Emily Dickinson in Song

A Discography, 1925-2019

Compiled by

Georgiana Strickland
What would the Dower be

Had I the Art to stun myself

With Bolts of Melody!

Emily Dickinson
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Preface

The American poet Emily Dickinson (1830-1886), unknown in her lifetime, is today revered by poets and poetry lovers throughout the world, and her revolutionary poetic style has been widely influential. Yet her equally wide influence on the world of music was largely unrecognized until 1992, when the late Carlton Lowenberg published his groundbreaking study Musicians Wrestle Everywhere: Emily Dickinson and Music (Fallen Leaf Press), an examination of Dickinson's involvement in the music of her time, and a "detailed inventory" of 1,615 musical settings of her poems. The result is a survey of an important segment of twentieth-century music.

In the years since Lowenberg's inventory appeared, the number of Dickinson settings is estimated to have more than doubled, and a large number of them have been performed and recorded. One critic has described Dickinson as "the darling of modern composers." ¹ The intriguing question of why this should be so has been answered in many ways by composers and others. Dickinson's highly compressed lines, her extraordinary metaphors and uncommon word usages, the deliberate indeterminacy of her usually brief poems—all seem far from the simplicity commonly associated with song lyrics. A frequent explanation heard from many composers attributes her appeal to the music that permeates the poems, that "leaps off the page" and almost seems to "compose itself" in their minds. One of the best explanations comes from Dickinson scholar Emily Seelbinder, who speaks of "a tantalizing yet indecipherable rhythm, a weird and wonderful melody floating within the lines, a sense that [Dickinson] had music in her blood." ²

Whatever the attraction, Dickinson's poetry has drawn composers of widely differing stylistic outlooks to create musical works ranging from parlor songs to avant-garde extravaganzas and everything in between. The resulting works—or a goodly gathering of them—appear on the recordings listed in the present work. This discography includes nearly 450 recordings dating back as far as 1925, more than half of them released in the present century at a rate sometimes exceeding 20 recordings per year. They include well over 2,000 performances of settings of more than 500 Dickinson poems. Nearly 300 composers are represented, the majority new to the canon since Lowenberg's inventory.

With the arrival of the Internet, it is perhaps not surprising that a great deal of music is now available online, particularly through the vast video-sharing platform YouTube, represented here by nearly 200 videos. Many classical works are found on YouTube, but more numerous are "popular" works—a plethora of jazz, folk, pop, and rock settings and others, many arising from the worldwide fascination with American culture. An interesting phenomenon in this list, for example, is that the majority of jazz recordings emanate not from the birthplace of jazz, the American South, but from northern Europe—Germany, the Netherlands, and Scandinavia. It would be hazardous, however, to draw from this list firm conclusions about the geographical distribution of any particular form or style, since many compositions have not been recorded. Nevertheless, it seems safe to say that music today is a universal language (with many dialects), and that Dickinson's poetry finds itself at home in many climates.

Not surprisingly either, the list of participants in these recordings is extremely broad. It includes many of the most distinguished classical composers of the twentieth and twenty-first centuries, including fourteen recipients of the Pulitzer Prize.³ Similarly, the roster of performers includes some of the most prominent musicians and musical ensembles of the past half century, both classical and popular. These musicians and their recordings come from more than twenty-five countries across the developed world.

The largest single group of works is made up of art songs. I'm happy to report that the classical art song is alive and well today in the hands of many young composers and performers who know how to make a poem sing. Almost as numerous are settings for choral groups large and small. Dickinson's poems remain a magnet for composers writing for these ensembles.

A few of the listings deserve comment. The earliest recording on the list dates from 1925, an acoustic recording (now available on CD) taken from the RCA Victor archives, with a leading tenor of that day, Richard Crooks, singing James G. MacDermid's 1908 setting of "If I Can Stop One Heart from Breaking," probably the first
Dickinson setting ever recorded. Since Crooks was host during the 1930s and '40s of a long-running radio concert program (*The Voice of Firestone*), it may also have been the first Dickinson song sent over the airwaves.

One striking factor in the list is the dominance of Aaron Copland's settings of twelve Dickinson poems, composed for voice and piano in 1949-50, eight of which he later orchestrated. Both sets, the twelve and the eight, have been recorded repeatedly from that time to this. My list includes 60 recordings featuring some or all of these songs. Several feature unusual instrumentation. These are excellent songs, deserving of wide performance and appreciation, but their dominance of the list probably means that dozens of equally fine settings by other composers are largely passed over by musicians seeking performance material. One of my hopes is that this discography will call attention to the many songs that have suffered neglect and those newly appearing with each passing year.

A perhaps unexpected section of this discography lists non-vocal musical works inspired by Dickinson's poetry but not actually using her words. They include works for piano, orchestra, and various instruments and ensembles. A final section includes works in such formats as radio broadcasts, works for stage, film, and ballet, and recordings with an instructional component.

I should explain here my criteria for selection of entries. In the case of releases issued by commercial recording companies (largely on CD since the 1980s), I have generally chosen to include all the examples found except where there are multiple recordings of the same works, as in the case of the Aaron Copland settings, where I have chosen those I consider the best performances. In contrast, for works found on YouTube, where no vetting process is evident and the quality of composition, performance, and presentation is highly variable, I have included principally those I deem to be of high quality, wide general interest, unusual character, or from an unexpected venue. On the whole I have ignored minor visual or auditory deficiencies where they do not interfere with enjoyment of the performance. Some YouTube videos offer performances also listed here in CD format. Among works I have not included are tribute songs and preexisting music used as background for readings of Dickinson poems.

My overall intent in choosing recordings is to indicate Dickinson's extraordinary geographical reach and her wide appeal among musicians and music lovers of many tastes.

In sum, this discography offers a panoramic view of the many varieties of music inspired by Emily Dickinson's poetry over the past nearly century and a quarter. As an online publication, this will allow researchers to locate easily any component of a listing, such as all the works of a given composer or performer or all recordings of a given poem or setting. As a tool for locating material for pedagogy, musical or literary, this discography offers a new avenue for exploring Emily Dickinson's influence. It will also enable musicians to offer their audiences some of the wealth that comes vividly to life in these important marriages of poetry and music.

Georgiana Strickland


3. Winners of the Pulitzer Prize for Music: Ernst Bacon (1932; called at that time the “Pulitzer Scholarship”); Aaron Copland (1945 and 1955); Samuel Barber (1958 and 1963); Elliott Carter (1960 and 1973); Robert Ward (1962); Leon Kirchner (1967); Jacob Druckman, 1972); Ned Rorem (1976); George Perle (1986); William Bolcom (1988); George Walker (1996); Melinda Wagner (1999); John Adams (2003 and 2019); and Augusta Read Thomas (2007). The prize is awarded for a particular work; none of these was for a Dickinson setting.
Introduction

Criteria for inclusion: The listing here of a recorded performance on a commercially produced recording does not indicate a judgment as to the excellence of either the composition or the performance. But see the notes below on the Lowenberg Collection and YouTube videos.

Availability: I make no guarantee that the recordings listed here are available for purchase at this time. Some that are no longer commercially available may be found in library or archival collections or located through online databases such as WorldCat. Additionally, some recordings formerly out of print have been reissued. An important example is the recordings originally issued by Composers Recordings Incorporated (CRI), long out of print, all of which have now been digitized and made available on CD, on-demand, from New World Records (NWCR), as indicated in the listings. Other recordings will probably be reissued in the same or other electronic formats. Used copies are also frequently available from Amazon and other vendors. It is worth checking online for current availability.

The Lowenberg Collection: A special group of noncommercial audiocassette recordings are included in this list. They form part of the Carlton Lowenberg Collection on Emily Dickinson and Music located in the Music Library at the University of Nebraska-Lincoln. Mr. Lowenberg (1919-1996) and his wife, Territa, spent many years collecting material of all sorts relating to Dickinson. Their music collection includes published and unpublished scores, correspondence with composers and publishers, concert programs, newspaper clippings, and other related materials. The approximately four dozen audiocassette recordings of Dickinson settings listed here were sent to Lowenberg by composers with whom he corresponded in preparing his book (Musicians Wrestle Everywhere: Emily Dickinson and Music, 1992). For further information on the Lowenberg Music Collection, contact Dr. Anita Breckbill, head of the Music Library at the University of Nebraska-Lincoln (abreckbill1@unl.edu).

YouTube: This hugely popular video-sharing platform encompasses a rapidly growing number of music videos, including both classical and popular genres. Those included here were chosen either for the excellence of the performance in whatever genre or, in some cases, for the unusual character of the work or the performance, or occasionally for the venue or event at which it was recorded. These videos especially expand the number and type of popular works listed. Some offer performances also listed in other formats, such as CD. YouTube videos are somewhat ephemeral. They can disappear or change their URL without warning. For this reason, I have listed the date when I most recently accessed each URL.

Language and format: Except where otherwise indicated, all recordings are on compact disc and all songs are sung in English. Other languages heard on a few recordings are Bulgarian, Japanese, Polish, and Sami (Lapp).

Titles of songs: Dickinson seldom provided titles for her poems, with the result that first lines are now customarily used as titles. The titles shown in the 1890s and some later editions were added by the editors, and some composers use those titles or create titles of their own devising. In listing the poems here, the title used by the composer is listed first followed by the first line (in brackets) taken from the three-volume edition of Thomas H. Johnson (The Poems of Emily Dickinson [Cambridge: The Belknap Press of Harvard University Press, 1955]) or that of Ralph Franklin (The Poems of Emily Dickinson [Cambridge: The Belknap Press of Harvard University Press, 1998]). (The first-line text of the two editions is frequently the same.) For example: Copland, Aaron: "The Chariot" ["Because I could not stop for death"].

Dickinson’s letters, when used as text, are identified by their number in The Letters of Emily Dickinson, ed. Thomas H. Johnson (Cambridge: The Belknap Press of Harvard University Press, 1958), with enough text to identify the portion of the letter used. For example: Hoiby, Lee: "A letter" [L261, "You ask of my companions...."]
Performers: Those listed in the entry heading are those performing the Dickinson work(s). Other performers may be heard in other works on the same recording, as indicated at the end of the listing. For example: ("Other works; other performers").

Dates: Except for recordings in the Lowenberg Collection (see above), dates listed indicate the release date of the recording or the date the work was uploaded to YouTube, or as near as can be determined, not the date of composition. The date of performance is occasionally retained in YouTube listings when deemed to be significant.

Arrangement of Entries: Where more than one recording of a work exists (as, for example, in the case of Aaron Copland's songs), they are listed in chronological order by date of release of the recording.

Typography: In section I (single-composer recordings), the composer’s name (surname first) and the title of the recording are shown in boldface, the title in boldface italics. Some composers gather their songs into one or more sets or cycles, whose titles are shown in italics. In section II (compilations), composers' names are shown in capitals and small capitals (COPLAND, AARON).

Titles of recordings: Titles of recordings on CD can be surprisingly fluid, sometimes differing from the front of the case to the back and/or spine, even in the recording company's catalog from one issuance to another, and frequently from one Amazon listing to another. Where known, I have listed what appears on the front of the case.

Searches: This list is styled to facilitate searches for any component of a recording: title of work, composer, performer, instrument, voice part, record title, label, date of publication, and the Dickinson poem(s) performed. The best way to locate a performance (or all performances) of a setting of a particular poem is to search by the first few words of the first line of the poem as shown in the Johnson or Franklin edition. (See above.) To facilitate searches, all capital letters (except for initial words and proper nouns) are lower-cased here, and most internal punctuation is omitted. Dashes, except where needed for sense, are omitted or replaced by hyphens following the practice of Thomas H. Johnson in the first-line index to his 1955 edition of the poems (see above).

Organization
I. Vocal Works by a Single Composer (alphabetical by composer)
II. Compilations: Vocal Works by Multiple Composers (alphabetical by record title)
III. Non-Vocal Works (alphabetical by composer or record title)
IV: Miscellaneous Formats (alphabetical by composer or record title)

To send queries, additions, corrections, or comments: Please contact the compiler at georgiestr@aol.com.
I. RECORDINGS WITH VOCAL WORKS BY A SINGLE COMPOSER

**Abbuehl, Susanne. The Gift.** Susanne Abbuehl, composer and vocals; Matthieu Michel, flugelhorn; Wolfert Brederode, piano, Indian harmonium; Olavi Louhivuori, percussion. ECM 2322, 2013. [jazz]

"This and my heart" ["It's all I have to bring today"]; "If bees are few" ["To make a prairie it takes a clover and one bee"]; "My river runs to thee"; "Ashore at last" ["On this wondrous sea"]; "Forbidden fruit"; "A slash of blue"; "Wild nights - wild nights"; "Bind me [I still can sing]"; "Sepal" ["A sepal, petal, and a thorn"]; "This and my heart" ["It's all I have to bring today" (variation)]


"If bees are few" ["To make a prairie it takes a clover and one bee"]; "This and my heart" ["It's all I have to bring today"] [excerpts]

**Adamo, Mark. Late Victorians.** Emily Pulley, soprano; Andrew Sullivan, narrator. Eclipse Chamber Orchestra, Sylvia Alimena, conductor; Naxos 8.559258, 2009. [Sung and spoken text in honor of AIDS victims; spoken text by Richard Rodriguez; sung text by Dickinson; orchestral accompaniments and interludes by Adamo.]

*Late Victorians:* “Is heaven a physician?”; “Crumbling is not an instant’s act”; “We cover thee, sweet face”; “The life we have is very great”


“Because I could not stop for death”; “Wild nights - wild nights” [Also John Donne, "Negative Love"]


“Because I could not stop for death”; “Wild nights - wild nights” [Also John Donne, "Negative Love"]
[Other work]


“Because I could not stop for death”; “Wild nights - wild nights” [Also John Donne, "Negative Love"]
[Other works; other performers]


“Because I could not stop for death”; “Wild nights - wild nights” [Also John Donne, "Negative Love"]
[Other works; other performers]

See also, in Part IV: **Adams, John. Emily Dickinson: An Interpretation with Music; Adams, John. Minimalism and Beyond**

From *Singing Emily Dickinson*: "Not knowing when the dawn will come"

Amelkina-Vera, Olga. *"Emily's Garden."* Laura Warriner Bray, soprano; Natalya Pitts, piano. Published to YouTube 1/3/17 by Kithara Duo. [youtu.be/ayV1xV8_2cl?list=PLDr54qwxNowQapnO2_LPN0tJVCtAOJXol](https://www.youtube.com/watch?v=ayV1xV8_2cl). Accessed 5/4/19.

"The crickets sang"; "To make a prairie it takes a clover and one bee"; "Bring me the sunset in a cup"


"Heaven is shy of earth" [Dickinson's verse "interrupts" the text of the Latin mass.]

**Bacon, Ernst. ** *Five Hymns*. Betty Gordon, soprano; Donna Peterson, mezzo-soprano; Adrian Sunshine, piano; Schola Cantorum of San Francisco, Giovanni Camajani, conductor. Music Library, MLR 7096, 1958 (LP).

Cantata *From Emily's Diary*: "My river runs to thee"; "I dwell in possibility"; "A drop fell on the apple tree"; "The daisy follows soft the sun"; "What soft cherubic creatures"; "When roses cease to bloom, sir"; "It's coming, the postponeless creature"; "Unto us?" ["Unto me? I do not know you"]

[Other works]


"Is there such a thing as day?" ["Will there really be a 'morning'?"]; "My river runs to thee"; "When roses cease to bloom, dear." Janet Brown, soprano; Herbert Burtis, piano

"It's coming, the postponeless creature"; "How still the bells [in steeples stand]". William Sharp, baritone; John Musto, piano

"It's all I have to bring today"; "Velvet people" ["Pigmy seraphs"]; "The bat"; "Wild nights - wild nights" Amy Burton, soprano; John Musto, piano

[Other works; other performers]

**Barber, Samuel. ** *The Dickinsingers*. Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries.

*Side B.* "Let down the bars, O death." Sandra DeJong, soprano; Thylia Moss, soprano; Ann Harper, alto; John Gould, tenor; Greg Wilkin, bass; Meredith Price, bass. April 1985

[Other works]


"E.D.'s blues" ["Heart! We will forget him"]; "Will there really be a 'morning'?"; "We learned" ["We learned the whole of love"]

[Other works; other poets]

The Waters Wrecked the Sky: "The waters wrecked the sky" ["The wind begun to rock the grass"]; "A lane of yellow led the eye"; "It sounded as if the streets were running"; "In snow thou comest"; "As imperceptibly as grief"

[Other works; other performers]


"A word is dead" youtu.be/ikNqBLrQ9Io
"We never know how high we are" youtu.be/pldFa9ZQSE


"A bird" ["A bird came down the walk"]; "Hope" ["Hope is the thing with feathers"]; "Brook" ["Have you got a brook in your little heart"]; "Spider" ["The spider holds a silver ball"]; "I went to heaven"


"The cricket" ["'Twas later when the summer went"]

Four Short Poems of Emily Dickinson. Settings for soprano and piano. Performers not identified.

