson, personal communication with Richard Hundley

Richard Hundley's contribution to song literature is certainly not measured by the quantity of his compositional output, but rather his quality. His ability to write a beautiful melodic line that communicates both the meaning of the poem as well as a traditional understanding of the expressive qualities of the voice, distinguishes his songs from his contemporaries. His published works are considered some of the best examples of twentieth-

century American art song and have been featured in many American song anthologies. In fact, The Carnegie Hall International American Music Competition lists Hundley as one of the 12 standard American composers for vocalists. This prestigious list also includes Dominick Argento, Aaron Copland, and Samuel Barber.

Hundley did not have the financial means to follow a traditional path of compositional study. Because he could not afford a university education, he studied counterpoint independently with many of the most successful teachers in the country, including Robert Goldsand, Harold Krapnik, and William Flanagan (some of whom were students of Nadia Boulanger). Primarily trained as a pianist, Hundley worked as a singer, accompanist, and church musician throughout his career. His tenure as a tenor with the Metropolitan Opera Chorus heavily influenced his musical career. In fact, many of his works have been performed by Metropolitan Opera stars, including Anna Moffo and Teresa Stratas. Hundley has been praised for his gift of melody and his understanding of the human voice. It is apparent that he not only understands the potential of the human voice but also its limitations. Moffo said that Hundley's songs are "vocally rewarding" and found him "to have a truly great gift of melody and way with setting words to these melodies."[35] As a composer of the twentieth century, his bel-canto-like melodies are considered atypical in a world of atonality and electronic music. Perhaps more than any other experience, it was his exposure to singing and accompanying that heavily influenced his writing style.

Hundley has a great love for poetry. In fact, he memorizes each poem before he sets it to music. He states, "What I am interested in... is the crystallization of emotion. I memorize a text and live with it, then set it according to how I feel about the poem. A song is like a short story,

[35] Esther Jane Hardenbergh, "The Solo Vocal Repertoire of Richard Hundley: A Pedagogical and Performance Guide to the Published Works," (Ph.D diss., Columbia University, 1997), 69.

and from the first notes played by the piano I am telling the listener how I feel about the text."[36] The composer has set the poetry of twentieth-century American and British writers with a special attraction to the texts of James Purdy. His setting of Dickinson's "Will There Really Be A 'Morning'?" was completed in 1987. This setting features many of the essential elements present in a Hundley song, including straightforward thematic, metrical, and harmonic schemes and an attention to poetic structure and meaning.

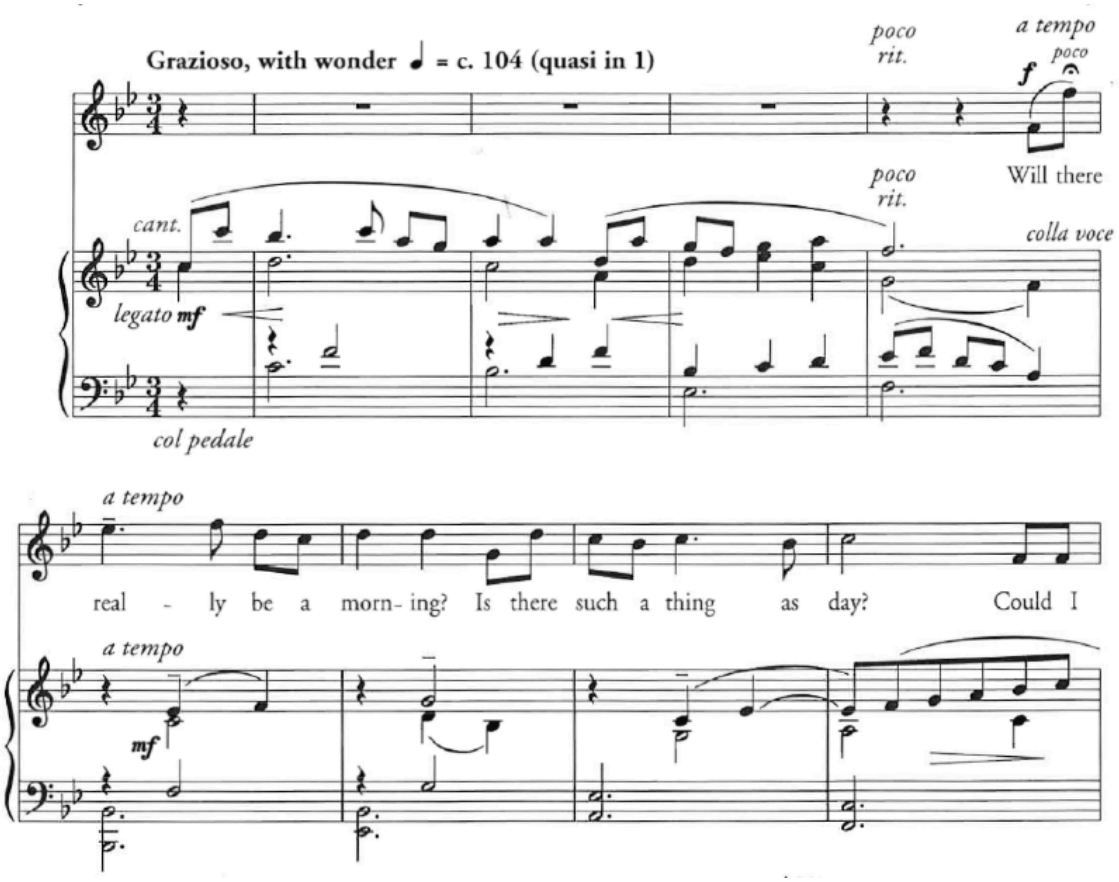
Will There Really Be A "Morning"?

Melody

Hundley's song is divided into three musical sections with a coda-like final section. The melodic line introduced in the piano interlude of the first four measures is the main theme and is used as a building block for each section of the song. When the vocal line enters in measure 4, it simply restates the main theme. This pattern continues throughout the song as each section of music begins with the main theme.

Esther Jane Hardenbergh, "The Solo Vocal Repertoire of Richard Hundley: A Pedagogical and Performance Guide to the Published Works," (Ph.D diss., Columbia University, 1997), 70.

Figure 5.1, "Will There Really Be A 'Morning'?" (Hundley) measures 1–8

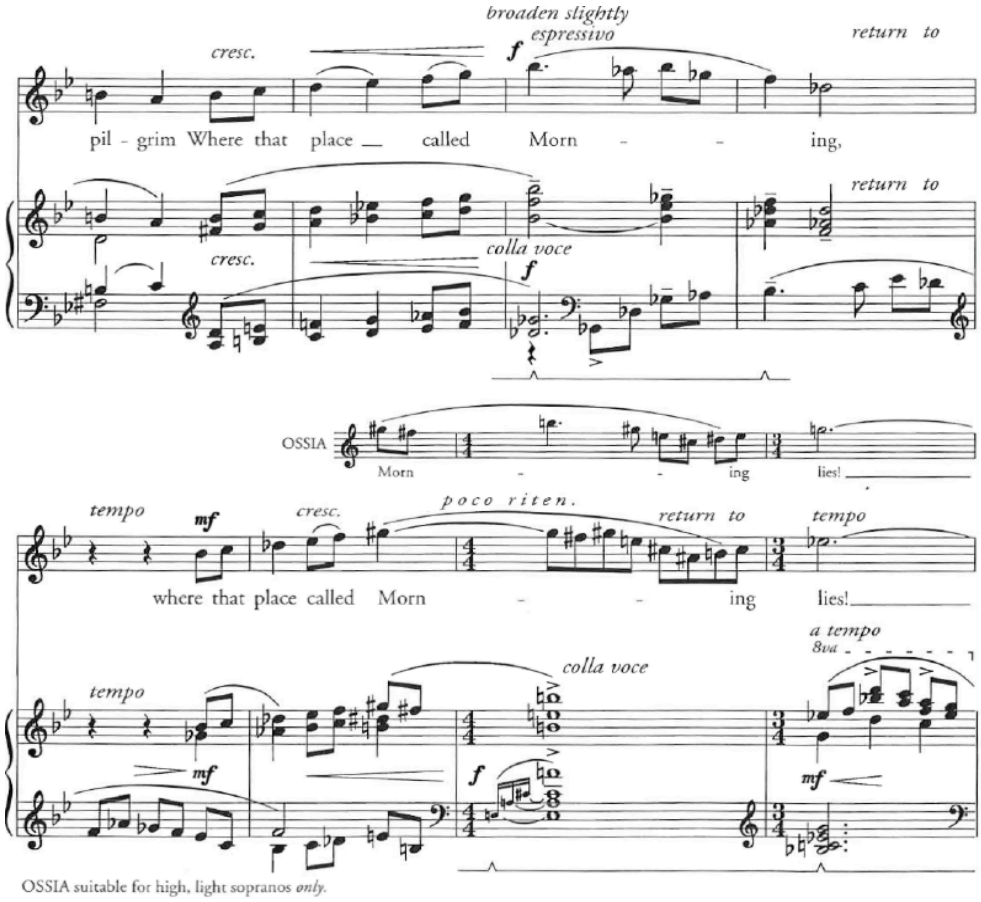


Will There Really Be a "Morning"? By Richard Hundley; Text by Emily Dickinson

The main theme is four measures in length and can be subdivided into two-measure ideas. The theme is noted for its natural rise and release of melodic tension, a key component in a traditional melodic line. Hundley is drawn to melodic shapes associated with traditional music as opposed to the angular expressionistic contours recognized in twentieth-century music. Having said this, the composer does not sacrifice the structural elements of the poem for a beautiful melody. Instead, they have a significant influence on the melodic rhythm and contour of a song. For example, Hundley establishes a close relationship between strong musical beats in the music

and stressed syllables in the poem. Using 3/4 meter, the anacrusis of the main theme directs emphasis towards the third and seventh syllables of every phrase. Considering that "REAL-ly" and "MORN-ing" are the primary stressed syllables of the opening phrase, Hundley positions the accented syllables on the downbeat of each measure. Therefore, the rhythm of the trochaic verse pattern is preserved through the melodic rhythm. Because the main theme is central to each section, it makes sense that other phrases are similar in design. Therefore, the changes that occur in measure 31 are significant and usher in one of the more exciting moments of the song.

Figure 5.2, measures 31–38



In measures 31-38, Hundley states the last line of the poem twice[37]— "Where that (the) place called Morning lies" —a repetition that does not occur in Dickinson's poem. The two musical phrases feature ascending lines, enharmonic relationships, and the most noticeable display of text painting thus far. The two ascending melismatic passages allude to the sky (heaven) as the place where "Morning lies."

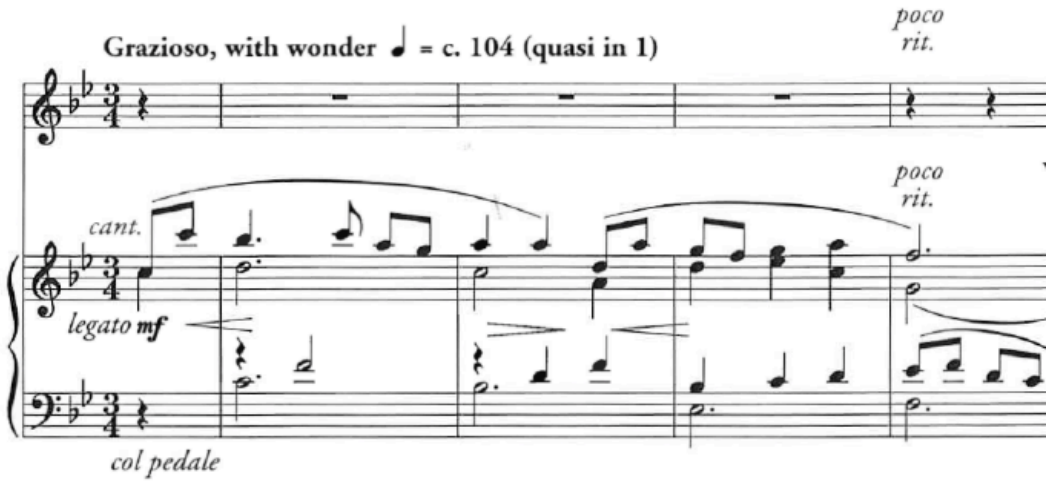
In the coda-like ending, Hundley restates the first two lines of the poem using melodic material from the first section of music. Unlike the first statement of text, in which the musical phrases feature a rise and fall of pitch, the last statement follows the natural contour of the interrogative phrases—ascending to the end of the phrase in the manner of a question. These changes in contour give the two statements very different meanings. The melodic contour of the first two lines of the song communicates a sense of joy and contentment, as if the speaker were not asking a question at all, but enjoying the possibilities. With the steadily rising vocal line at the end of the song, the music expresses the speaker's realization that there is no certain answer to the question.

Accompaniment

Because the opening theme is first introduced in the piano, the accompaniment plays a key role in the song. Hundley instructs the pianist to play the main theme *cantabile* (see Figure 5.3). This marking suggests that the pianist imitate the manner in which a singer would articulate the phrase. This includes greater attention towards a flexible, legato line.

[37] The word "lies" is left out of the first statement of the line.

Figure 5.3, measures 1–4

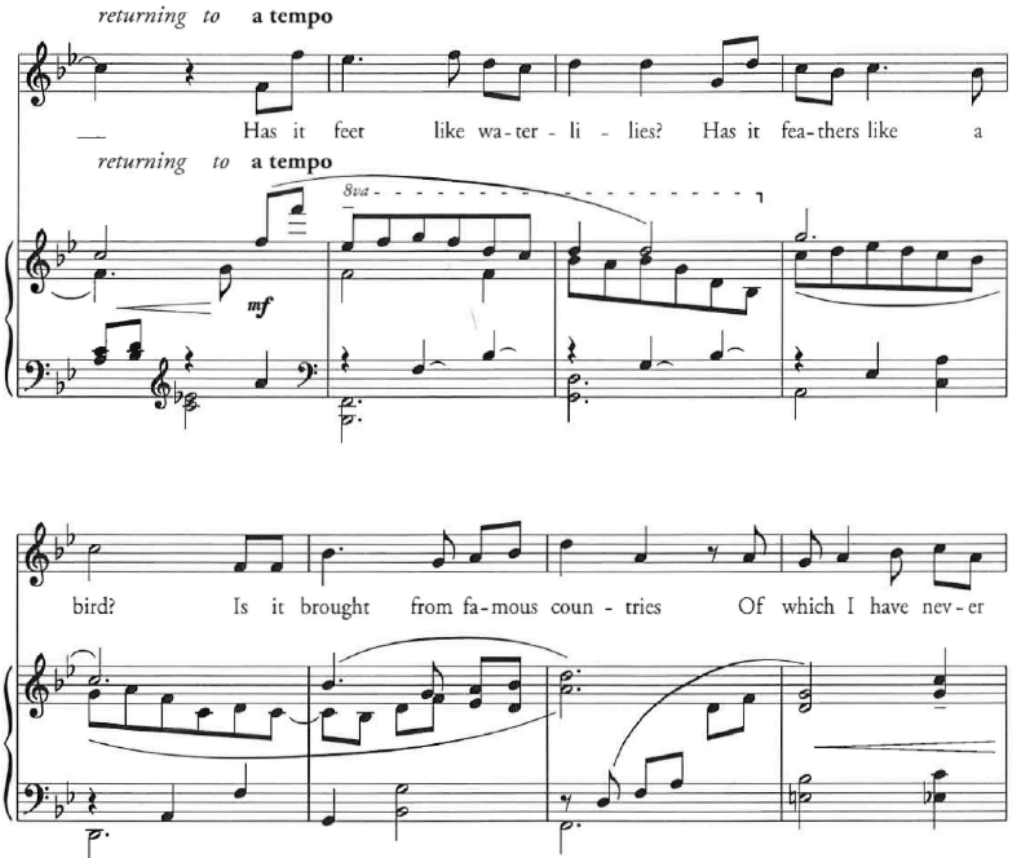


Will There Really Be a "Morning"? By Richard Hundley; Text by Emily Dickinson

The musical suggestion of *Grazioso, with wonder*, paired with the high tessitura and the octave leap anacrusis leading into the first measure, gives the main theme a sense of joy and astonishment, both central themes in Hundley's interpretation.