"Prairie" ["To make a prairie it takes a clover and one bee"]; "Century" ["Funny to be a century"]; "Water" ["Water, is taught by thirst"]; "Parasol" ["The parasol is the umbrella's daughter"]


"Take all away from me but leave me ecstasy"


"I died for beauty"

[Other works; other poets]


Songs of Time and Eternity: "Will there really be a 'morning'?"; "Going to heaven"; "To know just how he suffered would be dear"; "It makes no difference abroad"; "Heart! We will forget him"

"It's such a little thing to weep"; "Wild nights - wild nights!"; "Faith' is a fine invention"; "Heart! We will forget him!"; "Success is counted sweetest"; "I felt a funeral in my brain"; "I'm nobody! Who are you? "; "I taste a liquor never brewed"

**Benjamin, Eric.** *Hope Is the Thing with Feathers*. Mount Union Alliance Symphony Orchestra, Chorale, and Flute Choir, Eric Benjamin, conductor. ["An anthem for chorus, audience, flutes, hand bells and orchestra. Space is used specifically in two ways -- the audience is called upon to fill the room with a rustling sound as it whispers quatrains of the poem on cue, and the flute choir underlines the avian metaphor by playing bird calls around the hall."] Published to YouTube 4/27/15 by Alliance Symphony Orchestra. youtu.be/X5TkF-2PPgs. Accessed 5/4/19. ["Hope is the thing with feathers"

**Benoliel, Bernard.** *Eternity-Junctions*. Setting for SATB chorus. BBC Singers, Odaline de la Martinez, conductor. October 27, 1990. Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries. ["Adrift! A little boat adrift!"; "My river runs to thee"; "I heard a fly buzz when I died"; "To know just how he suffered would be dear"; "Of all the souls that stand create"

**Ben zur, Efrat.** Robin. Efrat Ben zur, composer, vocals, autoharp; Omer Hershman, guitars, bass, Hammond, vocals; Assaf Shatil, piano, vocals; Karni Postel, cello; Giori Politi, drums, glockenspiel, accordion; et al. Anova Music Israel, 2012. [jazz] "Bee!" ["Bee! I’m expecting you"]; "While I was fearing it" [“While we were fearing it, it came”]; "A thought" [“A thought went up my mind today”]; "Storm" ["It sounded as if the streets were running"]; "One fainting robin" ["If I can stop one heart from breaking"]; "Remembrance" [“I held a jewel in my fingers”]; "The wind" [“How lonesome the wind must feel nights”]; “I’m nobody” [“I’m nobody! Who are you?”]; "Till the end" [“I should not dare to leave my friend”]


—. "One fainting robin" ["If I can stop one heart from breaking"] Published to YouTube 5/30/14 by Yuval Merav Nathan. youtu.be/g-5zHjts88. Accessed 5/4/19.

**Bielawa, Herbert.** *The Snake and Other Creatures*. 1987. Performers not identified. Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries. "A narrow fellow in the grass"; "His mansion in the pool"; "His feet are shod with gauze"; "To hear an oriole sing"; "The spider is an artist"; "The rat is the concisest tenant"


From *The Gift of Life*: "Mama never forgets her birds" [Additional texts by Denise Levertov, Thornton Wilder]
[Other works]

"Farewell" ["Tie the strings to my life, my lord"]


"The heart is the capital of the mind"


"I dwell in possibility"
[Other works]


Let Evening Come: "'Tis not that dying hurts us so" [additional texts by Maya Angelou and Jane Kenyon]
[Other works]


From I Will Breathe a Mountain: “The bustle in a house”
[Other works]


"My life closed twice before its close"; "Much madness is divinest sense"; "Before I got my eye put out"; "Why should we hurry, why indeed"; "I felt a cleaving in my mind"; "If you were coming in the fall"; "I cannot dance upon my toes"; "I cannot live with you"; "Wild nights - wild nights"; "I'm nobody! Who are you?"; "This is my letter to the world"; "Just lost when I was saved." Also instrumental prologue and interlude

See also, in Part IV: Bonarek, Andrzej, Much Madness Is Divinest Sense and Bonarek, Andrzej, The Making of "Much Madness Is Divinest Sense"


"As sleigh bells seem in summer" [instrumental]; "To make a prairie it takes a clover and one bee"; "When roses cease to bloom, sir"; "The sun retired to a cloud"

"The grass so little has to do"; "If I shouldn’t be alive"; "A thought went up my mind to-day"; "I taste a liquor never brewed"

**Boykan, Martin. Elegy; Epithalamion.** Jane Bryden, soprano; Brandeis Contemporary Chamber Players, David Hoose, conductor. Composers Recordings, CRI 786, 1988; NWCR 786, 2007.

_Elegy:_ "The winters are so short" [additional texts by six other poets]
[Other works]


"For each ecstatic instant"


"Heart, not so heavy as mine"; "Musicians wrestle everywhere"
[Other works]


"Heart, not so heavy as mine"; "Musicians wrestle everywhere"
[Other works]


"Heart, not so heavy as mine"; "Musicians wrestle everywhere"
[Other works]

**Castiglioni, Niccolò. Inverno in-ver.** Regina Kabis and Annette Noedinger, sopranos; Peter Hoffmann, piano. Stradivarious, STR57003, 2007.

_Dickinson-Lieder:_ "I heard a fly buzz"; "A sepal, petal and a thorn"; "A word is dead"; "To make a prairie it takes a clover and one bee"; "Angels in the early morning"; "It's such a little thing to weep"
[Other works; other performers]


"I heard a fly buzz"; "A sepal, petal and a thorn"; "A word is dead"; "To make a prairie it takes a clover and one bee"; "Angels in the early morning"; "It's such a little thing to weep"


_Emily Dickinson Songs:_ "How soft a caterpillar steps"; "A soft sea washed around the house"; "A route of evanescence"; "How happy is the little stone"; "The butterfly upon the sky"; "I groped for him before I knew"; "Not seeing, still we know"
[Other works; other performers]

*A Visit with Emily: Poems and Letters of Emily Dickinson and T.W. Higginson*: Cavatina ["If I read a book..."] L342a; Cavatina ["Your letter gave no drunkenness..."] L265; Aria ["Fame is a fickle food"]; Moto perpetuo ["Fame is the one that does not stay"]; Arietta ["Fame is a bee"]; Quodlibet I [previous three poems combined]; Arioso ["Could you believe me without..."] L268; Aria di campane ["I will be at home and glad..."] L342; Recitative ["A large county lawyer's house..."] L342a; Catch ["Women talk: men are silent..."] L342a; Chaconne ["Your thoughts don't have words every day"]; Coranto ["Forbidden fruit a flavor has"]; Passacaglia ["When I said I would come again..."] L342b; Trio ["If you were coming in the fall"]; Cantilena I ["Dear Friend, When you wrote..."] L553; Aria ["Wonder is not precisely knowing"]; Aria ["Whether they have forgotten poems combined"]; Cantilena II ["As imperceptibly as grief"]; Hymn ["We never know how high we are"]; Epilogue ["the gentlest mother is"] [Another work]


"Apotheosis" ["Come slowly, Eden"]; "Forbidden fruit a flavor has"; "Wild nights - wild nights"


"This is my letter to the world." youtu.be/OxLc96oYJ3I
"With a flower" ["I hide myself within my flower"]. Laura Green, soprano. https://youtu.be/fwfnldQR6FQ
"The farthest thunder." youtu.be/9i_W4uH8RM0
"Transplanted" ["As if some little arctic flower"]. youtu.be/XvngC5og14w
"Mine!" ["Mine by the right of the white election"]. youtu.be/P6y9zDFOsvY
"If you were coming in the fall." Laura Greene and Catherine Ghalebi, sopranos. youtu.be/lnHBT27fh8
"Bring me the sunset." Laura Greene and Catherine Ghalebi, sopranos. youtu.be/37BOic4eZtE
"Farewell" ["I tie the strings to my life, my Lord"]. youtu.be/FbiC8xLoX1g
"Better than music." Laura Green, soprano. youtu.be/aM-zCAatxgY

Constantinides, Dinos. *I Never Saw a Moor*. Composed for Ensemble "Solistas de Panamá": Libia Montaño and Silvia Fernández, sopranos; Elke Guardia, contralto; Carlos Tovar, tenor; Ricardo Risco Cortés, baritone; Néstor Ibarra and René Quirós, violin; Anel González, viola; Alejandra González, cello; Carlos Quirós, contrabass; Ricardo Risco Cortés, conductor. Performed May 30, 2015, at the Festival Internacional de Música "Alfredo de Saint-Malo," Panamá, Panamá. Published to YouTube 7/11/15 by Ensemble "Solistas de Panama." youtu.be/lyog27wg0dM. Accessed 5/4/19.

"I never saw a moor"


"A sepal, petal, and a thorn"; "The bee is not afraid of me"; "I held a jewel in my fingers"; "After great pain, a formal feeling comes"; "To love thee year by year"; "The heart asks pleasure first"; "That first day,
when you praised me, sweet”; "The spider as an artist”; "A single clover plank”; "Forbidden fruit a flavor has"

**Copland, Aaron: NOTE:** Copland composed *Twelve Poems of Emily Dickinson* with piano accompaniment in 1949-50 and later orchestrated eight of those songs. Both versions have been recorded by many performers, and some performances have been repeatedly reissued in new formats or new combinations. They are listed here in chronological order by date of original publication. See Copland's settings also in Parts II and III.


*Twelve Poems of Emily Dickinson:* “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in”; “Sleep is supposed to be”; “When they come back if blossoms do”; “I felt a funeral in my brain”; “I’ve heard an organ talk, sometimes”; “Going to heaven!”; “The chariot” [“Because I could not stop for death”] [Other works; other performers]


——, “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back.” Uploaded to YouTube 3/25/10 by Punkpoetry. youtu.be/bnpMrGw7i8Y. Accessed 5/4/19.


*Twelve Poems of Emily Dickinson:* “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to heaven”; “The chariot” [“Because I could not stop for death”] [Other works; other performers]

**Copland, Aaron. Twelve Poems of Emily Dickinson.** Sandra Browne, soprano; Michael Isador, piano. Enigma Classics, 1977 (LP).


**Copland, Aaron. Old American Songs; Twelve Poems of Emily Dickinson.** Robert Tear, tenor; Philip Ledger, piano. Decca, 1977 (LP); Musical Heritage Society, MHC 6975H, 1984 (audiocassette).

*Twelve Poems of Emily Dickinson:* “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come


*Eight Poems of Emily Dickinson*: “Nature the gentlest mother”; “There came a wind like a bugle”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “Going to heaven”; “The chariot” [“Because I could not stop for death”]

[Other works]

——. "The world feels dusty." Provided to YouTube by NAXOS of America, published 5/21/15. 


*Twelve Poems of Emily Dickinson*: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to heaven”; “The chariot” [“Because I could not stop for death”]

[Other works]


*Eight Poems of Emily Dickinson*: “Nature the gentlest mother”; “There came a wind like a bugle”; “The world feels dusty”; “Heart! We will forget him”; ‘Dear March, come in!’; “Sleep is supposed to be”; “Going to heaven”; “The chariot” [“Because I could not stop for death”]


*Twelve Poems of Emily Dickinson*: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; ‘Dear March, come in!’; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to heaven”; “The chariot” [“Because I could not stop for death”]

[Other works]


*Eight Poems of Emily Dickinson*: “Nature the gentlest mother”; “There came a wind like a bugle”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “Going to heaven”; “The chariot” [“Because I could not stop for death”]

[Other works; another performer]
—. "Heart! We will forget him." Uploaded to YouTube 2/2/10 by Horizon 77. youtu.be/CLP87S5DsnI. Accessed 5/4/19.


Twelve Poems of Emily Dickinson: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; "Dear March, come in!"; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The chariot” [“Because I could not stop for death”]
[Other works]


Twelve Poems of Emily Dickinson: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; "Dear March, come in!"; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The chariot” [“Because I could not stop for death”]
[Other works]


From Twelve Poems of Emily Dickinson: "Nature, the gentlest mother"; "The world feels dusty"; "The chariot" ["Because I could not stop for death"]; "Heart, we will forget him"


From Twelve Poems of Emily Dickinson: "Heart! We will forget him"


From Twelve Poems of Emily Dickinson: "I felt a funeral in my brain"

Copland, Aaron. "Dear March, Come In." Meaghan Boeing, soprano; Cody Gillette, piano. Published to YouTube 9/14/12 by meathan b. youtu.be/8M-wCoagH1Q?list=PLDr54q3xwNowOapnO2_LPN0pJVCtA0JXol. Accessed 5/4/19.

From Twelve Poems of Emily Dickinson: "Dear March, come in"
Copland, Aaron. *Five Poems of Emily Dickinson* [selections]. Cassandra Cardenas, mezzo-soprano; Mai-Linh Pham, piano. Published to YouTube 1/25/13 by cassandracardenas. [link](https://www.youtube.com/watch?v=Hk3weW_wT5o&list=PLDr54qxwNowOapnO2_LPN0tJVClAOJXol). Accessed 5/4/19.

From *Twelve Poems of Emily Dickinson*: "Nature, the gentlest mother"; "There came a wind like a bugle"; "Heart, we will forget him"; "Sleep is supposed to be"; "The chariot" ["Because I could not stop for death"]


Part I: "Nature, the gentlest mother"; "There came a wind like a bugle." [link](https://www.youtube.com/watch?v=RaNCv5VQGFg)

Part II: "Going to heaven"; "Because I could not stop for death." [link](https://www.youtube.com/watch?v=z1MwozjvOIs)


*Eight Poems of Emily Dickinson*: “Nature the gentlest mother”; “There came a wind like a bugle”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “Going to heaven”; “The chariot” ["Because I could not stop for death”]

[Another work]


From *Twelve Poems of Emily Dickinson*: "Heart! We will forget him."


From *Twelve Poems of Emily Dickinson*: "Nature, the gentlest mother"

Copland, Aaron. *Heart, We Will Forget Him*. Lauren Kaiser, soprano; Paul Dykstra, piano. Published to YouTube by Margaret Harper 1/22/16. [link](https://www.youtube.com/watch?v=z8FsNqominA&list=PLDr54qxwNowOapnO2_LPN0tJVClAOJXol). Accessed 5/4/19.

From *12 Poems of Emily Dickinson*: "Heart, we will forget him"


"Because I could not stop for death"


"Why do they shut me out of heaven?"

"This world is not conclusion" [First quatrain only]


"Thoughts of spring" ["Before you thought of spring"]; "Nature" ["Nature is what we see"]; "Morning" ["The sun just touched the morning"]; "Tempest" ["An awful tempest mashed the air"]; "The gentlest mother" ["Nature, the gentlest mother"]


"A narrow fellow in the grass"


"I'm nobody! Who are you?"; "There's a certain slant of light"; "Wild nights - wild nights"


*This World Is Not Conclusion*: "Crisis is a hair"; "We like March"; "This world is not conclusion"; "Heart! We will forget him"

[Other works; other performers]


"I took my power in my hand"


"There came a wind like a bugle"; "Lightly stepped a yellow star"; "There is a morn by men unseen"

**Dorian Muse, The [Dorothy Collins, Ian Ferrin]. *Emily*.** Dorothy Collins, vocals, drum programming; Ian Ferrin, vocals, piano, synthesizer, drum programming, bass; Frank Fakinos, drums; Anders Swanson, bass; Steve Crum, trumpet. CD Baby, 2001.

“It’s all I have to bring today”; “I taste a liquor never brewed”; “The place called morning” [“Will there really be a ‘morning’?”]; “Alabaster wool” [“It sifts from leaden sieves”]; “I haven’t told my garden yet”; “Because I could not stop for death”; “A door just opened”; “There is a word”; “For fear to be a king” [“We never know how high we are”]; “To know just how he suffered”; “A light exists in spring”; “The daisy” [“The daisy follows soft the sun”]; “The wind” [“The wind took up the northern things”]; “An everywhere of silver”; “Look at the horses” [“Tie the strings to my life, my Lord”]

"I shall not live in vain" ["If I can stop one heart from breaking"]
[Other works; other performers]


"I shall not live in vain" ["If I can stop one heart from breaking"]/"Love seeketh not itself to please"
[William Blake] [the two poems combined]
[Other works; other performers]


"I've never seen a moor" ["I never saw a moor"]/"A place called morning" ["Will there really be a 'morning'?"] [the two poems combined]
[Other works; other performers]


*The Passing of the Year*: "Answer July"

*It Sounded as if the Streets Were Running*: "It sounded as if the streets were running"; "I saw no way - the heavens were stitched"; "How happy is the little stone"
[Other works]

Dove, Jonathan. *There Was a Child*. Joan Rodgers, soprano; Toby Spence, tenor; City of Birmingham Symphony Orchestra, Andris Nelsons, conductor; CBSO Chorus, Simon Halsey, conductor; CBSO Youth Chorus, Julian Wilkins, conductor; CBSO Children's Chorus, Marc Hall, conductor. Signum Records, SIG CD285, 2012.

"From all the jails the boys and girls"; "Over the fence"
[Other works]


"From all the jails the boys and girls"; "Over the fence"


*From The Passing of the Year*: "Answer July"


*Counterpoise*: “‘Nature’ is what we see”; “I taste a liquor never brewed”
[Other works; other performers]


"Father, I bring thee not myself." [https://youtu.be/KB1vjX8vKzo](https://youtu.be/KB1vjX8vKzo). Published 1/2/16

"The moon was but a chin of gold." [https://youtu.be/P7Vj1DGjdeo](https://youtu.be/P7Vj1DGjdeo). Published 11/11/16

"Beauty crowds me till I die." youtube.be/GjvVFzoNgdo?list=PL1qeqykeCMRTSHchbz6X9d9OJvV7k1f. Published 6/13/16
"Hope' is the thing with feathers." https://youtube.be/anjytM5XXrs. Published 6/14/16
"If I can stop one heart from breaking." https://youtube.be/5XmvvI2eGTM. Published 6/13/16
"I have not told my garden yet." Ralitsa Ralinova, soprano. https://youtube.be/GFfi4kIt5I. Published 6/14/16
"Nature is what we see." https://youtube.be/cM4vE2iVWXm. Published 9/25/16
"Out of the Morning" ["Will there really be a 'morning'?"]. https://youtube.be/O9eP1mLmBE0. Published 7/7/16
"There is a solitude of space." https://youtube.be/8f6oQmW2IyI. Published 6/23/16


Six Poems by Emily Dickinson: "Good morning, midnight"; "Heart! We will forget him"; "Let down the bars, oh death"; "An awful tempest mashed the air"; "Nobody knows this little rose"; "Bee! I'm expecting you!" [Reissued on A Collection of American Songs, see in Part II]

Four Poems by Emily Dickinson: "New feet within my garden go"; "The rose did caper on her cheek"; "Have you got a brook in your little heart"; "I taste a liquor never brewed"


"Good morning, midnight"; "Heart! We will forget him"; "Let down the bars, oh death"; "Bee! I'm expecting you!"
[Other works]


"Good morning, Midnight!"; "Heart! We will forget him!"; "Let down the bars, oh death"; "Bee! I'm expecting you!"


"The saddest noise, the sweetest noise"; "If I can stop one heart from breaking"


"I shall not live in vain." Al Jarreau, vocals


Part I: "Because I could not stop for death"; "I heard a fly buzz when I died." youtube.be/i2zg1p1ig54?list=PLDr54qwxNowOapnO2_LPN0JVCtAOJXol
Part II: "I held it so tight that I lost it" [misattributed]; "If I can stop one heart from breaking"; "Nature sometimes sears a sapling"; "After great pain a formal feeling comes."  [video link]


*Songs of Love and Eternity:* "These are the days when birds come back"; "Wild nights - wild nights"; "Heart! We will forget him"; "The wind tapped like a tired man"; "To make a prairie it takes a clover and one bee"

[Other works]


*Songs of Love and Eternity:* "These are the days when birds come back"; "Wild nights - wild nights"; "Heart! We will forget him"; "The wind tapped like a tired man"; "To make a prairie it takes a clover and one bee"

*Poems,* first and second series: "I taste a liquor never brewed"

[Other works]

**Evanson, Finn, and Hanne Tveter. My Letter to the World.** Hanne Tveter, vocals, and composer for "I had been hungry all the years"; Magnus Westgaard, bass; Antonio Torner, cajón; Jens Fossum, double bass; Håkon Mjåset Johansen and Trond Augland, drums; Frode Berntzen, Torbjørn Sandvik, guitar; Vegard Ellefseth, keyboards, organ, piano; Anders Aarum, accordion; Knute Aalefjær, percussion; Kåre Nymark, trumpet. Nordic Records NMK02, 2008.

"I'm nobody! Who are you?"; “The soul selects” ["The soul selects her own society”]; “Hope’ is the thing with feathers”; “Bring me the sunset”; “This is my letter to the world”; “After a hundred years”; “I had been hungry all the years”; “I am alive I guess”; “Because I could not stop for death”; “Guinea golden” ["I had a guinea golden”]; “Wild nights - wild nights”; “My life closed twice before its close”; “I went to heaven”


*Citizen of Paradise:* Prologue, "This is my letter to the world" [line 1]; "I went to school" [L261]; "I'm nobody" ["I'm nobody! Who are you?""]

*Friendship and Society:* "To see her is a picture"; "Thank you that you never weary of me" [L77]; "I am much ashamed" [L223]; "What soft cherubic creatures"

*Love:* "I confess that I love him" [L559]; "Heart! We will forget him"; "Empty my heart of thee"; "There is a pain so utter"

*Nature:* "If roses had not faded" [L185]; "I taste a liquor never brewed"; "Take all away from me"

*Death and Solitude:* "It's coming, the postponeless creature"; "The dear mother" [L779]; "Emerging from an abyss" [L1024]; "There is a solitude of space"

*Epilogue,* "This is my letter to the world"

[Other works; other performer]

**Flynn, John. Love Takes a Whole Box of Crayons.** John Flynn, vocals; other performers not identified. John Flynn, JF004, 1995. [songs for children]

"Nobody's perfect" ["I'm nobody! Who are you?""]

[Other works]

"I could bring you jewels"; "I many times thought peace had come"; "Sweet is the swamp with its secrets"


*Three Nocturnes for Chorus and Percussion*. II. "Lightly stepped a yellow star." [Also poems by Sarah Teasdale and Walt Whitman]


*Three Emily Dickinson Songs:* “Apparently with no surprise”; “The wind begun to knead the grass”; “She sweeps with many-colored brooms”
[Other works; other performers]

Foster, Josephine. *Graphic As a Star*. Josephine Foster, composer and vocals; other performers not identified. Fire Records UK 136, 2010. [folk/rock]

"Trust in the unexpected"; "How happy is the little stone"; "She sweeps with many-colored brooms"; "Ah, Teneriffe"!; "Who is the east?"; "They called me to the window"; "This is the land the sunset washes"; "Like mighty foot lights burned the red"; "Exultation is the going"; "In falling timbers buried"; "With thee in the desert"; "I see thee better in the dark"; "Your thoughts don't have words every day"; "My life had stood a loaded gun"; "Eden is that old-fashioned house"; "Beauty crowds me till I die"; "I could bring you jewels had I a mind to"; "Wild nights - wild nights"; "Only a shrine, but mine"; "Tho' my destiny be fustian"; "What shall I do it whimper so"; "Heart! We will forget him"; "Strong draughts of their refreshing minds"; "Tell as a marksman were forgotten"; "The spider holds a silver ball"; "Whoever disenchants"


*Four Nature Canticles:* "A something in a summer's day" [Also poems by Browning, Joyce, and Frost]


"Into the beautiful" ["As imperceptibly as grief"]; " Cricket" ["The crickets sang"]; "Spider" ["A spider sewed at night"]; "Stone" ["How happy is the little stone"]; "A thought" ["A thought went up my mind today"]; "Yellow" ["Nature rarer uses yellow"]; "Wind" ["There came a wind like a bugle"]


"This world is not conclusion"
[Other poets; other works]


"Least bee that brew" [version II]

"Least bee that brew" [five versions]


Part I: *The Pensive Spring*: “I sing to use the waiting”; “There is a morn by men unseen”; “I had a guinea golden”; “If she had been the mistletoe”; “New feet within my garden go”; “She bore it, till the simple veins”; “I taste a liquor never brewed”; “I should not dare to leave my friend”

Part II: *So Must We Meet Apart*: “There came a day at summer’s full”; “The first day’s night had come”; “The soul selects her own society”; “It was not death, for I stood up”; “When I was small, a woman died”; “I cried at pity, not at pain”; “The night was wide”; “I cannot live with you”

Part III: *Almost Peace*: “My first well day, since many ill”; “It ceased to hurt me”; “I like to see it lap the miles”; “Split the lark, and you’ll find the music”; “The crickets sang”; “After a hundred years”; “The clouds their backs together laid”; “I shall not murmur”

Part IV: *My Feet Slip Nearer*: “The grave my little cottage is”; “I did not reach thee”; “My wars are laid away in books”; “There came a wind like a bugle”; “The going from a world we know”; “Upon his saddle sprung a bird”; “Beauty crowds me”; “I sing to use the waiting”


Part I: *The Pensive Spring*: “I sing to use the waiting”; “There is a morn by men unseen”; “I had a guinea golden”; “If she had been the mistletoe”; “New feet within my garden go”; “She bore it till the simple veins”; “I taste a liquor never brewed”; “I should not dare to leave my friend”
Part II: So Must We Meet Apart: “There came a day at summer’s full”; “The first day’s night had come”; “The soul selects her own society”; “It was not death, for I stood up”; “When I was small, a woman died”; “I cried at pity, not at pain”; “The night was wide”; “I cannot live with you”

Part III: Almost Peace: “My first well day, since many ill”; “It ceased to hurt me”; “I like to see it lap the miles”; “Split the lark, and you’ll find the music”; “The crickets sang”; “After a hundred years”; “The clouds their backs together laid”; “I shall not murmur”

Part IV: My Feet Slip Nearer: “The grave my little cottage is”; “I did not reach thee”; “My wars are laid away in books”; “There came a wind like a bugle”; “The going from a world we know”; “Upon his saddle sprung a bird”; “Beauty crowds me”; “I sing to use the waiting”


[Excerpts from performances in 2009, 2010, and 2012 in various locations; commentary by the composer]


"It's all I have to bring today"; "She sweeps with many-colored brooms"; "I never saw a moor"; "Safe in their alabaster chambers"; "I taste a liquor never brewed"
[Settings of other poets]


“Peace” [“I many times thought peace had come”]; “Parting” [“My life closed twice before its close”]
[Other works]


From Three Songs for Soprano and Orchestra: "How Slow the Wind"/"Is it too late to touch you, dear?"
[LL 832, 975]
[Other works]


“Too few the mornings be”; “If all the griefs I am to have”; “The bustle in a house”; “This is my letter to the world”; “You cannot put a fire out”; “Bee! I’m expecting you”; “Poor little heart”; “I’m nobody! Who are you”; “How happy is the little stone”; “Estranged from beauty none can be”; “Will there really be a ‘morning’?”


“Will there really be a ‘morning’?”

"To make a prairie it takes a clover and one bee"


*Two Songs from Emily Dickinson*: “I cannot live with you”; “I taste a liquor never brewed"
[Other works; other performers]


From *Love in a Life*: "Ample make this bed"
[Other works]


From *Songs of Experience*: "Two butterflies" [Other poets]
4 *Dickinson Songs*: "Of all the souls"; "A dying eye" ["I've seen a dying eye"]; "If you were coming in the fall"; "Wild nights"


*Hope*: "I felt a cleaving in my mind"; "Heart! We will forget him"; "I shall know why"; "Hope is the thing with feathers"
[Other works; other performers]


"A northeast storm" [Excerpts from L42, early 1851, to her brother, William Austin Dickinson.] "It might not come amiss dear Austin….abate her singing"


*Syllables of Velvet, Sentences of Plush*: "To Susan Gilbert (Dickinson)." [L56]


"To Eudocia C. Flynt" [L270]; "To Emily Fowler (Ford)" [L78]; "To Samuel Bowles the Younger" [L1014]; "To Eugenia Hall" [L454]; "To Susan Gilbert (Dickinson) I" [L56]

**Syllables of Velvet, Sentences of Plush:** "To Eudocia C. Flynt" [L270]; "To T.W. Higginson" [L260]; "To Emily Fowler (Ford)" [L78]; "To Samuel Bowles the Younger" [L1014]; "To Eugenia Hall" [L454]; "To Susan Gilbert Dickinson I" [L56]; "To Susan Gilbert (Dickinson) II" [L105]
[Other works; other performers]


"To Eudocia C. Flynt" [L270]. www.youtube.com/watch?v=b9r1sH1bZsk
"To T. W. Higginson" [L260]. www.youtube.com/watch?v=-QUkriAVnJk
"To Emily Fowler (Ford)" [L78]. www.youtube.com/watch?v=aFWy6gX-ZVo
"To Samuel Bowles the Younger" [L1014]. www.youtube.com/watch?v=H5vNHw_PdwE
"To Eugenia Hall" [L454]. www.youtube.com/watch?v=uTjSB7nSgfM
"To Susan Gilbert (Dickinson) I" [L56]. www.youtube.com/watch?v=CaAB_dyOo1s
"To Susan Gilbert (Dickinson) II" [L105]. www.youtube.com/watch?v=ACqo0YaVEJ8

**Hall, Juliana. I Sing to Use the Waiting.** Sonja Tengblad, soprano; Clare Longendyke, piano. Published to YouTube 2/10/17 by Juliana Hall. youtu.be/5CgOTHHXTec. Accessed 5/11/19.

*Paradise:* "I sing to use the waiting"


"In the name of the bee" ["The gentian weaves her fringes"]; "Reverie" ["To make a prairie it takes a clover and one bee"]; "I'm nobody! Who are you?"; "Longing" ["Longing is like the seed"]; "Good morning, midnight"; "I lost a world the other day"; "The brook" ["Have you got a brook in your little heart"]; "My nosegays are for captives"; "Angels" ["Angels in the early morning"]; "My river" ["My river runs to thee"]; "The clown" ["A little madness in the spring"]; "Still thine" ["Bind me - I still can sing"]; "The crickets sang"; "It's like the light"; "Exultation is the going"; "My life closed twice"; "I never saw a moor"; "Heart! We will forget him"; "As if I asked a common alms"; "I stepped from plank to plank"; "I shall not live in vain" ["If I can stop one heart from breaking"];
"This is my letter to the world"

**Harbach, Barbara. Harbach 5: Vocal Music.** Stella Markou, soprano; Paul Hecht, e-flat trumpet; Barbara Harbach or Alla Voskoboynikova, piano; James Richards, conductor. MSR Classics 1256, 2010.

Emily!: "I taste a liquor never brewed"; "If you were coming in the fall"; "Wild nights - wild nights"/"For each ecstatic instant."
[Other works; other performers]


"I taste a liquor never brewed"; "If you were coming in the fall"; "Wild nights - wild nights"/"For each ecstatic instant"

**Harbach, Barbara. Emily!** Holly Schmidt, soprano; Sandra Anderson-Cordogan, piano; Mark Lathan, trumpet. Published to YouTube 6/22/16 by Holly Schmidt. Accessed 5/11/19.
I: I taste a liquor never brewed. [youtubbe: LokJibSUnoI]
II: If you were coming in the fall. [youtubbe: 9CZDmR9pdw4]
III: Wild nights/For each ecstatic instant. [youtubbe: kEOuncOxn8E]


"New feet within my garden go"; "A long, long sleep, a famous sleep"; "A face devoid of love or grace"

Harrison, Tim. Ar-ia. Dee McMillen, vocals; Tim Harrison Quintet: Grisha Alexiev, drums; John Eckert, flugelhorn, trumpet; Tim Harrison, piano; Tom Hubbard, bass; Dave Riekenberg, saxophone; Tom Hubbard, director. [jazz]

"The judge is like the owl"; "The saddest noise, the sweetest noise"; "Till all the churchyard rang" ["A train went through a burial gate"]

[Harrison, Tim. Ar-ia. Additional information]


From Four Reveries: "My river runs to thee"
Six Dickinson Settings: "There came a day at summer's full"; "Sic transit gloria mundi"; "As if the sea should part"; "I have a bird in spring"; "It's like the light"; "On this wondrous sea"

[Hawley, William. Additional information]


From The Faces of Love:
"I shall not live in vain" ["If I can stop one heart from breaking"]. Renée Fleming, soprano
"If you were coming in the fall," Kristin Clayton, soprano
"As well as Jesus?"; "It makes no difference abroad." Carol Vaness, soprano

[Heggie, Jake. Additional information]


"I would not paint a picture"

[Heggie, Jake. Additional information]


"I shall not live in vain" ["If I can stop one heart from breaking"]


"Silence" ["Silence is all we dread"]; "I'm nobody! Who are you?"; "Fame" ["Fame is a bee"]; "That I did always love"; "Goodnight" ["Some say goodnight at night"]
See also Love Life in Part II


"I shall not live in vain" ["If I can stop one heart from breaking"]
[Other works; other poets]


For Arleen [Augér], 1990: "I'm nobody! Who are you?"; "In the silent west" ["On this wondrous sea"];
"There is a solitude of space"; "The sun went down - no man looked on"
[Other works]

Hemberg, Eskil. Love Fancies. Howard Sprout, baritone; Carl-Johan Nordin, bassoon; Royal Swedish Chamber Orchestra, Mats Liljefors, conductor. Photo Suecia PS 17, n.d.