Throughout the song, the accompaniment provides support to the melodic line and establishes dramatic energy. Because the melodic line is repetitive, Hundley uses contrasting textures in the accompaniment to create distinction between the sections. Referring to Figures 5.1 (page 48) and 5.4, the accompaniment of the first section underscores the melodic line with open fourths and fifths, light contrapuntal textures, and an occasional doubling of the vocal line. The second section, on the other hand, is composed using a higher tessitura with an active and moving line that conceals a doubling of the vocal line. Changes in the accompaniment texture create contrasting moods and build dramatic tension and musical energy.

Figure 5.4, measures 13–20

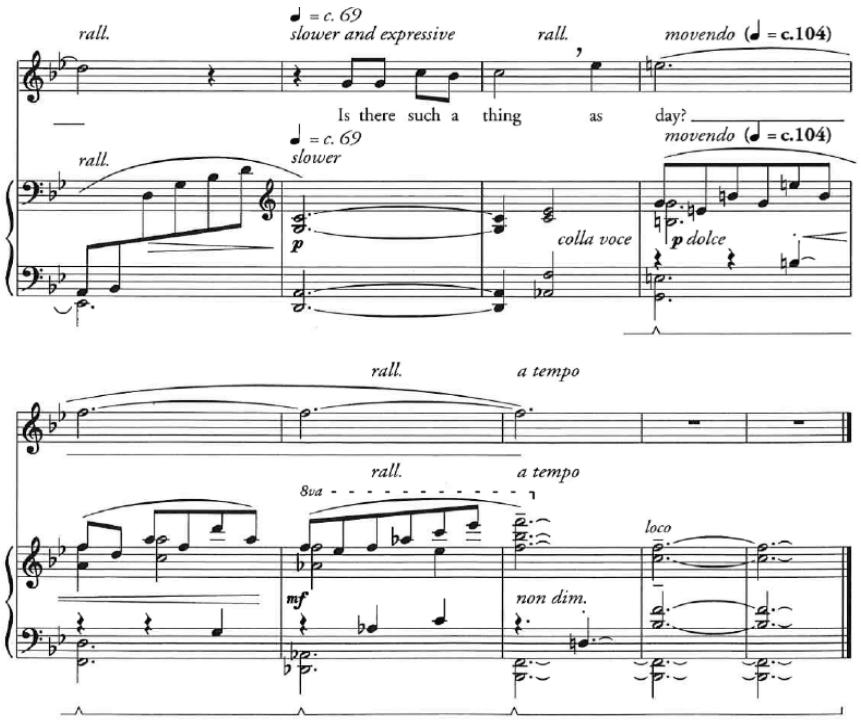


Will There Really Be a "Morning"? By Richard Hundley; Text by Emily Dickinson

Like the melodic line, the harmonic scheme up to measure 31 is straightforward. Much of the song is written in B♭ major before progressing to C major in the third section. Through a series of third inversion seventh chords, Hundley moves a half step up to D♭ major in measure 33. At this point the tonal atmosphere is much different than previously heard. Between measures 33–37, the composer uses enharmonic notation (D♭ major/C# major) before returning to B♭ major in measure 38. The rising harmonic progression (B♭ major - C major - D♭ major) harmonically articulates the ascension into heaven—the only place that can answer the

philosophical questions of the poem. After the cadence, the main theme returns in the piano for the final section of music. Within the coda, Hundley travels through the entire key structure of the song on a miniature scale, (B♭ major - C major - D♭ major - B♭ major).

Figure 5.5, measures 43–51



Will There Really Be a "Morning"? By Richard Hundley; Text by Emily Dickinson

Comparative Analysis

When comparing the melodic content between the two musical settings of "Will There Really Be A 'Morning'?" it is clear that both composers follow the verse pattern and structure of the poem. In addition, both settings complement the fragmented qualities of Dickinson's writing

style while maintaining the fundamental properties of a well-constructed musical line. Though both compositions feature recurring melodic patterns, Laitman's ideas are generally more motivic than thematic. For instance, Hundley's song features a melodic line firmly rooted in pre-twentieth-century traditions in which the vocal line moves in conjunct motion with a natural rise and release of musical tension (see Figure 5.1, page 48). The melodic lines of Laitman's song are influenced by the natural inflection of the spoken phrase as well as imagery found in the poem and therefore are more disjunct. Laitman uses musical rests between poetic lines that illustrate the punctuation in the poetry. The rests segment the vocal line and provide the singer with a moment for reflection. Where word painting is frequent throughout Laitman's song, it is used sparingly in Hundley's setting. He attempts to show meaning in words through melodic shape, phrasing, and tone. Therefore, his melodies are more lyrical and less angular.

Both composers preserve the three-stanza structure of the poem through musical interludes and contrasting textures. Laitman distinguishes each section with new melodic and accompaniment textures. Because Hundley uses a recurring theme throughout the song, the sections differ primarily through contrasting accompaniment textures. Laitman unifies her song with musical interludes based on melodic ideas presented in each section while Hundley uses a half-measure "lead-in" (extracted from the main theme) between each section. Both composers repeat the opening line(s) of the poem utilizing musical ideas associated with that text. In the final section of Hundley's interpretation, the piano restates the main theme while the vocal line sings the melodic line of measures 8–10. Laitman repeats the opening melody and first line of the poem to conclude her setting.

The relationship between the voice and piano is much different in Hundley's setting than in Laitman's. Where the piano and voice are dependent on each other in Laitman's song (because

the piano functions as accompaniment supporting the voice), both the melody and the piano are independent of each other in Hundley's setting (this is because Hundley often doubles the vocal line in the piano, therefore the piano could potentially stand alone). It should be remembered that Hundley was a pianist before he was a singer. Therefore, it seems natural that the accompaniment should maintain lyrical properties and melodic content.

The most striking difference between the two songs is each composer's interpretation of the poem and the manner in which that interpretation is presented. This is undoubtedly based on their individual musical and life experiences as well as their views concerning the relationship between artistic expression and the basic elements of music—melody, harmony, and form. Therefore, with melodic lines that are strictly influenced by phrase inflection and an accompaniment featuring extended chord structures, Laitman establishes a tone that is mysterious and contemplative. Because Hundley's focus is on the lyrical properties of both the piano and voice, his song expresses a sense of inner beauty and contentment.

Aaron Copland: A Short Biography

Aaron Copland contributed prolifically to instrumental literature and to some large-scale vocal genres. He composed music for film, radio, ballet, plays, and symphonies. In addition to his compositional achievements, he was a conductor, teacher, and spokesperson for contemporary American music. Like Hundley, Copland never attended college but studied for three years at Fontainebleau with Nadia Boulanger. In his studies, he was exposed to the music of Schoenberg, Hindemith, Bartok, and Falla, but was particularly drawn to the music of

Stravinsky. Copland's music fused European musical concepts with popular American idioms such as jazz, particularly the structure and rhythm of jazz.

Copland began work on *Twelve Dickinson Songs* in March 1949 and completed the collection in March of 1950. (Notably, he had not written music for voice and piano since 1928). Up to that point he had written only eleven songs which were considered musically immature by some accounts. While working on this cycle, he also completed his arrangements of five American folksongs and the *Piano Quartet*. *Twelve Dickinson Songs* was a personal project and each song was dedicated to a colleague and composer friend. The cycle premiered during Columbia University's Sixth Annual Festival of Contemporary Music on May 18, 1950 with soprano Alice Howard and the composer at the piano. Between 1958 and 1970 Copland orchestrated eight of the songs in order to broaden the work's appeal and employ a medium with which he was familiar. Copland's popularity and achievements brought new life to Dickinson's poetry and became an inspiration for other composers.