"My river runs to thee"


"My river runs to thee" [Poems also by Robert Graves and Edwin Arlington Robinson]

Herberich, Elizabeth. Four Poems of Emily Dickinson. Martha Peabody, soprano; John McDonald, piano.

"The grass so little has to do"; "In this short life"; "Soul, take thy risk"; "To break so vast a heart"


"The grass" ["The grass so little has to do"]; "Autumn" ["The morns are meeker than they were"];
"Evening" ["The crickets sang"]; "I felt a funeral in my brain"; "I never saw a moor"

Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries.

"The moon is distant from the sea"; "A service of song" ["The daisy follows soft the sun"]; "Proof" ["That I did always love"]; "These are the days when birds come back"; "Some keep the Sabbath going to church"


"Wild nights - wild nights"; "How the waters closed above him"; "There came a wind like a bugle"; "A letter" [L261, "You ask of my companions...."]

"The shining place" ["Me, come! My dazzled face"]; "A letter" [L261, "You ask of my companions...."]; "How the waters closed"; "Wild nights - wild nights"; "There came a wind like a bugle"


From *Four Dickinson Songs*: "A letter" [L 261, "You ask of my companions...."]; "How the waters closed above him"; "There came a wind like a bugle"


"The shining place" ["Me come! My dazzled face"]

**Højsgaard, Erik.** Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries.


"I hide myself within my flower"
[Other poets; other works]


"These saw visions"
[Other poets]


"Not knowing when the dawn will come"; "A sloop of amber slips away"


"Wild nights - wild nights"


"Absence disembodies - so does death"

**Holt, Simon. Boots of Lead, Feet of Clay.** [Part 3 of *The Ribbon of Time*] Rinat Shaham, mezzo-soprano; Rolf Hind, piano; Ulrich Heinen, cello; Birmingham Contemporary Music Group, Simon Rattle, conductor. NMC DO94, 2004. [*The Ribbon of Time* uses 10 Dickinson poems (Parts 1, 2, 4, and 5 not yet recorded)]

*Boots of Lead*: "I felt a funeral in my brain"
[Other works; other performers]

*Three Songs of Elegy* [originally *Three Songs on the Death of an American President*]. 1964. Setting for soprano and piano. Performers not identified.

"I felt a funeral, in my brain"; "I felt a cleaving in my mind"; "Ample make this bed"

*Two Songs for Choir and Electronic Tape.* Performers not identified.

"I heard a fly buzz when I died"; "Because I could not stop for death"

Hülsmann, Julia. *Good Morning Midnight.* Julia Hülsmann, piano, Rhodes, Nord Modular G2; Roger Cicero, vocals; Marc Muellbauer, bass, bandoneon, and brass arrangements; Heinrich Körberling, drums; Tilman Ehrhorn, electronics; Martin Auer, Rainer Brennecke, fluegelhorn; Jonas Schoen, alto saxophone; Sarah Willis, French horn; Christian Gerber, bandoneon. Act 9709-2, 2006. [jazz]

"I cannot see" ["You see I cannot see your lifetime"]; "Will there really be a 'morning'?"; "Good morning, midnight"; "My river runs to thee"; "When Plato was a certainty" ["A precious mouldering pleasure 'tis"]; "Light" ["A light exists in spring"]; "One sister" ["One sister have I in our house"]; "Tell her" ["Going to her! happy letter"]; "Under the light, yet under" [Lyrics for one song misattributed to Dickinson; one cover of another composer]


"Will there really be a ‘morning’?"
[Other works]


"Will there really be a 'morning'?"; "A little madness in the spring"; "I dwell in possibility"


"Will there really be a 'morning'?"; "Hope is the thing with feathers"
[Other poets; other performers]

Johansen, Roger. *World of Emily.* Marit Sandvik, vocals; Sondre Meisfjord, bass; Roger Johansen, drums; Jon Eberson, guitar; Atle Nymo, tenor saxophone. Inner Ear, INEA02, 2007. [jazz]

"Dots on a disk of snow" ["Safe in their alabaster chambers"]; "The sparrow of your care" ["I think just how my shape will rise"]; "A thought" ["A thought went up my mind today"]; "Not afraid to know" ["The sun kept setting, setting still"]; "Nicodemus' mystery" ["An altered look about the hills"]; "There is a flower" ["There is a flower that bees prefer"]; "Delayed" ["Delayed till she had ceased to know"]; "Summer shower" ["A drop fell on the apple tree"]; "Taste eternity" ["If you were coming in the fall"]; "When time is over" ["I shall know why when time is over"]; "It's like" ["It's like the light"]

"Will there really be a 'morning'?


"Will there really be a 'morning'?


Three Emily Dickinson Songs: “Exultation is the going”; “Mortal my friend must be”; “If pain for peace prepares”
[Other works]


“Success is counted sweetest”; "Wild nights - wild nights"; “I'm nobody! Who are you?”; "This is my letter to the world”; "I heard a fly buzz when I died"; "I like to see it lap the miles"; "The brain is wider than the sky"; "Further in summer than the birds"; "Tell all the truth but tell it slant"; "A little madness in the spring"; "As imperceptibly as grief"; "Lightly stepped a yellow star"


"I'm nobody! Who are you?"; "A little madness in the spring"; "This was a poet" [spoken]; "Further in summer than the birds"; "As imperceptibly as grief"; "Success is counted sweetest"; "I heard a fly buzz when I died"; "Wild nights - wild nights"; "I like to see it lap the miles"; "The brain is wider than the sky"; "Tell all the truth but tell it slant"; "I never saw a moor" [spoken]; "Lightly stepped a yellow star"; "This is my letter to the world"


“Exhilation is the breeze”; “It bloomed and dropt, a single noon”; “Bee! I'm expecting you!”; “We cover thee, sweet face”; "Wild nights - wild nights"; “What inn is this”; “I should not dare to leave my friend”; “Still own thee, still thou art”; “Exhilation is within” [Also settings of Christina Rossetti, William Butler Yeats, and Herschel Garfein]

"Could I but ride indefinite"


"Not knowing when the dawn will come"; "The sun and fog contested"; "How soft a caterpillar steps"; "Sweet is the swamp with its secrets"; "How happy is the little stone"; "As imperceptibly as grief"

**Knussen, Oliver. Autumnal.** Claire Booth, soprano; Birmingham Contemporary Music Group; Oliver Knussen, conductor. NMC Recordings, 2012.

"Requiem: Songs for Sue" ["A homemade assemblage of lines and verses from several Dickinson poems" ending with 'Sue for evermore.' ]


**Kox, Hans. Those Evenings of the Brain.** Soprano soloist not identified; Netherlands Radio Chamber Philharmonic, Otto Tausk, conductor. Uploaded to YouTube 1/15/12 by Roger Wilco. [youtu.be/CTxbJvXt3rQ?list=PLDr54qxwNowOapnO2_LPN0tJVCtA0JXol](https://youtu.be/CTxbJvXt3rQ?list=PLDr54qxwNowOapnO2_LPN0tJVCtA0JXol). Accessed 5/11/19.

"The brain is wider than the sky"; "The loneliness one dare not sound"; "Because I could not stop for death"; "Hope" is the thing with feathers"; "The first day's night had come"


Part 1: "Presentiment is the notice to the startled grass." [youtu.be/zWXbjQlWTv0](https://youtu.be/zWXbjQlWTv0)
Part 2: "I had been hungry all the years." [youtu.be/lXbJvQryCyQ](https://youtu.be/lXbJvQryCyQ)
Part 3: "I'm nobody! Who are you?" [youtu.be/QyoCt5HV8hM?list=PLDr](https://youtu.be/QyoCt5HV8hM?list=PLDr)
Part 4: "I had a guinea golden" [youtu.be/nLTyiYnc0](https://youtu.be/nLTyiYnc0)

**Kyr, Robert. Maelstrom: A Musical Drama.** Bronwen Mills, soprano; The Fires of London, Nicholas Cleobury, conductor. London, September 21, 1983. Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries. ["A musical drama in which the vocalist...tells a story about her desperate circumstances...a drama...performed in musical discourse, rather than in physical, staged action."]

"Deliberation" ["'Twas like a maelstrom with a notch"] [Also poems by Dylan Thomas]


From *Days and Nights*: “They might not need me”; “Over the fence”; “Wild nights - wild nights” Phyllis Bryn-Julson, soprano; Seth Knopp, piano
[Other works; other performers]


*Four Dickinson Songs*: “Will there really be a ‘morning’?”; “I’m nobody! Who are you?”; “She died” [“She died - this was the way she died”]; “If I…” [“If I can stop one heart from breaking”]
Between the Bliss and Me: “I gained it so”; “A book” [“He ate and drank the precious words”]; “I could not prove”  
[Other works; other performers]

Laitman, Lori. They Might Not Need Me. Rebecca Roberts, soprano; Edward Roberts, piano. Recording and post production: Richard Demy and George Austin, One Note Shy Classical Recording. Uploaded to YouTube 6/14/08 by George Austin. youtu.be/BlPuAZ_0RhIQ. Accessed 5/12/19.

“They might not need me”


Two Dickinson Songs: “Good morning, midnight”; “Wider than the sky” [“The brain is wider than the sky”] Jennifer Check, soprano; Warren Jones, piano
The Perfected Life: “An amethyst remembrance” [“I held a jewel in my fingers”]; “Dear March”; “The perfected life” [“The props assist the house”]. Randall Scarlata, baritone; Lori Laitman, piano
One Bee and Revery: “The butterfly upon” [“The butterfly upon the sky”]; “Hope is a strange invention”; “To make a prairie it takes a clover and one bee.” Jennifer Check, soprano; Warren Jones, piano

Laitman, Lori. If I... Jennifer Holbrook, soprano; Lori Laitman, piano. [Recorded October 25, 2010 at Glazunov Hall, St. Petersburg, Russia, as part of the Xth International Conservatory Week, sponsored by the St. Petersburg Conservatory of Music.] Uploaded to YouTube11/2/10 by Lori Laitman. youtu.be/eyeSxyPSePg. Accessed 5/12/19

“If I...” [If I can stop one heart from breaking”]


“Bind me, I still can sing”; ‘In this short life”; “By a departing light”; “Out of sight?”


“Of being is a bird”; “The fascinating chill that music leaves”; “Musicians wrestle everywhere”


“Bind me, I still can sing”; “In this short life”; “By a departing light”; “Adrift! A little boat adrift!”


Chanting to Paradise: “Bind me, I still can sing”; ‘In this short life”; “By a departing light”; “Out of sight?”  
[Other works; other performers]


Today This Spring: “If I can stop one heart from breaking” [Includes a reading of the poem]
Lau, Emily. *Isle of Majesty*. Julie Bosworth, soprano; Broken Consort: Jessica Karotkin, baroque cello; Peter Lim, baroque recorder; Justin Persichetti, percussion. https://www.classicalwcrb.org/post/out-box-emily-laus-seven-dickinson-songs

From *Seven Dickinson Songs*: “I never saw a moor”


“Letter to the world” [“This is my letter to the world”]; "Where ships of purple gently toss”; “Different” [“He touched me, so I live to know”]; “Brook heart” [“Have you got a brook in your little heart”]; “Transport” [“To learn the transport by the pain”]; “A word” [“A word is dead”]; “Grief” [“I measure every grief I meet”]; “Sunsets” [“I send two sunsets”]; “Envy” [“I envy seas, whereon he rides”]; “Amber hands” [“The moon is distant from the sea”]; “Scarlet experiment” [“Split the lark and you’ll find the music”]; “The tide” [“I started early, took my dog”]; “Death” [“Because I could not stop for death”]; “Ready to go” [“Tie the strings to my life, my Lord”]


"Of death I try to think like this"; "When night is almost done"; "Color, cast, denomination" [solo voice and choral versions]; "I went to heaven"; "Through the strait pass of suffering"; "It tossed and tossed"; "When they come back"; "The butterfly upon the sky"; "To the bright east she flies"; "I'm nobody! Who are you?"; "There came a day at summer's full"; "Because I could not stop for death"; "We talked as girls do"; "Make me a picture of the sun." Sari Bishkoff, mezzo-soprano; Roland Leich, piano

"As if the sea should part"; "What is paradise?"; "The butterfly upon the sky"; "Mine by the right of the white election"; "You left me, sweet, two legacies"; "Alter? When the hills do." Lynne Webber, soprano; Sara Lee Sax, piano

"It's all I have to bring today"; "Because I could not stop for death"; "We do not play on graves"; "Our share of night to bear"; "I'll tell you how the sun rose"; "I know some lonely houses." Pamela Lewis, mezzo-soprano; Roland Leich, piano

"I'll tell you how the sun rose"; "Angels in the early morning"; "The butterfly upon the sky"; "Because I could not stop for death"; "I'm nobody! Who are you?"; "When they come back." Carolyn Colton, mezzo-soprano; Gregory Davis, piano


*Simple Songs*: "Exultation" ["Exultation is the going"]; "Beauty" ["Beauty crowds me till I die"]; "Madness" ["Much madness is divinest sense"]; "Letter" ["Bee! I'm expecting you"]; "Humility" ["A bee his burnished carriage"]; "Simplicity" ["How happy is the little stone"]. Sanford Sylvan, baritone; David Leisner, guitar. 1983.

*Confiding*: "Savior, I've no one else to tell"; "Ample make this bed"; "Wild nights - wild nights"; "This is my letter to the world." Mary Ann Hart, mezzo-soprano; Jon Klibonoff, piano. 1987. [Includes also poems by Gene Scaramellino, Elissa Ely, and Emily Brontë.]

"We, bee and I, live by the quaffing"; "Of being is a bird"; "Out of sight? What of that?"; "And this of all my hopes"; "Let down the bars, oh death"


“My wheel is in the dark”; “Whether my bark went down at sea”; “If I should die and you should live”; “There’s something quieter than sleep”; “I’ve nothing else to bring, you know”; “Sic transit gloria mundi”; “I hav’n’t told my garden yet”; There’s a certain slant of light”; “Heart! We will forget him”; “Beauty be not caused. It is”; “Poor little heart!”

**Lode, Ingrid, and Petter Vågan. Slant of Light.** Eyewaterlillies [music ensemble]: Ingrid Lode, vocals; Andreas Amundsen, bass; Petter Vågan, guitars, effects; Eivink Nordset Lønning, trumpet. Introduction by Amundsen and Lønning. Jazzaway, JARCD028, 2006. [jazz]

“The sun just touched the morning”; "Draw me a robin" ["Make me a picture of the sun"]; "The bee" ["Like trains of cars on tracks of plush"]; "Again his voice is at the door"; "The drop of anguish" ["I shall know why when time is over"]; "Life's bouquet" ["To earn it by disdaining it"]; "One so shy" ["I hav'n't told my garden yet"]; "He touched me" ["He touched me, so I live to know"]; "There's a certain slant of light"; "Going to heaven"

**Lovenstein, Jonathan. Hope Is the Thing.** Margaret O'Keefe, soprano; Jonathan Lovenstein, piano. Published to YouTube 6/11/15 by JonathanLo2. [jazz]

"Hope is the thing with feathers"


*Songs of Emily Dickinson:* “Our share of night to bear”; “Hope’ is the thing with feathers”; “If I can stop one heart from breaking”; “Experiment to me”; “I felt a cleaving in my mind”; “Soul, wilt thou toss again?”; “When I hoped I feared"

**Luppi, Lara. I'm Nobody! Who Are You?** Lara Luppi, vocals; Bruno Marini, baritone saxophone; Chubby Jones, bass; B.C. Bag, drums; Kate Knife, keyboards. Hip Code Records, 2014. [jazz]

"Bring me the sunset in a cup"; "I had been hungry all the years”; "I felt a funeral in my brain”; "This world is not conclusion"; “Publication is the auction”; “We learned the whole of love”; “The brain is wider than the sky”

—-. “Bring me the sunset in a cup.” Published to YouTube 10/20/14 by Hip Code. [jazz]


"Dying at my music”; "That Caspian fact" ["Until the desert knows”]; "To die takes just a little while”; "Yours, fly" ["Bee! I'm expecting you”]; "In her dying room" ["T'was comfort in her dying room”]; "Unable are the loved to die"; "We do not play on graves"; “To past or period” ["He scanned it - staggered"]

_Dieci Versi [ten lines] di Emily Dickinson:_ “There is a solitude of space”; “I held a jewel in my fingers” [lines 7-8 only] [Other works; other performers]


"We met as sparks"; "What I see not I better see"; "A soft sea washed around the house"; "Presentiment is that long shadow on the lawn"; "Split the lark and you'll find the music"; "Fame is a bee"


"We met as sparks, diverging flints." [video] "What I see not, I better see." [video] "If you were coming in the fall." [video] "'Nature' is what we see." [video] "As imperceptibly as grief." [video] "A soft sea washed around the house." [video] "If I can stop one heart from breaking." [video] "Presentiment is that long shadow on the lawn." [video] "Split the lark and you'll find the music." [video] "Fame is a bee." [video]


"Of all the sounds despatched abroad"; "Mine by the right of the white election"; "I reckon when I count at all"; "Of being is a bird"; "Split the lark and you'll find the music"; "Dying at my music"

**McFarland, Ron.** Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries.

_Emilie Dickinson's American Garden Song Book._ "Into my garden come" ["There is another sky"]; "The gentian" ["The gentian weaves her fringes"]; "Anemone" ["Summer for thee, grant I may be"]; "Dandelions" ["We should not mind so small a flower"]; "The rose" ["Partake as doth the bee"]; "A spider and a flower" ["The fairest home I ever knew"]; "A caterpillar" ["How soft a caterpillar steps"]; "A clover" ["To make a prairie it takes a clover and one bee"]. Barbara Emerson, soprano; Ron McFarland, piano. San Francisco, 1986, 1988.