Because Copland was most familiar with instrumental compositional techniques, composing for the voice presented him with several challenges, specifically those related to range and flexibility of the voice. Many of his songs exhibit an uninhibited use of wide leaps and ranges. Some singers argue that several voice types are needed to perform *Twelve Dickinson Songs*. In fact, at its premiere the work was heavily criticized for this aspect. Virgil Thomson said the work was "cruelty for the singer."[38] In a conversation with Phyllis Curtin, Copland asked why she had never performed his *Dickinson Songs*. She professed that she loved the songs but could not sing them. He replied, "Why don't you transpose them?" As a result of this conversation, Curtin began performing the cycle later in her career. [39]

[38] Aaron Copland and Vivian Perlis, *Copland: Since 1943*, (New YorkSt. Martin's Griffin, 1989), 157
[39] Ibid.., 63.

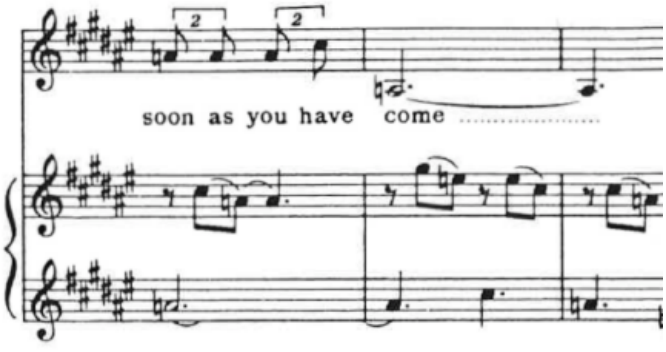
Dear March, Come In!

Melody

Copland divides "Dear March" into four musical sections. This division is accomplished through contrasting harmonies, textures, and musical interludes. The last word of each stanza elides with the next section of music which then establishes a new key. This maintains a sense of continuity.

The melodic contour is similar in design throughout the song. Each section is constructed with repeating intervals and arpeggiated chords. These melodic shapes—those which may include ascending and descending intervals of a third, sixth, and fourth—are motivic in nature and appear with great frequency. In the final section of music, Copland writes a large descending leap of a tenth.

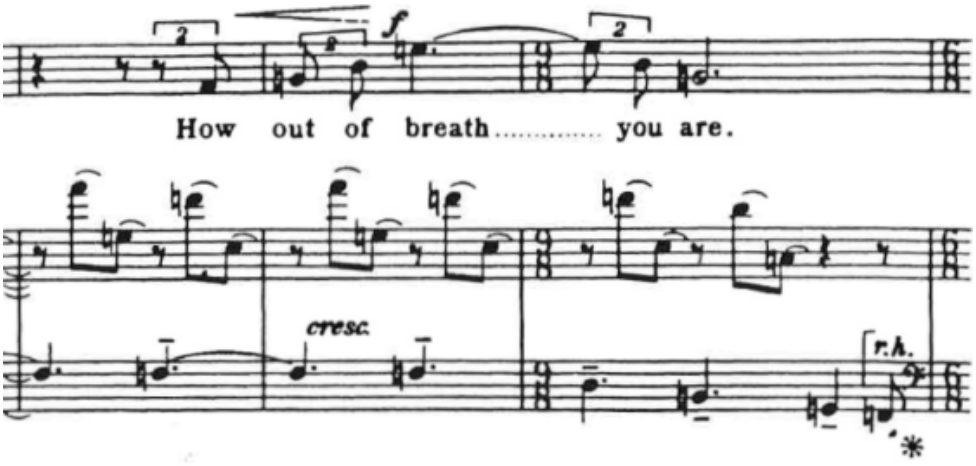
Figure 5.6, "Dear March, Come In!" (Copland) measures 98–99



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

In addition, it is common to find arpeggiated chords as seen in measures 19–20 (see Figure 5.7).

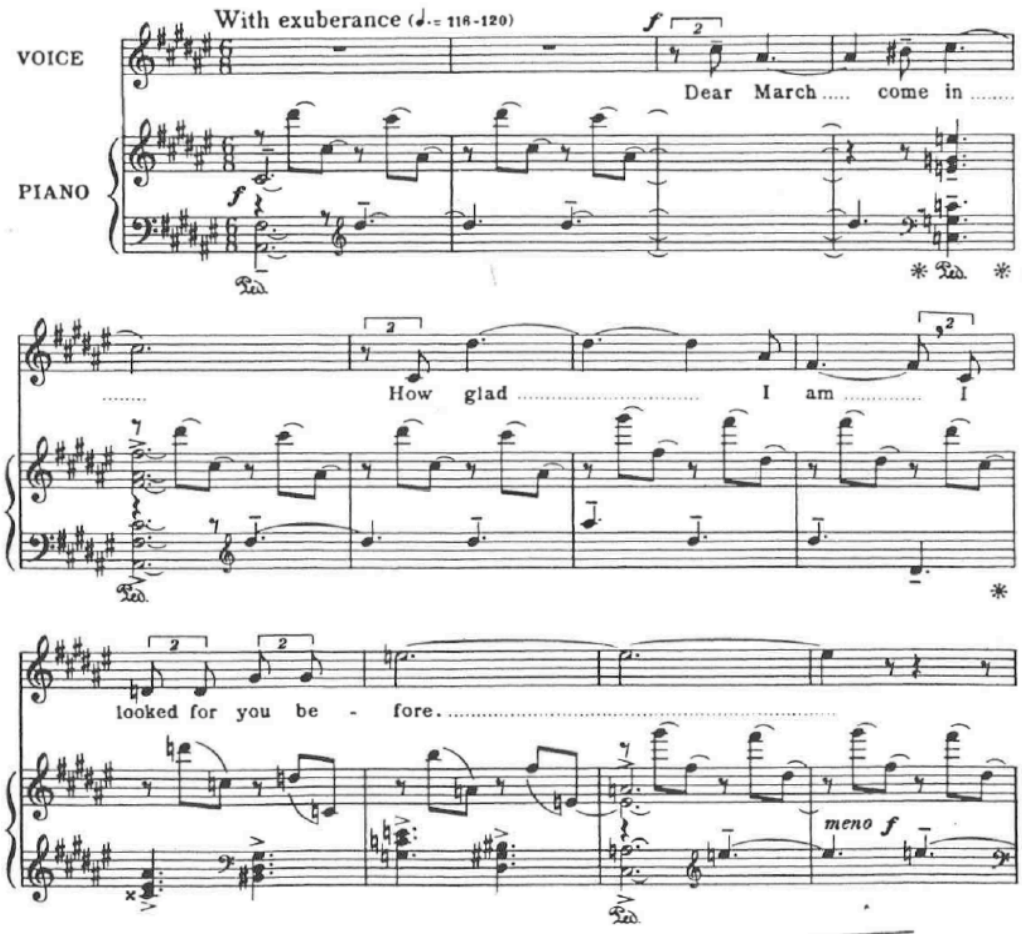
Figure 5.7, measures 18–20)



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

The melodic rhythm follows the iambic verse pattern of the poem. Again, applying Carol Kimball's exercise to measures 1–12, it becomes clear that the first syllable is placed on a metrically weak beat and is unstressed. The stressed syllable of the iambic pattern is placed on the second large beat, a metrically strong beat in 6/8. The unstressed first syllable of the line is therefore deemphasized while further accenting the stressed syllables.

Figure 5.8, measures 1–12



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

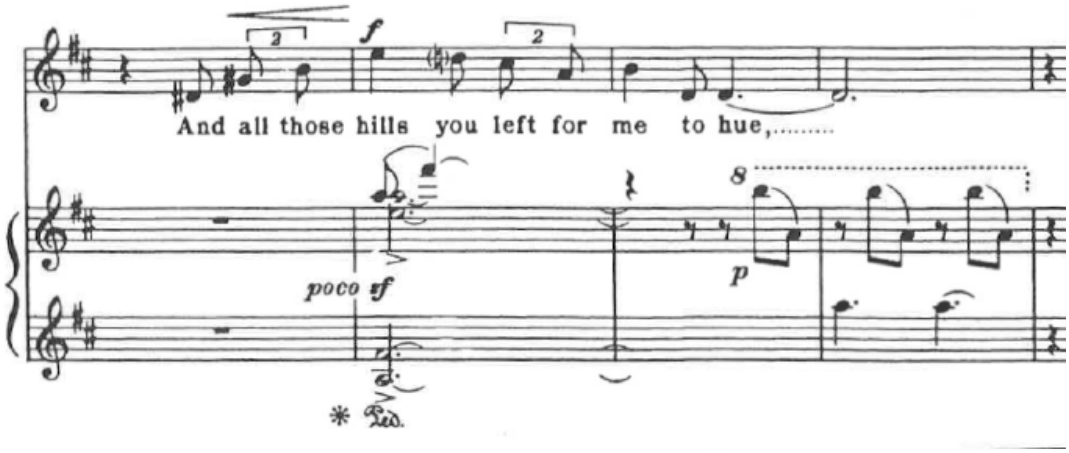
This pattern continues throughout the song. Interestingly, Copland does not observe the trochaic pattern used in line 15 of the poem. Instead, observing the enjambment technique between lines 14 and 15, he places the final syllable of line 14 at the beginning of line 15, therefore changing the original trochaic pattern to iambic:

But March, forgive me – and
All those Hills you left for me to Hue –

thus becomes:

But March, forgive me –
and All those Hills you left for me to Hue –

Figure 5.9, measures 62–65



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

In contrast to Copland's accurate syllabic setting, the melodic contour does not necessarily exhibit the natural phrase inflection, but it decisively represents the character and mood of the poem. In the first section of music, the last note of each phrase is higher than the previous phrase. While the shape and rhythm of this phrase does not support the natural inflection of each line, it does contribute to dramatic energy and expression. The ascending lines create an exaggerative display of anticipation and excitement. When combined with a syllabic text setting, the melodic line effectively communicates the disposition of the speaker. In addition,

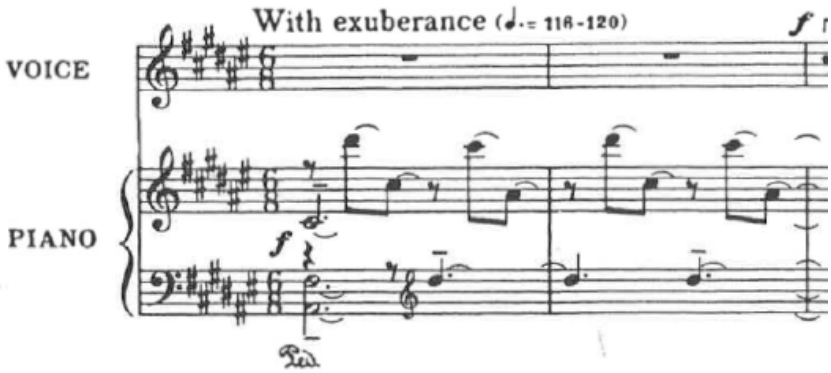
Copland observes Dickinson's exploitation of the dash by providing musical rests between phrases. Even though Copland's melodic phrases appear to disregard the compressed form of each line, wide leaps and an angular line give the impression that the phrases are fragmented.

Accompaniment

A high tessitura, broken chords, and contrapuntal properties found in the accompaniment create a whimsical atmosphere. The ostinato-like dotted quarter notes in the left hand, work with the syncopated broken ninths and tenths of the right hand to generate a light, crisp texture. In addition, inverted chords symbolize the quirky, unpredictable nature of the character.

A characteristic of Copland's writing style is the use of complex metrical schemes. In this case, a simple meter (6/8) is complicated by an unconventional metrical division. Using ties and rests, the composer upsets the traditional understanding of metrically strong and weak beats. For instance, in measures 1–2, Copland ties the second of two large beats in the left hand of the accompaniment over the bar line so that the pitch is not played again until the second beat of the measure. This syncopation removes emphasis from the normally strong downbeat.

Figure 5.10, measures 1–2

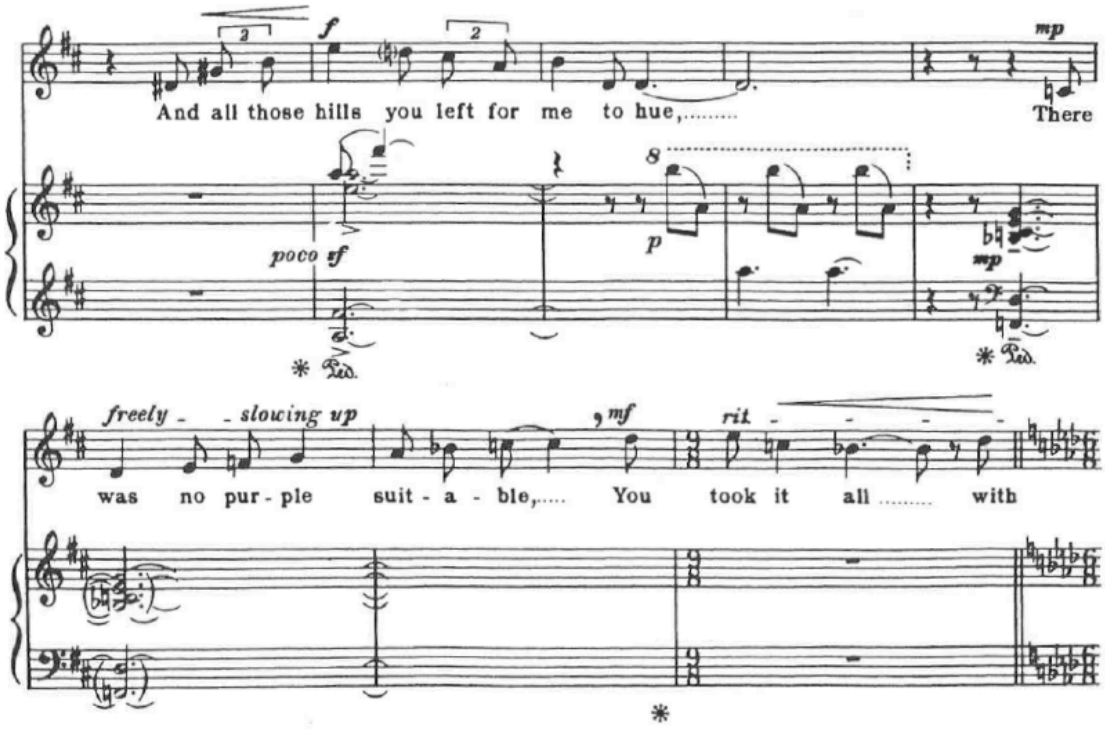


Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

The regularity with which this idea occurs muddles the placement of the downbeat. This makes it more difficult to perceive the musical beat and confuses the relationship between the vocal line and accompaniment. Copland uses this musical idea not only as an interlude between phrases, but also as a standard occurrence throughout the song.

The melodic line of each section is constructed in a similar fashion, while contrasting textures in the accompaniment, as well as shifting harmonies, alter the mood and temperament between sections. Beginning in F# Major, the first section (measures 1–35) is composed predominantly with variations on the musical gesture presented in measures 1–2. These inverted chords are used frequently throughout the song (see Figure 5.8, page 59). The last word of the first stanza cadences in D Major as the voice sustains the third of the chord (F#). The second section of music, which also corresponds to the section stanza of the poem, is in D major. The accompaniment features fewer harmonic shifts with sustained chords punctuated by musical rests. This creates a declamatory delivery of the text.