[Other works]

Vol. 1: "I could bring you jewels"; "There is a morn by men unseen"
Vol. 2: "Wild nights - wild nights"; "Ample make this bed"; "Tie the strings to my life, my lord"; "This is my letter to the world"
Vol. 3: "Because I could not stop for death"; "I cannot live with you"; "I'll tell you how the sun rose"
Vol. 5: "It's all I have to bring today"; "Two butterflies went out at noon"; "God permits industrious angels"; "If you were coming in the fall"

[Other works on all vols.]

Metropolis Music: Ensemble in Residence II. *A Bird Came Down the Walk*. Composer not identified. Yara Linss, vocals; Hironar Saito, flute, bass/alto flute; Magdalena Gosch, harp; Florian Bischof, cello; Peter Christof, double bass. Published to YouTube 12/1/16 by MetropolMusik. [YouTube: Sm3nmJb0wH4]. Accessed 5/12/19. [jazz]

"A bird came down the walk"


"I'll tell you how the sun rose"; "If you were coming in the fall"; "I never saw a moor" [two versions]

Moreno, Steven. *Returning All Jumbled*. Split the Lark New Music Ensemble: Brittany Stetson, soprano; Patti Anselmo, flute; Eric Lampmann, soprano saxophone; Kay Madison, piano; Brianna Tagliaferro, cello; John Antisz, bass clarinet; Emanuel Solano, snare. Published to YouTube 11/18/15 by Split the Lark Music. [YouTube: YmYzj7GSLT8]. Accessed 5/12/19.

"Returning all jumbled" ["I years had been from home"]

Moriarty, Richard. *We that Wait*. Robynne Redmon, mezzo-soprano; Stephen Coxe, piano. [Song cycle based on poetry written during the American Civil War (piano/vocal version). Cycle also includes "Bless God, he went as soldiers."] Published to YouTube 1/7/17 by Richard Moriarty. Accessed 5/12/19.

"They dropped like flakes." [YouTube: aGJCG0N8Xlc?list=PLDr54qxwNowOapnO2_LPN0tJVCtAOJXol]
"After great pain a formal feeling comes." [YouTube: ZG5mJqzb_Pg?list=PLDr54qxwNowOapnO2_LPN0tJVCtAOJXol]

[Also poems by Walt Whitman, Ella Wren, Marie Ravenal de La Coste, and "an anonymous Lady from New Orleans."]


*Two Songs to Poems by Emily Dickinson*: “I have no life but this”; “To my small hearth his fire came” [Other works]

"Wild nights - wild nights"; "Upon concluded lives"; "I many times thought peace had come"; "The mountains grow unnoticed"; "It is a lonesome glee"; "The wind begun to knead the grass"; "Always mine"; "My best acquaintances are those"; "Here where the daisies fit my head"; "It was a quiet way"


L*etters to the World: "Belshazzar had a letter"; "Of yellow was the outer sky"; "Answer July"; "There is a solitude of space"; "Yesterday is history"; "As imperceptibly as grief"; "Bee! I'm expecting you!"; "Heart! We will forget him!"; "He scanned it, staggered"; "A death blow is a life blow to some"; "The wind didn't come from the orchard today"
[Other works; other performers]


"It was a quiet way" [Texts by other poets]


"The sea of sunset" ["This is the land the sunset washes"] Youtu.be/MNTxyTCjqlM. Published 1/22/16
"I lost a world the other day." youtu.be/85Dt5ScxdMU. Published 1/23/16
"Hope is the thing with feathers." youtu.be/W-XodjvJBAE. Published 2/1/16


Music for Voices and Strings:"Had I not seen the sun"; "I had no time to hate"
[Other works]


From Songs of Love: “Come slowly Eden”; “My river runs to thee”
[Other works]

Ozawa, Tomoko. Gentian. Tomoko Ozawa, piano, vocals; Milena Jancuric, flute; Juan Antonio Garcia Illanas, soprano saxophone; Robert Taylor, double/electric bass; Noam Israeli, drums. Tomoko-ozawa.com, 2014. [jazz]

"Angels in the early morning"; "Tell all the truth but tell it slant"; "It's like the light"; "God made a little gentian"; "I never saw a moor"
[Other works]

Parker, Alice. Songs for Eve. Lucy Shelton, soprano; Paul Dunkel, flute; Jean Kopperud, clarinet; Stewart Rose, horn; Manhattan String Quartet: Eric Lewis and Roy Lewis, violin; John Dexter, viola; Judith Glyde, cello; Alice Parker, conductor. [Alice Parker Music Co. APMC SC-02, © 1979, Alice Parker] Musical Heritage Society 827161M, 1985 (2 LPs).

Echoes from the Hills: "It's all I have to bring today"; "Talk not to me of summer trees"; "Sweet mountains, ye tell me no lie"; "My faith is larger than the hills"; "One joy of so much anguish"; "Exultation is the going"; "Tie the strings to my life, my Lord"

*Three Seas:* "There is a solitude of space"; "As if the sea should part"; "A soft sea washed around the house"

*Other works*

Parker, Alice. *Women's Voices through the Ages*. Da Camera Singers, Sheila Heffernon, conductor; Marianne Lockwood, piano; Mark Fraser, cello. Legrandis Audio, 2015. [Includes readings of the Dickinson poems by Jefferson Hunter and Priscilla Drucker]

*Heavenly Hurt:* "There’s a certain slant of light"; "The bustle in a house"; "Under the light, yet under"; "Behind me dips eternity"; "A shade upon the mind there passes"; "There is a pain so utter"; "The love a life can show below."

*Other poets; other performers; other works*


*Heavenly Hurt: Songs of Love and Loss:* "There’s a certain slant of light"; "The bustle in a house"; "Under the light, yet under"; "Behind me dips eternity"; "A shade upon the mind"; "There is a pain so utter"; "The love a life can show below." Mixed chorus; Eugene Friesen, cello; Paul Vasile, piano. [Walton Music HJ009156063 WW1607, © 2016, Walton Music]

*Dickinson: The Definition of Beauty:* "The definition of beauty is"; "Beauty be not caused - it is"; "So gay a flower"; " Estranged from beauty none can be." Women's chorus. [Walton Music HL00-144510 WW 1547, © 2015, Walton Music]

*Dickinson: On Recollecting:* "If recollecting were forgetting"; "How happy I was"; "I'd rather recollect." Sarah Griffiths, soprano; Paul Vasile, piano. [Alice Parker Music Co. APMC SC-15, © 2015, Alice Parker]

From *An Exultation of Birds:* "Of being is a bird"; "Sang from the heart, sire"; "Beauty crowds me till I die." Mixed chorus. [Alice Parker Music Co. APMC SC-09, © 2002, Alice Parker]


*An Easter Triptych:* "He is alive this morning"; "'Unto me?' I do not know you"; "While it is alive." Mixed chorus; Paul Vasile, organ. [Selah Publishing Co. 405-512, 3, 4, © 2007, Selah Publishing Co.]

*Dickinson on Nature:* "'Nature' is what we see"; "I think that the root of the wind is water"; "Answer July." Women's chorus. [Alice Parker Music Co., APMC SC-06, © 2006, Alice Parker.]

*Echoes from the Hills:* "It's all I have to bring today"; "Talk not to me of summer trees"; "Sweet mountains - ye tell me no lie"; "My faith is larger than the hills"; "One joy of so much anguish"; "Exultation is the going"; "Tie the strings to my life, my lord." Lucy Shelton, soprano; Paul Dunkel, flute; Jean Kopperud, clarinet; Stewart Rose, horn; Manhattan String Quartet: Eric Lewis and Roy Lewis, violin; John Dexter, viola; Judith Glyde, cello; Alice Parker, conductor. [Alice Parker Music Co. APMC SC-02, © 1979, Alice Parker] [Reissued from Parker, *Songs for Eve*, q.v.]


"I never saw a moor"
**Pender, Nicholas Scott.** *From the Letters of Emily Dickinson.* Jean Crichton, mezzo-soprano; Adam Tillett, Jennifer Smith, horns; Scott Pender, piano; DaCamera Singers, Ernest Liotti, conductor. Bethesda, MD, June 25, 1989. Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries.

Letter 225 ["This world is just a little place... "] ; L234 ["The seeing pain one can't relieve.... "]; L388 ["I hear robins a great way off.... "]; L216 ["Don't cry, dear Mary.... "]


*From a Childhood:* "Perhaps you'd like to buy a flower"; "I like to see it lap the miles"; "I know some lonely houses off the road"; "There came a wind like a bugle"

*Autumn Day:* "Beauty be not caused - it is"; "The wind tapped like a tired man"; "These are the days when birds come back"; "The heart asks pleasure - first"

*Grave Hour:* "What if I say I shall not wait!"; "If I’m lost - now"; "The loneliness one dare not sound"; "Under the light, yet under"

*Closing Piece:* "She bore it till the simple veins"

[Other works]


From *Thirteen Dickinson Songs: From a Childhood:* "Perhaps you’d like to buy a flower"; "I like to see it lap the miles"; "I know some lonely houses off the road"; "There came a wind like a bugle"

[Other works]


"When roses cease to bloom, sir"; "I taste a liquor never brewed"; "So set its sun in thee"

[Other works]

**Perrotte, Nanette M.B.** *Emily Dickinson: Zero at the Bone.* Poems arranged by Sebastian Lockwood and Nanette Perrotte; sung by Nanette Perrotte. Other performers not identified. Lumenarts, 2006. [Some song texts are made up of lines or phrases from several poems freely interspersed.]

"Almost contented" ["I went to heaven" et al.]; "Given" ["It was given to me by the gods" ]; "One alone" ["There is a solitude of space" et al.]; "Zero at the bone" ["A narrow fellow in the grass" ]; "Gems" ["I held a jewel in my fingers" ]; "Master" [lines from LL187, 233, 248]; "Stuns you by degrees" ["He fumbles at your soul" et al.]; "Just felt the world go by" ["Just lost when I was found" et al.]


"The brain is wider than the sky"

**Pinkham, Daniel.** *Music, Thou Soul of Heaven: Solo Songs by Daniel Pinkham.* Margaret Kennedy, soprano; Paul Barnes, piano. Arkay 6153, 1996.

From *Carols and Cries:* "The moon was but a chin of gold"; "To make a prairie it takes a clover and one bee"

In vol. 1: Called Home: “Adrift! A little boat adrift”; “Promise this, when you be dying”; “Let down the bars, oh death”; “Some too fragile for winter winds”; “Tie the strings to my life, my Lord.” Aaron Engebreth, baritone; Alison d’Amato, piano

In vol. 2: Carols and Cries: "Angels at play" ["God permits industrious angels"]. Aaron Engebreth, baritone; Heinrich Christensen, organ


Three Dickinson Songs: “As imperceptibly as grief”; “Will there really be a ‘morning’?”; “Good morning, midnight”


From Three Dickinson Songs: "Good morning, midnight"

Raknes, Eldbjørg. TINGeLING. Eldbjørg Raknes, composer and vocals; Nils-Olav Johansen, six-string bass guitar; Maria Kannegaard, keyboards; Per Odvar Johansen, drums. Nor CD 9726, 1997. [jazz]

"Fighting words/How happy is the little stone/And how long?"


Eternity: "If I can stop one heart from breaking'; "Hope is the thing with feathers”; "It is an honorable thought”; "The bustle in a house”; "I many times thought peace had come”; "Because I could not stop for death”; "Safe in their alabaster chambers”; "I have not told my garden yet”; "To know just how he suffered would be dear”; "Departed to the judgment"; "On this wondrous sea"

For Each Ecstatic Instant: "That I did always love"; "I have no life but this”; "Pain has an element of blank”; "Proud of my broken heart since thou didst break it”; "Nature rarer uses yellow”; "Remorse is memory awake”; "Adrift! A little boat adrift!"; "Wild nights! Wild nights!"; "For each ecstatic instant”; "The heart asks pleasure first"


Poems of Love and the Rain: "Love's stricken 'why"

Poems of Love and the Rain: “Love’s stricken ‘why’” [two versions]
[Other works; other performers]


Women's Voices: "What inn is this?"
[Other works; other performers]


Cricket, Spider, Bee: "The crickets sang"; "A spider sewed at night"; "To make a prairie it takes a clover and one bee"
[Also settings of Louise Gluck and Langston Hughes; other performers]


"My river runs to thee." youtu.be/9hgP20DREtg. Uploaded 5/26/11
"Proud of my broken heart." youtu.be/DeMG4R-CPHY. Uploaded 5/26/11
“The rat” ["The rat is the concisest tenant"]. youtu.be/haBPo4ulvmk. Published 6/28/14


“He ate and drank the precious words”; "Read, sweet, how others strove"; "There is no frigate like a book"; "A precious mouldering pleasure 'tis"

Selater, James S. Four Songs on Texts of Emily Dickinson. Imaginary Friends Ensemble: Laura Dawalt, soprano; Leslie Simmons, clarinet. Published to YouTube 1/16/12 by Latraviata1853. youtu.be/G5EJz-T0BrY. Accessed 5/12/19.

"Here, where the daisies fit my head"; "Softened by time's consummate plush"; "To make a prairie it takes a clover and one bee"; "Bee! I'm expecting you"


"There's a certain slant of light"


"Hope is the thing with feathers"

*In Shadow:* “Elysium” [“Elysium is as far as to”]; “Out of the morning” [“Will there really be a ‘morning’?”] “In shadow” [“I dreaded that first robin so”] [Also two interludes for guitar and clarinet] [Other works]


1. "I'll tell you how the sun rose." [youtbe/44MC2PVOF30
2. "My life closed twice before its close." [youtbe/qHucw6ODZxw
3. "The soul selects her own society." [youtbe/d6OnQRfb93U
4. "After great pain a formal feeling comes." [youtbe/lhU3O5dK3pg
5. "Exultation is the going of an inland soul to sea." [youtbe/AsV7fDrQCj8


"That I did always love"

Siskind, Paul A. Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries.