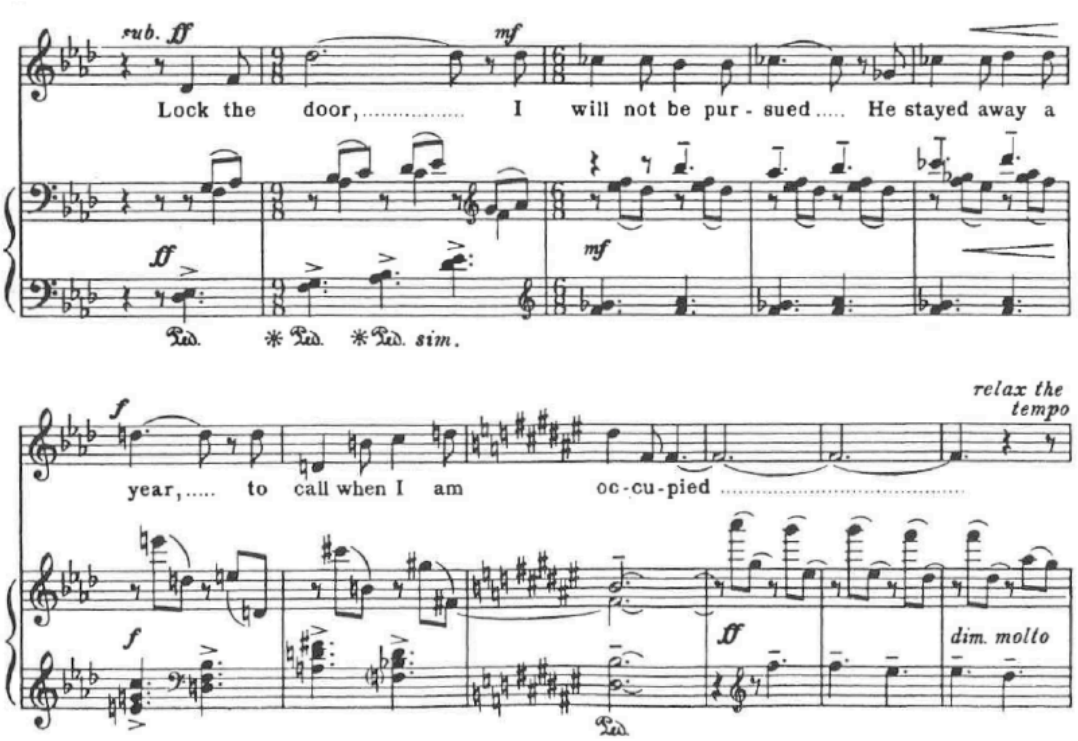
Figure 5.11, measures 62–69



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

The second section cadences in A♭ major as the vocal line rises to an F♮. The third section of music, which parallels the third stanza, begins in A♭ major before returning to F# major in measure 89. Both the piano and voice maintain a strong sense of metrical unity and regularity with an emphasis on the downbeat of each measure (see Figure 5.12).

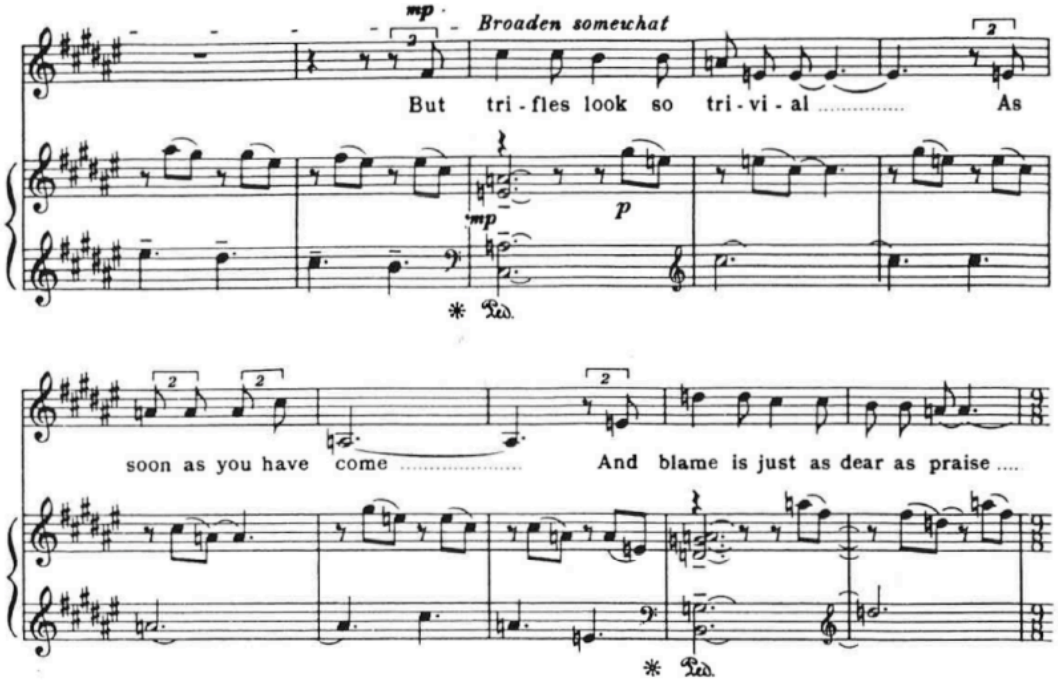
Figure 5.12, measures 82–92



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

Copland separates the last two lines of the third stanza and places them with the fourth stanza of the poem. The return to F# major in measure 89 (see Figure 5.12) corresponds with a repeat of musical themes and textures associated with the first section of music.

Figure 5.13, measures 93–102



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

Copland's vocal line and accompaniment are both rhythmically and melodically provocative. A clear tonal scheme that shifts with each stanza of the poem, complex rhythmic schemes, and declamatory vocal lines within musically expansive phrases express the tone of the poem.

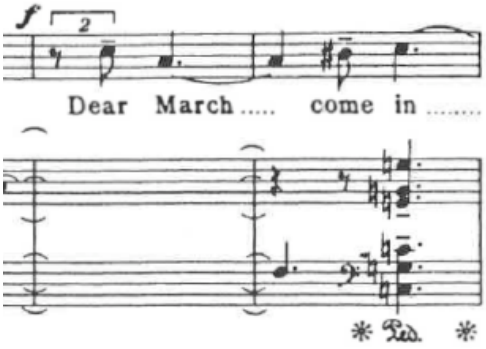
Comparative Analysis

When they first composed for the voice, both Aaron Copland and Lori Laitman were more familiar with the range and dynamic of various orchestral instruments than with the voice.

In addition, much of their compositional training was a result of professional experience. With their generational differences, one would expect radically contrasting musical compositions. Surprisingly however, the two are quite similar, particularly in structure and form. Both Copland and Laitman are keenly aware of the poetic structure, verse pattern, and tone of the poem. However, it appears that Copland sacrifices the natural delivery of the spoken phrase for musical representations of tone where Laitman strives to incorporate both.

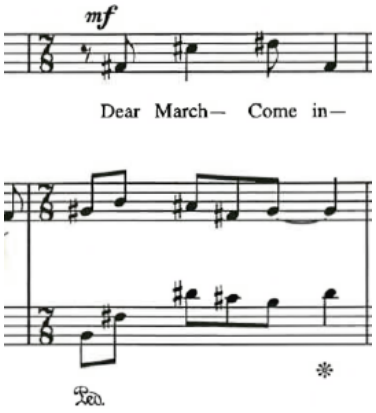
Following the iambic pattern, the first syllable of each phrase begins on a metrically weak beat, while the stressed syllable is written on strong beats. This syncopated entrance is a prominent feature in both songs.

Figure 5.14, "Dear March, Come In!" (Copland) measures 3–4



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

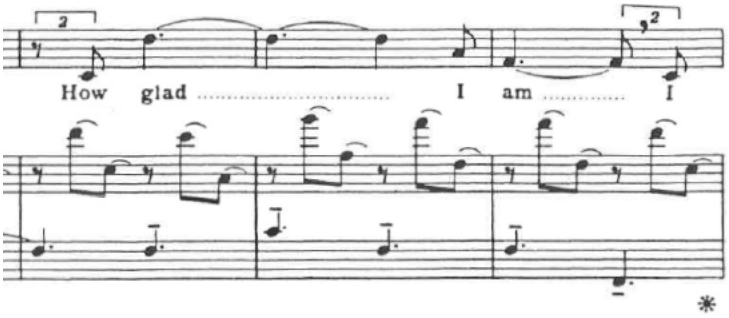
Figure 5.15, "Dear March" (Laitman) measures 3–4



Dear March By Lori Laitman, Text by Emily Dickinson

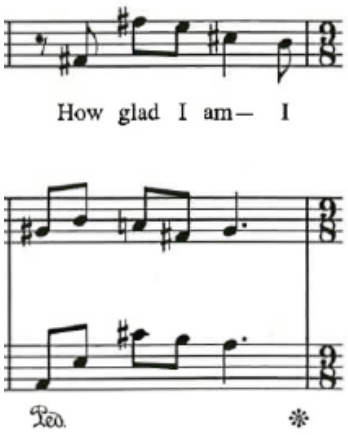
Although both songs feature syllabic text settings, Copland's differs in that he expands the musical phrases. For instance, Copland stretches a single line of the poem over three measures, where Laitman notates the line in one measure.

Figure 5.16, "Dear March, Come In!" (Copland) measures 6–8



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

Figure 5.17, "Dear March" (Laitman) measure 7

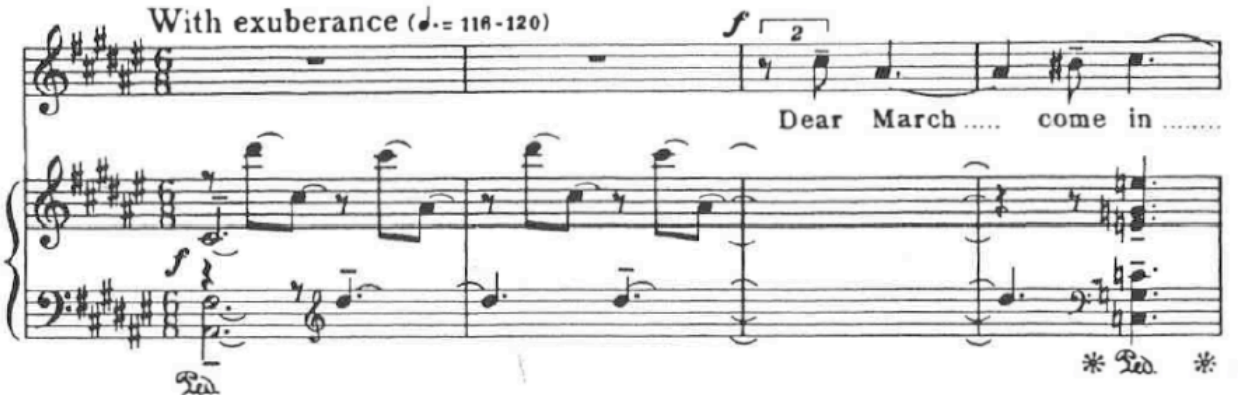


Dear March By Lori Laitman, Text by Emily Dickinson

Therefore, Laitman's setting accurately portrays the natural rhythm of the spoken phrase.

Though both composers manipulate meter, Copland's setting is far more complex. Laitman's song is more accessible because even though the melodic rhythm is quick and the meters shift frequently, the piano and voice parallel each other and share melodic material. In addition, the harmonic content is simple and supports the melody. The displacement of traditional metrical divisions in Copland's setting, as well as challenging and angular vocal lines underscored by complex harmonies, makes his setting more demanding for both the pianist and the vocalist. There are moments of extreme dissonance, such as in measure 4. The piano plays a C major chord while the voice sings a C♯.

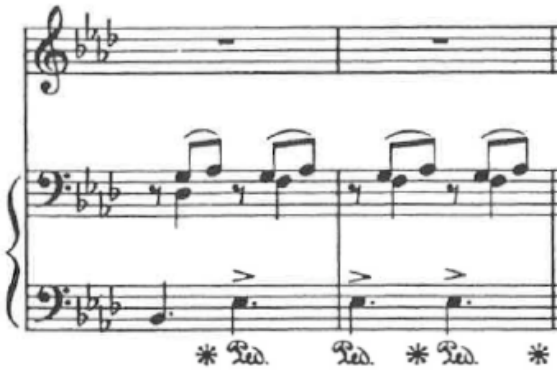
Figure 5.18, "Dear March, Come In!" (Copland) measures 1–4



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

Copland does not use word painting with as much clarity or regularity as Laitman, but there are some notable instances. In measures 76–81 of Copland's setting, April is personified by three consecutive accented E♭s in the left hand of the piano.

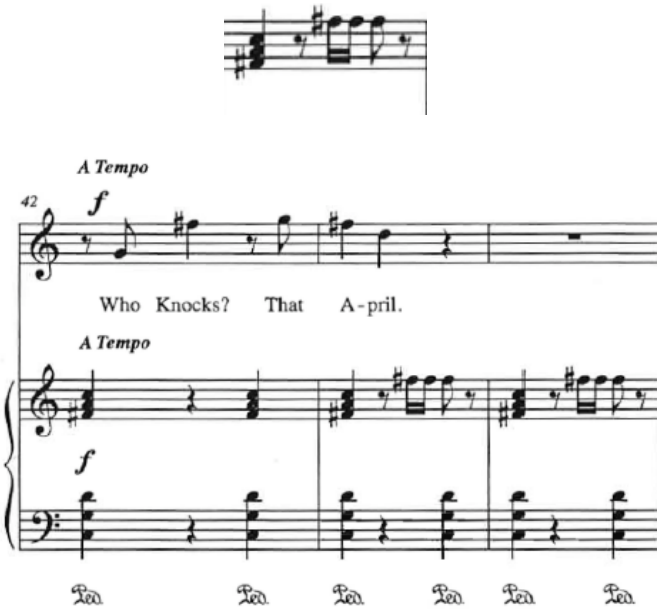
Figure 5.19, "Dear March, Come In!" (Copland) measures 76–77



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

First heard in measures 1–2, this three-note ostinato-like motive (which is veiled by contrapuntal writing and metrical displacement) features accents on strong beats. Because this motive appears in the opening measures of the song, it foreshadows April's arrival. In Laitman's setting, the musical gesture that is used to personify April is not heard until measure 43; therefore, the song does not anticipate April. In addition, the gesture is presented over a light musical texture and repeated with great regularity. This describes the persistent nature of April as well as the straightforwardness of Latiman's technique and interpretation.

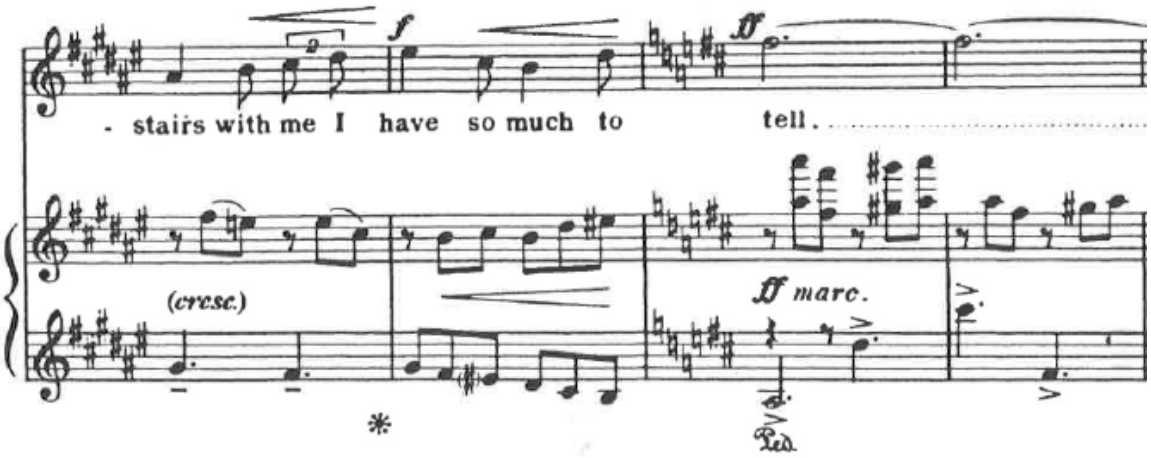
Figure 5.20, "Dear March" (Laitman) measure 43 and measures 42–44



Dear March By Lori Laitman, Text by Emily Dickinson

Another example of word painting occurs in measures 33–35 of Copland's setting. The ascending vocal line insinuates climbing stairs.