"I'm nobody! Who are you?" [Includes works by other poets]


"I have no life but this" [Includes works by other poets]


An Intimate Nature: “My river runs to thee”; "How soft a caterpillar steps”; “Your riches taught me poverty”;"Within my garden rides a bird”; "A thought went up my mind today”; "If you were coming in the fall”; “I reason, earth is short”; “I felt a funeral in my brain”; “Good morning, midnight”

The Unknown Peninsula: “A word is dead”; “That I did always love”; “The moon is distant from the sea”; “I had been hungry all the years”; "Pain has an element of blank”; “She dealt her pretty words like blades”; “To be forgot by thee”; “A rat surrendered here”; “The whole of it came not at once”; “If I’m lost now”; “Now I lay thee down to sleep”; “The earth has many keys”


"I have not told my garden yet." [youtbe/CtaBx__dGpQ
"Tis sunrise, little maid. Hast thou." [youtbe/BBQEwPqablo
"Bind me, I still can sing." [youtbe/izc_nRyEC0Q
"Bee! I'm expecting you." [youtbe/qKode66heRtc
"Far from love the heavenly father." [youtbe/bVYueK2Y4A8
"He scanned it, staggered." [youtbe/YjHRu_71b0U
"Abraham to kill him." [youtbe/WXH7CQzweUQ
"Twas my one glory." [youtubbe/FiQAHDAlixs]

Slettahjell, Solveig. *Pixiedust*. Solveig Slettahjell, vocals; Slow Motion Quintet. ACT Music, CLP 90, 2005. [jazz]

"Hope is the thing with feathers"
[Other works]


"A Day" ["I'll tell you how the sun rose"]


*The First League Out from Land*: "There is no frigate like a book"; "Tell all the truth but tell it slant"; "The morning after death" ["The bustle in a house"; "I've seen a dying eye"; "Because I could not stop for death"; "The mountain sat upon the plain"; "There came a wind like a bugle"; "Presentiment is that long shadow on the lawn"; "The first league out from land" ["Exultation is the going"]
[Other works; other performers]


*Cycle 3, The Marigold Heart: 15 songs about love, loss and renunciation*: "So well that I can live without"; "What shall I do, it whimpers so"; "There came a day at summer's full"; "My life had stood a loaded gun"; "Extol thee, could I? Then I will"; "Me prove it now, whoever doubt"; "Title divine is mine!"; "There is a pain so utter"; "That first day, when you praised me, sweet"; "Wild nights - wild nights"; "Is it too late to touch you, dear?"; "I reason, earth is short"; "A wife at daybreak I shall be"; "The face I carry with me last"; "I have no life but this"

*Cycle 4, Beyond Circumference: 18 songs about death, faith and immortality*: "The sun kept setting, setting still"; "I died for beauty, but was scarce"; "Of course I prayed"; "'Twas the old road through pain"; "I shall know why, when time is over"; "Of tolling bell I ask the cause"; "I saw no way - The heavens were stitched"; "I heard a fly buzz when I died"; "Go slow, my soul, to feed thyself"; "After great pain, a formal feeling comes"; "I've seen a dying eye"; "At least to pray is left"; "I went to heaven"; "The first day's night had come"; "We dream - it is good we are dreaming"; "What if I say I shall not wait!"; "That some have died enable us"; "Departed to the judgment"
[Another work]


*Cycle 1, Childe Emile: 14 songs about memories & fantasies of childhood*: "I was the slightest in the house"; "Through lane it lay, through bramble"; "It troubled me as once I was"; "The child's faith is new"; "Softened by time's consummate plush"; "Papa above!"; "We talked as girls do"; "They shut me up in prose"; "I cried at pity, not at pain"; "Let us play yesterday"; "A loss of something ever felt I"; "Good morning, midnight"; "Up life's hill with my little bundle"; "I'm ceded, I've stopped being theirs"

*Cycle 2, The Celestial Thrush: 12 songs about music & birds*: "I was a phoebe, nothing more"; "The bird her punctual music brings"; "The earth has many keys"; "The bobolink is gone"; "A train went through a burial gate"; "I cannot dance upon my toes"; "Upon his saddle sprung a bird"; "Better than music! for I who heard it"; "Bind me, I still can sing!"; "Within my garden rides a bird"; "Heart, not so heavy as mine"; "I shall keep singing!"

*Cycle 6, The White Diadem: 7 songs about poets & poetry*: "I reckon when I count at all"; "I dwell in possibility"; "The martyr poets did not tell"; "The poets light but lamps"; "I would not paint a picture"; "To pile like thunder to it's close"; "Me, come! My dazzled face"


"Hope is the thing with feathers"; "There came a wind like a bugle"


"I shall not live in vain" ["If I can stop one heart from breaking"]; "A bird came down the walk"; "Besides the autumn poets sing"; "This world is not conclusion"; "Make me a picture of the sun"; "Hope is the thing with feathers"; "This is my letter to the world"; "At half past three a single bird"; "I should not dare to leave my friend"; "I'm nobody! Who are you?"; "The brain is wider than the sky"; "March is the month of expectation"; "If you were coming in the fall"; "Our little secrets slink away"; "Title divine is mine"; "These are the days when birds come back"; "The grass so little has to do"; "Yesterday is history"; "Will there really be a 'morning'?"; "Morns like these we parted"; "We never know how high we are"


"In this short life"; "Finding is the first act"; "The infinite a sudden guest"; "All things swept sole away"; "More than the grave is closed to me"

Somers, Harry. *Singing Somers Theatre*. Monica Whicher, soprano; Robert Cram, flute; Russell Hartenberger and Ryan Scott, percussion; prepared electronic tape. Centrediscs, CD 635, 2001. [Dickinson's words fractured into syllables and single sounds, sometimes mixed with words of W. B. Yeats and Zen poets.] Can be heard by joining Canadian Music Centre [no fee].

Zen, Yeats, and Emily Dickinson: "In this short life"; "Finding is the first act"; "The infinite a sudden guest"; "All things swept sole away"; "More than the grave is closed to me"

[Sother works, other performers]


When much in the woods as a little girl" [L271, reading] ["A conversation between an old woman...me and a child"]

[Sother works]


Twenty-Three Lines from Emily Dickinson: “Abbandono” [“There is a solitude of space”]; “Affettuoso” [“To fight aloud, is very brave”]; “Dolente” [“Glory is that bright tragic thing”]

*Songs of a Soul Flying to Paradise* [with chamber orchestra and magnetic tape; sung in Bulgarian]: “When the bell tolls” [“Of tolling bell I ask the cause”]; “Life and eternity” [“Each life converges to some centre”]; “They say that ‘time assuages’”; “Come and stay in my house” [“Unto me? I do not know you”]; “Come slowly, Eden"

[Sother works; other performers]

"Emily's muse" ["If you were coming in the fall"]
[Other works]


"I taste a liquor never brewed."


"I should not dare to leave my friend"; "A certain slant of light" ["There's a certain slant of light"]
[Other works]


"In this short life that only lasts an hour"; "The words the happy say"; "To make a prairie it takes a clover and one bee"; "Not revelation 'tis that waits"; "Of paradise' existence"; "Witchcraft was hung in history"; "Lad of Athens, faithful be"; "How slow the wind"; "Not knowing when the dawn will come"; "If I should see a single bird"

Thomas, Augusta Read: *Gathering Paradise*. Heidi Grant Murphy, soprano; New York Philharmonic, Lorin Maazel, conductor. Provided to YouTube 2/10/15 by The Orchard Enterprises. youtu.be/b5lL0e8CbSE. Accessed 5/12/19.

*Gathering Paradise*: “The gleam of an heroic act”; “How still the bells in steeples stand”; “It’s like the light”; “The longest day that God appoints”; “I dwell in possibility”; “Soft as the massacre of suns”; “Image of light, adieu”

youtu.be/d2oQeFCpKWU. Accessed 5/12/19.

"To know just how he suffered would be dear"

Tompkins, Fred. *Five Songs to Poems of Emily Dickinson and E.E. Cummings*. Devorah Jaunier, vocals and piano; Rick Cutler, drums; Fred Tompkins, synthesizer; Chuck Loeb, electric guitar; Norman Carey, piano. No publisher listed, 1990 (audiocassette). [jazz]

"Doubt me! My dim companion"; "If you were coming in the fall"; "Let me not mar that perfect dream"; "I taste a liquor never brewed"
[Other works]

Tompkins, Fred. *Saint Louis Music*. Ralph Butler, Debby Lennon, vocals; Paul deMarinis and Tyrone Perry, saxophone; Jerry Sarasini and Gary Sykes, drums; Fred Tompkins, synthesizer. Orchard 1419, 2000. [jazz]
“Talk not to me of summer trees”; “On this wondrous sea”; “Bind me, I still can sing”; “What if I say I shall not wait”

[Other works]

**Tompkins, Fred. *There Is a Zone: The Complete Recorded Songs to Poems by Emily Dickinson.* Debby Lennon, Ralph Butler, Devorah Juanier, and Paul Blecha, vocals; Gary Sykes, Tony Saputo, and Rick Cutler, drums; Paul deMarinis and Tyrone Perry, saxophone; Fred Tompkins, synthesizer; Chuck Loeb, electric guitar; Norman Carey, piano. Fred Tompkins, 2005. [jazz]

“Doubt me! My dim companion”; "If you were coming in the fall”; "Let me not mar that perfect dream”; "I taste a liquor never brewed”; "Talk not to me of summer trees”; "On this wondrous sea”; "Bind me, I still can sing”; "What if I say I shall not wait”


"Will there really be a 'morning'?”

[Other works]


"Wild nights - wild nights”; "It rises, passes on our south”; "Who is the east?”; "Dying at my music”; "Air has no residence, no neighbor”; "Soft as the massacre of suns"

[Other works; other performers]


*To Neighborhoods of Pause:* "Dreams are the subtle dower”; "Four trees upon a solitary acre”; "Great streets of silence”; "How lonesome the wind”; "I felt a cleaving in my mind”; "I sing to use the waiting”; "To flee from memory"


“I’ll tell you how the sun rose”; “Split the lark and you’ll find the music”; “Far from love”; “Adrift! A little boat adrift!”; “On this wondrous sea”; “It’s all I have to bring today (An American Blessing)”

[Other works]

**Van de Geijn, Annemiek. *By the Oceans Passed.* Annemiek van de Geijn, composer and piano; Noortje Korst, vocals; Hein VandeGeyn, bass; Angelo Verploegen, bugle and trumpet; Marieke de Bruijn, viola. MusconNAction, 2013. Available from info@museconNAction.nl.

“The battle fought between the soul”; “A thought went up my mind today”; “Water is taught by thirst”; “There is a pain so utter”; “The pile of years is not so high”; “To see her is a picture”; “The soul unto itself”; “This merit hath the worst”; “The life that tied too tight escapes”; “For each ecstatic instant”; “Pain has an element of blank”; “The butterfly upon the sky”; “The soul selects her own society”; “Ample make this bed”; “I meant to find her when I came”; “There is another loneliness”; “Impossibility, like wine”; “Experiment escorts us last”

*Spaces of Blank: Song Cycle in Three Parts for Mezzo-soprano, Orchestra, and Soundtrack*: "Of all the sounds despatched abroad"; "Heaven is what I cannot reach" [spoken]; "Bring me the sunset in a cup" [spoken]; "She sights a bird" [spoken]. [Other poems by Rozalie Hirs, and Anne Carson]

(Other works)


Part I: "He went by sleep"; "Witchcraft was hung in history"; "Beauty crowds me till I die"; "Morning that comes but once"; "The pedigree of honey." [youtube.com/hHRW4e8AO4Q]

Part II: "Within that little hive"; "The duties of the wind"; "Between my country and the others"; "Winter under cultivation"; "Least rivers docile to some sea." [youtube.com/bLAjG8CkHbI]

Vehar, Persis. *Emily D.* Rachel Lewis, soprano; Marlene Witnauer, flute; Paul Schlossman, oboe; Persis Vehar, piano. Noncommercial audiotape, Carlton Lowenberg Collection on Emily Dickinson and Music, Music Library, University of Nebraska-Lincoln Libraries.

"Will there really be a 'morning'"?; "Because I could not stop for death"; "To help our bleaker parts"; "As imperceptibly as grief"


"How happy is the little stone"; "The martyrs even trod" ["Through the strait pass of suffering"]; "Ashore at last" ["On this wondrous sea"]; "To make a prairie it takes a clover and one bee"; "Bring me the sunset in a cup"

Vernon, Sean. *Wider than the Sky*. Sean Vernon, vocals, acoustic guitar, piano; Joe Podlesny, bass, electric and acoustic guitar; Dan Lombardo, percussion; Peter Jones, keyboards and percussion; Jeff Kelliher, acoustic guitar, peppercorns, harmony vocals; Larry Berger, bass; David Vernon, cello; Mari Martin, harmony vocals; Rani Arbo, fiddle; Sylvia Brallier, flute; Barbara Baker, harmony vocals; Judy Polan, harmony vocals. Audiocassette and CD. Snark Music, 1994.

"Western mystery" ["This is the land the sunset washes"]; “I died for beauty”; “Wild nights - wild nights”;
“Safe in their alabaster chambers”; “Poor once more” ["I never lost as much but twice"]; “Into the beautiful” ["As imperceptibly as grief"]; “I felt a funeral in my brain”; “I’ll tell you how the sun rose”;
“Letter to the world” ["This is my letter to the world’]; “After great pain”; “I heard a fly buzz when I died”; “Because I could not stop for death”; “This world is not conclusion”; “The brain is wider than the sky”

Vernon, Sean. *This and My Heart*. Sean Vernon, lead vocals, acoustic guitar, piano; Larry Berger, bass; Dan Lombardo, percussion; John Sheldon, electric and acoustic guitar; Peter Jones, Hammond organ and piano; Molly Mellowan, harmony vocals; Sarah Dolven, harmony vocals; Jeff Kelliher, mandolin and acoustic guitar; Jim Fogarty, bass and acoustic guitar; Barbara Baker, harmony vocals; Carl Binner, bass; Joe Podlesny, electric guitar; Lui Collins, banjo and harmony vocals; Nancy Tunnicliffe, bagpipe; Adam Dutkiewicz, fretless bass; Rani Arbo, fiddle; Judy Polan, harmony vocals. Turnstone, 2003.
“Will there really be a ‘morning’?”; “Gathering paradise” [“I dwell in possibility”]; “Experience” [“I stepped from plank to plank”]; “To fight aloud is very brave”; “Much madness” [“Much madness is divinest sense”]; “It dropped so low”; “It was not death for I stood up”; “I never saw a moor”; “A lover’s words” [“Nature rarer uses yellow”]; “I cannot live with you”; “Not in vain” [“If I can stop one heart from breaking”]; “To the sun” [“We can but follow to the sun”]; “A drop fell on the apple tree”; “This and my heart” [“It’s all I have to bring today”]; “Exhilaration” [“Exhilaration is the breeze”]; “Of all the souls that stand create”; “For each ecstatic instant”; “My life closed twice”


Part I: "This is the land the sunset washes"; "Safe in their alabaster chambers"; "They dropped like flakes"; "Because I could not stop for death" [youtube.com/RQNrpwyw456U]

Part II: "I like a look of agony"; "The last night that she lived"; "How many times these low feet staggered"; "There’s a certain slant of light"; "I died for beauty"; "Our share of night to bear"; "Success is counted sweetest"; "I’m nobody! Who are you?"; "’Twas such a little little boat" [youtube.com/AY4bhRzWaI]

Wagner, Melinda. Concerto for Trombone and Orchestra/Four Settings/Wick. Christine Brandes, soprano; Laura Gilbert, flute; Alan R. Kay, clarinet; Richard O'Neill, viola; Fred Sherry, cello; John Feeney, double bass; Stephen, Gosling, piano; J. Karla Lemon, conductor. Bridge 9345, 2011.

Four Settings: "Safe in their alabaster chambers"; "Wild nights - wild nights" [Additional texts by Robert Desnos and Denise Levertov]

[Other works; other performers]


This Whole Experiment of Green: "A little madness in the spring"; "A feather from the whippoorwill"; "A fuzzy fellow without feet"; "Mama never forgets her birds"; "Over the fence"; "The spider holds a silver ball"; "If I shouldn’t be alive"

Four Poems of Emily Dickinson: "Tell all the truth but tell it slant"; "I held a jewel in my fingers"; "To die takes just a little while"; "Hope’ is the thing with feathers"

Arias from Past the Hedge [opera]: "This is my letter to the world", "Gilbert rejoiced in secrets...." [L868]

The Thoughtfulness of Thirst: "What shall I do? It whimpers so"; "He was weak and I was strong then"; "I could not drink it, sweet"; "Heart! We will forget him"; "Empty my heart of thee"; "To wait an hour is long"

Four Songs of Emily Dickinson: "I'm 'wife' - I've finished that"; "I could suffice for him, I knew"; "You said that I 'was great' one day"; "I've none to tell me to but thee"

God and Emily: "I prayed at first a little girl"; "Of course I prayed"; "To lose one's faith surpass"; "Of God we ask one favor"; "At least to pray is left, is left"

A Fact Withheld the Little Child: "Death is the supple suitor"; "I noticed people disappeared"; "’Twas comfort in her dying room"; "The sun kept setting, setting still"; "A long, long sleep, a famous sleep"


"I never saw a moor"; "Wild nights - wild nights"

[Other works; other performers]

"My letter to the world" ["This is my letter to the world"]; "The moon and the sea" ["The moon is distant from the sea"]; "The frog in the bog" ["I'm nobody! Who are you?"]; "Hope (with feathers)" ["Hope is the thing with feathers"]; "Passion" ["Wild nights! Wild nights!"]; "Joy" ["'Tis so much joy!"]; "All I have to bring" ["It's all I have to bring today"]


Four Poems of Emily Dickinson: “As imperceptibly as grief”; “The Bible is an antique volume”; “How soft this prison is”; “Split the lark and you’ll find the music”

[Another work]


"Intoxication" ["I taste a liquor never brewed"]

[Other works]


"Intoxication" ["I taste a liquor never brewed"]


"I taste a liquor never brewed"; "God made a little gentian"; "Far from love the heavenly father"; "From all the jails the boys and girls"


"I felt a funeral in my brain"; "Least bee that brew"; "Each life converges to some centre"; "I felt a cleaving in my mind"


Sunday Songs: "Oriole" ["To hear an oriole sing"]; "Keeping the Sabbath" ["Some keep the Sabbath going to church"]

[Other works; other performers]


From Three Flower Songs: “I hide myself”

[Other works]

From *Three Flower Songs*: "I hide myself"


"This is my letter to the world." [Includes excerpts from letters by other writers]
II. COMPILATIONS: RECORDINGS WITH VOCAL WORKS BY MULTIPLE COMPOSERS

**ABC of American Art Song: Argento, Barber, Copland.** Melanie Duncan, soprano; Claire Cooper, piano. Move Records, 1999.