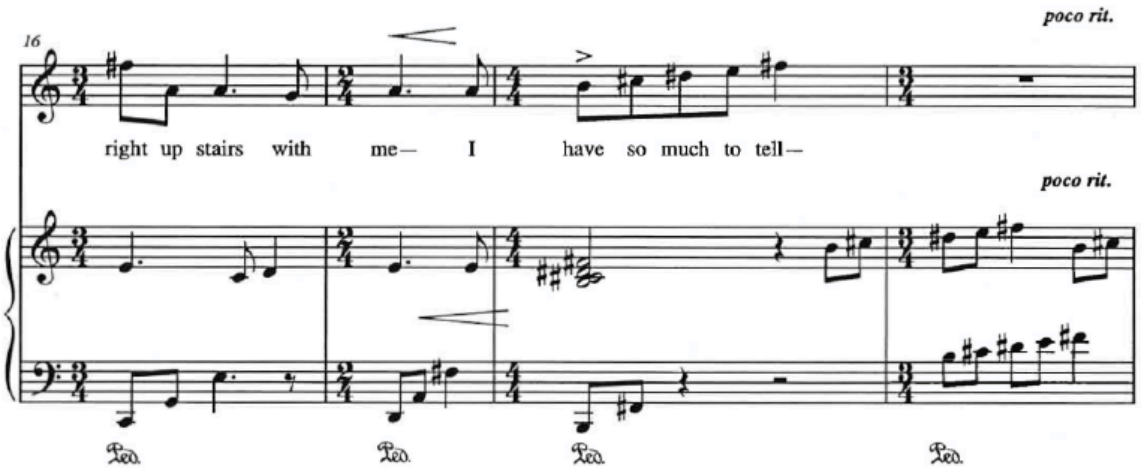
Figure 5.21, "Dear March, Come In!" (Copland) measures 33–37



Dear March, Come In! by Aaron Copland; Text by Emily Dickinson

Again, the extreme clarity of Laitman's word painting is seen in the descriptive musical interlude between the first and second sections of music. The musical idea associated with climbing stairs (an ascending line, like Copland's) is repeated a total of five times in succession: first in the vocal line, then alternating between the right hand and left hand of the piano. Therefore, Laitman often repeats an important musical idea to make it more identifiable to the listener.

Figure 5.22, "Dear March" (Laitman) measures 16–19



Dear March By Lori Laitman, Text by Emily Dickinson

Though Copland is meticulous about musical guidelines, his markings are generally related to dynamics and musical expressivity. In Laitman's song, the markings focus on dynamics and changes in tempo, both in relation to interpretation. In other words, the tempo changes are directly related to the dramatic and theatrical delivery of the phrase.

The two settings are similar in that they divide the song into four sections based on the four-stanza structure of the poem. In addition, both songs accomplish the division with contrasting textures and musical interludes. An interesting similarity between the two settings is that both composers group the last two lines of the third stanza with the fourth stanza into one musical section.

Laitman uses meter, texture, melody, and accompaniment to communicate a tone that is light-hearted, warm, comical, and tuneful. The melodic line (supported by the accompaniment) is written so that it expresses not only the tone of each stanza, but the exact feeling of the character

in every single line. Using the same musical elements, Copland's setting is more atmospheric and less character driven. Copland's pointillistic writing style creates a crisp and stark mood. His accompaniment depicts a speaker that is more serious in nature while the melodic lines express the speaker's general mood rather than the detailed expression in each phrase. Therefore, Laitman's setting accentuates the dramatic qualities of the text and character, while Copland's setting establishes a more atmospheric expression of the text.

Chapter 6

CONCLUSION

Lori Laitman's artistic identity is influenced by a combination of existing musical genres and styles as well as self-expression through an emotional response to a text. Therefore, to place her songs into a single musical tradition would set limitations and boundaries, which do not exist in her music. Like Emily Dickinson, her art embodies her own insights and experiences in the world. Laitman's musical education and experiences have introduced her to the creative ways in which an artist, or more specifically a composer, can express a text. Without a traditional composition degree, her background as a performer and educator influenced her writing style. In addition, a course at Yale University taught by Frank Lewin introduced her to the many colors and expressive properties of text including mood and action, and ways to respond to these expressive properties through music. Therefore, the melody, rhythm, meter, harmony, and accompaniment of a song are constructed with the composer's emotional response and sensitive consideration of verse pattern, mood, imagery, as well as word and phrase inflection.

Through a brief study on Dickinson's prosody, followed by a detailed analyses of Laitman's musical settings of "Will There Really Be A 'Morning'?" and "Dear March," it is obvious that the form, meter, and melody of the songs are dependent on the structural and interpretive qualities of Dickinson's poetry. Dickinson's stanza structure regulates musical form, syllabic stress patterns inspire metrical rhythms, and punctuation notates changes in thought and reflection.

For all of the composers mentioned in the comparative study—Laitman, Hundley, and Copland—it is clear that melody is the primary element. However, based on their individual experiences and artistic values, their treatment of it varies. While both Copland's and Hundley's melodic lines emphasize prosody and mood in the poem, Copland's setting disregards Romantic melodic concepts in place of character and atmosphere, and Hundley's setting relies on the expressive capabilities of a diatonic and symmetrical melodic line to express the tone of the poem. Finally, Laitman's melodic line considers every interpretive and structural level of the poem— stanza, line, and word—to achieve dramatic delivery, phrase shape, word stress, character, temperament and mood.

Based on interviews and musical studies, two words best define Lori Laitman's artistic persona – accessible and flexible. (Interestingly, the word "flexible" appears as a musical guideline throughout her song literature). Though her songs are firmly rooted in traditional musical atmospheres, her process is free from any specific schools of compositional thought. Laitman chooses to draw from a variety of musical techniques in order to create a vibrant and dramatic song composition. Her ability to compose in a variety of different vocal genres—including opera, song, and oratorio—confirms her desire to express and communicate through the voice. Emily Dickinson wrote:

To make a prairie it takes a clover and one bee, –
One clover, and a bee,
And revery.
The revery alone will do
If bees are few.

In order to write a song, it takes a poem and a melody as well as the composer's imagination. Lori Laitman's imagination is sparked by a poem. The result is a colorful song that communicates the artistic vision of both the poet and composer.

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APPENDIX

Song Cycles and Individual Songs set to the poetry of Emily Dickinson

Days and Nights (1995)
- "Along with Me"
- "They Might Not Need Me"
- "The Night Has A Thousand Eyes"
- "Over the Fence"
- "Wild Nights"

Four Dickinson Songs (1996)
- "Will There Really Be A Morning?"
- "I'm Nobody"
- "She died"
- "If I"

Between the Bliss and Me (1997)
- "I gained it so"
- "The Book"
- "I could not prove"

Two Dickinson Song (2002)
- "Good Morning Midnight"
- "Wider than the Sky"

One Bee and Revery (2003)
- "The Butterfly upon"
- "Hope is a Strange Invention"
- "To Make A Prairie"

Fresh Patterns (2003)
Texts from Emily Dickinson and Anne Finch
- "It's All I Have to Bring Today"
- "A letter for Emily Dickinson"
- "Fresh Patterns"

The Perfected Life (2006)

"An Amethyst Remembrance"
"Dear March"
"The Perfected Life"

In This Short Life (2010)

"Some Keep the Sabbath"
"I Stepped From Plank to Plank"
"In This Short Life"