COPLAND, AARON: *Twelve Poems of Emily Dickinson*: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The chariot” [“Because I could not stop for death”]

[Other composers; other works]

**An AIDS Quilt Songbook: Sing for Hope.** Various composers and performers. GPR Records 02014, 2014.

LAITMAN, LORI: From *Four Dickinson Songs*: "If I.." ["If I can stop one heart from breaking," new arrangement]. Randall Scarlata, baritone; Anthony McGill, clarinet; Lori Laitman, piano.

[Other composers; other works]

See also Adamo, Mark, *Late Victorians; Heartbeats: New Songs from Minnesota for the AIDS Quilt Songbook*

**Always It's Spring.** Erie Mills, soprano; Jeffrey Peterson, piano. VAIA 1151, 1998.

BACON, ERNST: “The little stone” [“How happy is the little stone”]; “This and my heart” [“It’s all I have to bring today”]; “Is there such a thing as day?” [“Will there really be a ‘morning’?”]; “Weeping and sighing” [“It’s such a little thing to weep”]

DUKE, JOHN: “The rose did caper on her cheek”; “Bee! I’m expecting you”; “Nobody knows this little rose”; “Good morning, midnight”; “Heart! We will forget him”

FARWELL, ARTHUR: “The Sabbath” [“Some keep the Sabbath going to church”]; “Aristocracy” [“The pedigree of honey”]

MOLLICONE, HENRY: “If you were coming in the fall”

[Other composers; other works]

**American Academy and Institute of Arts and Letters Composers Award: Normand Lockwood, George Walker.** Phyllis Bryn-Julson, mezzo-soprano; George Walker, piano. Composers Recordings, CRI SD 488, 1983 (LP); Walker songs reissued with other works on CRI 719, 1997; New World, NWCR 719, 2007.

WALKER, GEORGE: Songs: “I went to heaven”; "What if I say I shall not wait"; “I have no life but this”; "Bequest" ["He ate and drank the precious words"]

[Other composer; other works; other performers]

**American Academy and Institute of Arts and Letters Composers Award: Parallel Lines: Subotnick/Grantham.** University of Texas Chamber Singers, Morris J. Beachy, conductor. Composers Recordings, CRI SD 458, 1981 (LP); New World, NWCR 458, 2011.

GRANTHAM, DONALD: Seven Choral Settings of Poems by Emily Dickinson: "Without a smile - without a three"; "Father, I bring thee not myself"; “This is my letter to the world”; “One need not be a chamber to be haunted”; “A spider sewed at night”; “For each ecstatic instant”; “The spider as an artist”

[Other composer; other works; other performers]

COPLAND, AARON: From Twelve Poems of Emily Dickinson: “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”
[Other composers; other works]


WEIGL, VALLY PICK: Five Songs of Remembrance: “Heart! We will forget him”; “What shall I do when the summer troubles?”; “Mother nature” [“Nature the gentlest mother”]; “Wild nights - Wild nights”; “If you were coming in the fall”
[Other composers; other works; other performers]

American Choral Music. Arlene Travis, soprano; Karen Krueger, alto; Zizi Mueller, flute; Susan Folari, viola; Kevin Jones, piano; women’s voices of Amor Artis Chorale; Leonarda Orchestra, Johannes Somary, conductor. Leonarda LE 347, 1992.

SOMARY, JOHANNES: Many Colored Brooms: “She sweeps with many-colored brooms”; “Wild nights - wild nights”; “Over the fence”; “Some keep the Sabbath going to church”; “Two butterflies went out at noon”; “Bee! I'm expecting you”; “Blazing in gold and quenching in purple”
[Other composers; other works]


CARTER, ELLIOTT: "Musicians wrestle everywhere"
[Other composers; other works]


PERERA, RONALD: Five Summer Songs on Poems of Emily Dickinson: “New feet within my garden go”; “South winds jostle them”; “I know a place where summer strives”; “To make a prairie it takes a clover and one bee”; “The one that could repeat the summer day”
[Other composers; other works]


"New feet within my garden go." youtu.be/x-xdMkjGhMU
"I know a place where summer strives." youtu.be/z5xdD6VwDeo
"To make a prairie it takes a clover and one bee." https://youtu.be/svJF3rkl6k
"The one that could repeat the summer day." youtu.be/XY4BZN8Zh4o


Disc A: BEASER, ROBERT: Four Dickinson Songs: “A word is dead”; “It was not death”; “I dwell in possibility”; “We never know how high we are.” Hila Plitmann, soprano; Donald Berman, piano
[Other composers; other works; other performers]
**American Song Recital.** Lauren Wagner, soprano; Fred Weldy, piano. Channel Classics, Winning Artists Series, CCS 5293, 1993.

- **DUKE, JOHN:** “Bee! I’m expecting you!”
- **PEARSON THOMAS, RICHARD:** “I never saw a moor”
- **URQUHART, CRAIG:** “On this wondrous sea”

[Other composers; other works]

**American Songs in Recital.** Karen Hall, soprano; Robert Marks, piano; Daniel Lockert, piano; Galen Guengerich, reader. CD Baby, 2004. [Poetry readings between songs.]

- **COPLAND, AARON: Twelve Poems of Emily Dickinson:** “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to heaven”; “The Chariot” [“Because I could not stop for death”]

[Other composers; other works]


- **GREGORIO, JOSEPH: Love, Thricewise:** "An amethyst remembrance"

[Other composers; other works]


- **BACON, ERNST:** “It’s all I have to bring today”; “And this of all my hopes”
- **COPLAND, AARON: From Twelve Poems of Emily Dickinson:** “When they come back”; “The Chariot” [“Because I could not stop for death”]
- **PERSICHTI, VINCENT:** “The grass so little has to do”

[Other composers; other works]


- **COPLAND, AARON: Twelve Poems of Emily Dickinson:** “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The Chariot” [“Because I could not stop for death”]

[Other composers; other works]


**Between the Bliss and Me: Songs to Poems of Emily Dickinson.** Julia Faulkner, soprano; Martha Fischer, piano; Lee Hoiby, piano. Naxos 8559 (available from ArkivMusic), 2013.

- **BACON, ERNST:** “To make a prairie it takes a clover and one bee”; “It’s all I have to bring”; “And this of all my hopes”
- **COPLAND, AARON: From Twelve Poems of Emily Dickinson:** “Nature, the gentlest mother”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “Going to Heaven”; “The Chariot” [“Because I could not stop for death”]
- **DUKE, JOHN: From Six Poems of Emily Dickinson:** “Bee! I’m expecting you!”
GENDEL, SCOTT: Forgotten Light: "Bring me the sunset in a cup"; "Wild nights - wild nights"
HOBY, LEE: The Shining Place: “The shining place” ["Me come! My dazzled face"]; "A letter" [L261, "You ask of my companions... "]; “How the waters closed”; “Wild nights - wild nights”; “There came a wind like a bugle”
LAIKMAN, LORI: From Between the Bliss and Me: “I gained it so”
PEARSON THOMAS, RICHARD: “I never saw a moor”


SHRUDE, MARLYN: Secrets I: "A little madness in the spring"; "There are two ripenings"; "Summer begins to have the look." Secrets II: "The morns are meeker than they were"; "The bee is not afraid of me." Secrets III: "New feet within my garden go"; "Like brooms of steel"; "These are the days that reindeer love";
"Those final creatures - who they are"
[Other composers; other works]


BACON, ERNST: “I’m nobody! Who are you?”; “Eden” ["Come slowly, Eden!"]; “Poor little heart”; “The little stone” ["How happy is the little stone"]; “The heart” [“The heart asks pleasure first”]; “The banks of the yellow sea” [”This is the land the sunset washes”]; “The simple days” [“To venerate the simple days”]
[Other composers; other works]

**A Certain Slant of Light.** Lisa Delan, soprano; Orchestra Philharmonique de Marseilles, Lawrence Foster, conductor. Pentatone PTC 5186634, 2018.

COPLAND, AARON: Eight Poems of Emily Dickinson: "Nature, the gentlest mother"; "There came a wind like a bugle"; "The world feels dusty"; "Heart! We will forget him."; "Dear March, come in"; "Sleep is supposed to be"; "Going to heaven"; "The chariot" ["Because I could not stop for death"]
HEEGIE, JAKE: Newer Every Day: "Silence"; "I'm nobody. Who are you?"; "Fame" ["Fame is a bee"]; "That I did always love"; "Goodnight" ["Some say goodnight at night"]
GETTY, GORDON: Four Dickinson Songs: Safe in their alabaster chambers"; "A bird came down the walk"; "There's a certain slant of light"; "Because I could not stop for death"
TILSON THOMAS, MICHAEL: from Poems of Emily Dickinson: "Down time's quaint stream"; "The Bible"; "Fame" ["Fame is a fickle food"]; "The earth has many keys"; "Take all away from me"

**Change of Heart.** Women's Chorus of Dallas, Timothy Seelig, director. TWCD 8808c, 2001.

MULHOLLAND, JAMES; arr. ANNE ALBRIGHTON: "Heart! We will forget him"
[Other composers; other works]


OLAN, DAVID: After Great Pain [for soprano and electronic sounds]: "I cautious scanned my little life"; "It might be lonelier"; "The love a life can show below"; "After great pain a formal feeling comes"; "It was a quiet way"
[Another composer; other works; other performers]

IANNACONE, ANTHONY: “The sky is low, the clouds are mean” [Other composers; other works]


MURRAY, BAIN: "Safe in their alabaster chambers" [Three verses combining both versions of Johnson 216] Harvey McGuire, English horn; Warren Downs, cello; Kulas Choir, Robert Shaw, conductor [Other composers; other works]


COPELAND, AARON: Twelve Poems of Emily Dickinson: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I’ve heard an organ talk sometimes”; “Going to heaven”; “The Chariot” [“Because I could not stop for death”] [John Moriarty, piano]

CUMMING, RICHARD: “Heart! We will forget him” [Richard Cumming, piano]

DUKE, JOHN: Six Songs of Emily Dickinson: ‘Good morning, midnight’; “Heart! We will forget him”; “Let down the bars, oh death”; “An awful tempest mashed the air”; “Nobody knows this little rose”; “Bee! I’m expecting you!” [John Duke, piano] [Other composers, other works]

A Company of Voices. Conspirare Choir, Craig Hella Johnson, artistic director, piano, vocals; Bion Tsang, cello; other vocalists not identified. Harmonia Mundi, CD 907534, DVD 9907535, 2009.

JOHNSON, CRAIG HELLA: "Will there really be a 'morning'?" [Other composers; other works]

—-. Will There Really Be a 'Morning'? Uploaded to YouTube 10/16/09 by Momentun Public Relations. youtu.be/aa9Zx_3K0DA. Accessed 5/14/19.


COPELAND, AARON: Eight Poems of Emily Dickinson: “Nature the gentlest mother”; “There came a wind like a bugle”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “Going to heaven!”; “The chariot” [“Because I could not stop for death”] [Other composers; other works; other performers]


COPELAND, AARON: Twelve Poems of Emily Dickinson: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The Chariot” [“Because I could not stop for death”] [Another composer; other works]

COPLAND, AARON: *Eight Poems of Emily Dickinson*: “Nature the gentlest mother”; “There came a wind like a bugle”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “Going to heaven!”; “The Chariot” [“Because I could not stop for death”]
[Other composers; other works]


MYKLEBUST, OLE JOHN: “Go idja nuossala” [“When night is almost done”] [jazz; sung in Sami (Lapp)]
[Other composers; other performers; other works]


BAKSA, ROBERT: “A shady friend for torrid days”; “Heart! We will forget him”; “What inn is this?”; “Two butterflies went out at noon.”
FITZWILLIAM, JAMES: Eternity: "Let down the bars, oh death"; “Setting sail” [“Exultation is the going”]; "At least to pray is left, is left"; "Eternity" ["On this wondrous sea”]; "Farewell" ["Tie the strings to my life, my lord”].
[Other composers; other works; other performers]

December Celebration: New Carols by Seven American Composers. Lisa Delan, soprano; Volti Chorus; Musicians of the New Century Chamber Orchestra, Dawn Harms, conductor. Pentatone PTC 5186 537, 2015. SACD-DSD. [choral with soloist]

HEGGIE, JAKE: From *On the Road to Christmas*: "The Road to Bethlehem" ["The savior must have been”]
[Other composers; other works]


COPLAND, AARON: *Twelve Poems of Emily Dickinson*: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The chariot” [“Because I could not stop for death”]
[Other composers; other works]


TALMA, LOUISE: From *Five Songs*: "One need not be a chamber to be haunted"
[Other composers; other works]


APERANS, DAVE: “Wild nights - wild nights”
BAKSA, ROBERT: “Two butterflies went out at noon”; “I’m nobody! Who are you?”; “There’s a certain slant of light”
BANKS, BRIAN: “A night - there lay the days between”
BETTS, DONALD: “Much madness is divinest sense”; “My life closed twice before its close”
CUMMING, RICHARD: “Heart! We will forget him”
COPLAND, AARON: From *Twelve Poems of Emily Dickinson*: “Going to heaven!”
DUKE, JOHN: “Have you got a brook in your little heart?”; “I taste a liquor never brewed”
FRANKLIN, CARY JOHN: “Musicians wrestle everywhere”
George, Earl: “The heart asks pleasure first”
Goldberg, William: “I shall keep singing”
Greenlee, Robert: “This is my letter to the world”
Haimo, Ethan: “I died for beauty but was scarce”
Langer, Ken: “I heard a fly buzz when I died”
Roy, William: “This little rose” [“Nobody knows this little rose”]
Pearson Thomas, Richard: “Wild nights - wild nights”
Wiemann, Beth: “The soul selects her own society”


Copland, Aaron: From Twelve Poems of Emily Dickinson “Heart! We will forget him”
[Other composers; other works]


Laityman, Lori: The Earth and I: “The sun went down”; ”The sky is low“; ”The wind begun to knead the grass”
[Other composers; other works]

**80 Trombones and 30 Basses.** Nelga Lynn, soprano; 36 double basses from the International Summer School for Double Bass; James Culley, Allen Otte, and Michael Hakes, percussion; Gerhard Samuel, conductor. Composers Recordings, CRI SD 422, 1980 (LP); New World, NWCRL 422, 2011.

Samuel, Gerhard: ”What of my music” [“Put up my lute”]
[Another composer; other works]

**Emblems.** John Oliver Chorale; John Oliver, music director. Koch International Classics, 3-7178-2H1, 1994.

Carter, Elliott: ”Heart not so heavy as mine”; ”Musicians wrestle everywhere”
[Other composers; other works]


Askim, Peter: “To make a prairie it takes a clover and one bee”
Bacon, Ernst: “It's all I have to bring”; ”Savior” [“Savior, I’ve no one else to tell”]
Copland, Aaron: From Twelve Poems of Emily Dickinson: “Why do they shut me out of heaven?”
Dougherty, Celus: “New England Pastoral” [“I never felt at home below”]
Duke, John: “New feet within my garden go”
Ginsburg, Gerald: “Ample make this bed”
Heggie, Jake: “The road to Bethlehem” [“The savior must have been”]; “I would not paint a picture”
Hobey, Lee: ”Wild nights - wild nights”
Hundley, Richard: “Will there really be a 'morning'?”
Jordan, William: “The bustle in a house”; “Dear cousins” [L785]
Laityman, Lori: “They might not need me”; “If I… [“If I can stop one heart from breaking”]
Larsen, Libby: “In this short life”
MacDermid, James: “If I can stop one heart from breaking”
Parker, Etta: “Have you got a brook in your little heart?”
Pearson Thomas, Richard: “I never saw a moor”
Sargent, Simon: “I died for beauty”
Shutz-Widmar, Russell: “The journey” [“Our journey had advanced”]
Smit, Leo: “Papa above”; “They shut me up in prose”
Sullivan, Martha: “Good morning, midnight”
Welcher, Dan: “Go slow, my soul”

Bacon, Ernst: “And this of all my hopes”; “It’s all I have to bring today”
Baksa, Robert: “Much madness is divinest sense”; “I’m nobody! Who are you?”; “The morns are meeker than they were”; “This is my letter to the world”; “Two butterflies went out at noon”; “The soul selects her own society”
Bolcom, William: “The bustle in a house”
Duke, John: “Bee! I’m expecting you!”; “Nobody knows this little rose”; “Heart! We will forget him”
Farwell, Arthur: “The sabbath” [“Some keep the sabbath going to church”]; “These saw visions”
Glickman, Sylvia: “It will be summer”
Hawley, William: “To lose thee”; “We learned the whole of love”
Hugh-Jones, Elaine: “Members of the resurrection” [“Safe in their alabaster chambers”]
Persichetti, Vincent: “The grass so little has to do”
Roe, Betty: “Delight is as the flight”; “Answer July”; “I taste a liquor never brewed”
Rorem, Ned: “What inn is this”
Sydeman, William: “I heard a fly buzz”
Vehar, Persis: “How happy is the little stone”; “The martyrs even trod” [“Through the strait pass of suffering”]


Laftman, Lor: In This Short Life: "Some keep the Sabbath"; "I stepped from plank to plank"; "In this short life"
Pearson Thomas, Richard: At Last to Be Identified: "Doubt me! My dim companion"; "What if I say I shall not wait!"; "Wild nights - wild nights"; "I never saw a moor"; "There's a certain slant of light"; "At last, to be identified"
[Other composers; other works],


Harbach, Barbara: Emily! "I taste a liquor never brewed"; "If you were coming in the fall"; "Wild nights - wild nights"/"For each ecstatic instant"
[Other composers; other works; other performers]


Bacon, Ernst: "It's all I have to bring today”
Farwell, Arthur: From Twelve Emily Dickinson Songs: "Some keep the Sabbath going to church"
Gordon, Rickie Ian: "Will there really be a 'morning'?"
Heggie, Jake: "I shall not live in vain" ["If I can stop one heart from breaking”]
[Other composers; other works]


Sprekle, Elam: Six Songs for Mezzo-Soprano: "I'll tell you how the sun rose"; "There came a day at summer's full"; 'Hope is the thing with feathers”; "Arcturus” ["Arcturus is his other name”]; "Of all the sounds despatched abroad"; "Because I could not stop for death" [plus two instrumental duets]
[Other composers; other works]

GORDON, RICKY IAN: "Will there really be a 'morning'?
[Other composers; other works]


ROBINSON, CAROL: From Four Songs: "I'll tell you how the sun rose"; "The moon was but a chin of gold"
Other composers; other works]

Glowing. Kober [jazz trio]: Espen Reinertsen, bass clarinet; Erik Nylander, drums; Daniel Buner Formo, composer, organ, keyboards; Ingrid Lode, composer, vocals. NorCD 0660, 2006. [jazz]

FORMO, DANIEL BUNER: "Like the light" ["It's like the light"]; "Keep the dark away" ["I sing to use the waiting"]
LODE, INGRID: "Comunion wine" ["Your thoughts don't have words every day"]; "Wade in liberty" ["What if I say I shall not wait"]; "Glowing"; "Pouting skies" ["I'm the little Heart's Ease"]; "Not hoping" ["Because he loves her"]; "Tie the strings to my life, my lord"; "What wrong" ["He strained my faith"]; "Communion wine" ["Your thoughts don't have words every day"]
LODE, INGRID, and FORMO, DANIEL BUNER: "Heart" ["Heart! We will forget him"]; "The drop" ["The drop that wrestles in the sea"]
[One other work]


ADAMS, JOHN: Harmonium. “Because I could not stop for death”; “Wild nights - wild nights” [Also John Donne, "Negative love"]
[Another composer; another work]


FRANKLIN, CARY JOHN: From An Emily Dickinson Cycle: "As imperceptibly as grief." Elisabeth Comeaux, soprano; Stephenie Wendt, piano.
[Other composers; other works; other performers]

See also Adamo, Mark. Late Victorians; The AIDS Quilt Songbook: Sing for Hope


GETTY, GORDON: Four Emily Dickinson Songs: "Safe in their alabaster chambers"; "There's a certain slant of light"; "A bird came down the walk"; "Because I could not stop for death"
[Other composers; other works; other performers]

COPLAND, AARON: Twelve Poems of Emily Dickinson: "Nature the gentlest mother"; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The chariot” [“Because I could not stop for death”]
[Other composers; other works]


SMITH, LARRY ALAN: Emily Dickinson Songs: "Me, come! My dazzled face"; “On this wondrous sea”; "Wild nights - wild nights"; "Because my brook is fluent"; "Bind me, I still can sing"; "If I can stop one heart from breaking"; "I dwell in possibility"

A slash of blue! A sweep of gray!: "A slash of blue! A sweep of gray!"; "My portion is defeat today"; "Our journey had advanced"; "They dropped like flakes"; "It don’t sound so terrible, quite, as it did"; "When I was small, a woman died"; "It feels a shame to be alive"
[Another composer; other performers; other works]

I Hear America Singing. Thomas Hampson, baritone. Orfeo d’Or C 707 0621, 2006 (2 CDs). [Recorded live at the Salzburg Festival, August 2001; commentaries by Hampson]

BACON, ERNST: “The banks of the yellow sea” [“This is the land the sunset washes”]; “Wild nights - wild nights”; “Let down the bars, oh death”, "The postponeless creature" [“It’s coming - the postponeless creature”]. Malcolm Martineau, piano
GOLD, ERNEST: "Parting" ["My life closed twice before it’s close”]. Wolfram Rieger, piano
[Other composers; other works]


CARTER, ELLIOTT: "Heart not so heavy as mine"; "Musicians wrestle everywhere"
HAWLEY, WILLIAM: From Four Reveries: "My river runs to thee"
[Other composers; other works]

Intermittent Plush. The Accidentals [mixed a cappella octet]. SharpFlat Records, 2005. [choral, jazz]

VINCENT, JIM: "It ceased to hurt me though so slow”; "Did you ever stand in a cavern's mouth”; "The night was wide and furnished scant”; "Our only lullaby" ["I cried at pity - not at pain”]
[Other composers; other works]


BOLCOM, WILLIAM: From I Will Breathe a Mountain: “The bustle in a house”
[Other composers; other works; other performers]

The King's Singers: Contemporary Collection. EMI EMD 5521, 1975 (audiocassette).
DICKINSON, PETER: Winter Afternoons: “One dignity delays for all”; “There’s a certain slant of light”; “Departed to the judgment”
[Other composers; other works]

[Other works; other performers]


SYDEMAN, WILLIAM: Three Songs after Emily Dickinson: "I heard a fly buzz when I died"; "I taste a liquor never brewed"; "Hope' is the thing with feathers"
[Other composers; other works]


HENNESSY, MARTIN: Three Emily Dickinson Songs: "Let down the bars, oh death"; "My river runs to thee"; "I taste a liquor never brewed"
[Other composers; other works]


COPLAND, AARON: From Twelve Poems of Emily Dickinson: "Why do they shut me out of heaven?"
[Other composers; other works]


HUNDELEY, RICHARD: "Will there really be a 'morning'"?
[Other composers; other works]


HEGGIE, JAKE: Newer Every Day: Songs for Kiri [Te Kanawa]: "Silence" ["Silence is all we dread"]; "I'm nobody! Who are you"?; "Fame" ["Fame is a bee"]; "That I did always love"; "Goodnight" ["Some say goodnight at night"]. Jake Heggie, piano
[Other composers; other works; other performers]

See also Heggie, Jake: Newer Every Day


COPLAND, AARON: From Twelve Poems of Emily Dickinson: "Heart! We will forget him"
[Other composers; other works]


LAFTMAN, LORI: "Wild nights - wild nights"


COPLAND, AARON: From Twelve Poems of Emily Dickinson: “When they come back”; “I’ve heard an organ talk sometimes”

Other composers; other works

Cipullo, Tom: "Nature, the gentlest mother." From The Three-Paneled Mirror: Moto perpetuo ("Fame is the one that does not stay"
Gordon, Ricky Ian: "If all the griefs I am to have"; "How happy is the little stone"; "You cannot put a fire out"
Hagen, Jocelyn: "Heart! We will forget him"
Heggie, Jake: "I'm nobody. Who are you?"
Johnson, Craig Hella: "Will there really be a 'morning'?"
Lau, Emily: "The moon is distant from the sea"
Previn, Andre: "Good morning, midnight"; "As imperceptibly as grief"
Shank, Joshua: "I cannot be ashamed"
Simon, Adam Jacob: "Sweet mountains, ye tell me no lie"
Smith, Larry Alan: "They dropped like flakes"; "It feels a shame to be alive"

Mornings Like This: Songs of Daybreak and Childhood. Choral Arts; Lee Thompson, piano; Melissa Loehnig, piano; Robert Bode, artistic director. Gothic Records G-49273, 2010.

Johnson, Craig Hella: "Will there really be a morning?" [choral version]
[Other composers; other works]


Barkin, Elaine: From Four Songs: "Witchcraft was hung in history"
[Other composers; other works; other performers]


Duke, John: "Heart! We will forget him"
Hobby, Lee: "A letter" [L261, "You ask of my companions...."]
[Other composers; other works]


Copland, Aaron: From Twelve Poems of Emily Dickinson: "Why do they shut me out of heaven"; "The world feels dusty when we come to die"
Gold, Ernest: From Songs of Love and Parting: "Peace" ["I many times thought peace had come"; "Parting" ["My life closed twice before its close"]


Rorem, Ned: From Women's Voices: "What inn is this"
[Another composer; other works]


Heiss, John: Songs of Nature: "If I should'n't be alive"; "How happy is the little stone"
[Other composers; other works]

Barkin, Elaine: Two Emily Dickinson Choruses: “A slash of blue”; “A night - there lay the days between”  
[Other composers; other works]


Childs, David: "The moon is distant from the sea"  
[Other works]

One for All. The Real Group [Swedish a cappella choral group], Jan Apelholm, director. Singers.com, 4394c, 2009. [choral, jazz]

Jalkéus, Margareta: Three Poems of Emily Dickinson: "A word" ["A word is dead”]; "Simplicity" ["How happy is the little stone”]; "The lost jewel" ["I held a jewel in my fingers”]  
[Other composers; other works]


Cipullo, Tom: From Late Summer: "As summer into autumn slips"  
[Other composers; other works]


Laitman, Lori: From Days and Nights: "Over the fence"; "They might not need me"; "Wild Nights - wild nights"  
[Other composers; other works]


Dove, Jonathan: The Passing of the Year: "Answer July"  
[Other composers; other works]

The Passing of the Year. University of Alberta Madrigal Singers, Leonard Ratzlaff, conductor; Marnie Giesbrecht, organ; Roger Admiral, piano.

Dove, Jonathan: The Passing of the Year: "Answer July"  
[Other composers; other works]


Farwell, Arthur: Eleven Poems of Emily Dickinson: “I'm nobody” ["I'm nobody! Who are you?”]; “Safe in their alabaster chambers”; “The level bee” [“Like trains of cars on tracks of plush”]; “The butterfly obtains”; “Summer’s armies” [“Some rainbow - coming from the fair”]; “Presentiment is that long shadow on the lawn”; “The grass so little has to do”; “Aristocracy” [“The pedigree of honey”]; “Tie the strings to my life, my lord”; “Papa above”; “Ample make this bed”  
[Other composers; other works]

CARTER, ELLIOTT: “Heart, not so heavy as mine”; “Musicians wrestle everywhere”  
[Other composers; other works]


Copeland, Aaron: Twelve Poems of Emily Dickinson: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The chariot” [“Because I could not stop for death”]  
[Other composers; other works]

The Poetess Sings: A Tribute to Emily Dickinson. Carolyn Heafner, soprano; Shirley Ann Seguin, piano. Musicians Showcase, MS 1085, 2002. [Includes biographical commentary by Heafner]

Bacon, Ernst: “It’s all I have to bring”; “To make a prairie it takes a clover and one bee”; “So bashful” [“So bashful when I spied her”]; “The little stone” [“How happy is the little stone”]; “The heart” [“The heart asks pleasure first”]; “Poor little heart”; “I’m nobody! Who are you?”; “And this of all my hopes”; “Simple days” [“To venerate the simple days”]  
Baksa, Robert: “Who robbed the woods?”; “I took my power in my hand”; “No matter now, sweet”; “When night is almost done”; “The morns are meeker than they were”; “A shady friend for torrid days”  
Binkerd, Gordon: “Her silver will” [“The moon was but a chin of gold”]  
Copland, Aaron: From 12 Poems of Emily Dickinson: “I felt a funeral in my brain”; “The world feels dusty”; “Why do they shut me out of heaven?”; “Heart! We will forget him”  
Duke, John: “New feet within my garden go”; “I taste a liquor never brewed”  
Hoby, Lee: “There came a wind like a bugle”  
Luening, Otto: “Experiment to me”, “I felt a cleavage [cleaving] in my mind”; “If I can stop one heart from breaking”  
Roy, William: “This little rose” [“Nobody knows this little rose”]


Hawley, William: “My river runs to thee”  
[Other composers; other works]


MacDermid, James G.: "Charity" ["If I can stop one heart from breaking"] [MacDermid added his own words to Dickinson’s to create a second verse.]  
[Other composers; other works]


Copland, Aaron: Twelve Poems of Emily Dickinson: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”;


“I’ve heard an organ talk sometimes”; “Going to Heaven”; “The Chariot” [“Because I could not stop for
death”]
[Other composers; other works]

**Scarborough Chamber Players.** Bonnie Scarpelli, soprano; Virginia Sindelar, flute; Peter Cokkineas, clarinet.

**BLANK, ALLAN: Four Poems on Texts by Emily Dickinson:** "How happy is the little stone"; "In this short
life"; "Surgeons must be very careful"; "'Nature' is what we see"
[Other composers; other works]

**Sea Chanters on Tour.** U.S. Navy Band and Chorus, Commander Ralph M. Gambone, USN, Officer in

**BERGER, JEAN:** "Belshazzar had a letter"; "To make a prairie it takes a clover and one bee"; "Answer July"
[Other composers; other works]

**Sherrill Milnes in Recital, vol. 1: There but for You Go I.** Sherrill Milnes, baritone; Jon Spong, piano. VAI Audio
1140, 1996. [Recorded live at Salzburg Festival]

**COPLAND, AARON: From Twelve Poems of Emily Dickinson:** “The world feels dusty when we stop to die”
[Other composers; other works]

Available from Sonya Baker, 1901 Westwood Dr., Murray, KY 40271.

**LAIKMAN, LORI: From Days and Nights:** “They might not need me”; “Over the fence”; “Wild nights - wild
nights”
[Other composers; other works]

**She Walks in Beauty: Chamber Music and Songs of Otto Luening and Robert Starer.** Danielle Woerner, soprano;

**LUENING, OTTO: From Nine Songs to Poems of Emily Dickinson:** “Our share of night to bear”; “Hope is the
thing with feathers”; “I felt a cleavage [cleaving] in my mind”; “If I can stop one heart from breaking”
[Other works; other performers]

**The Shining Place.** Janeanne Houston, soprano; Robert Jorgensen, piano. Elmgrove Productions, 2006.

**HOBIE, LEE: The Shining Place:** “The shining place” [“Me come! My dazzled face”]; “A letter” [L261, "You
ask of my companions..."]; “How the waters closed above him”; “Wild nights - wild nights”; “There came
a wind like a bugle”

**LOCKLAIK, DAN: “There’s a certain slant of light”
[Other composers; other works]


**MABRY, GEORGE L.: Three Emily Dickinson Songs:** "Heart! We will forget him"; "Going to him, happy
letter"; "Wild nights - wild nights"
[Other composers; other works]

Laistman, Lori: “Good morning, midnight”; “Wider than the sky” [“The brain is wider than the sky”]; “If I...” [“If I can stop one heart from breaking”]
[Other composers; other works]

So Much to Tell: Copland, Barber, Gershwin. Measha Brueggergosman, soprano; Manitoba Chamber Orchestra, Roy Goodman, conductor. CBC Records, SMCM 5234, 2004.

Copland, Aaron: Eight Poems of Emily Dickinson: “Nature the gentlest mother”; “There came a wind like a bugle”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “Going to heaven”; “The Chariot” [“Because I could not stop for death”]
[Other composers; other works]


Copland, Aaron: Twelve Poems of Emily Dickinson: “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The Chariot” [“Because I could not stop for death”]
[Other composers; other works]


Bacon, Ernest: “It's all I have to bring today”; “So bashful when I spied her”; “To make a prairie it takes a clover and one bee”; “And this of all my hopes”
[Other composers; other works; other performers]


Copland, Aaron: From Twelve Poems of Emily Dickinson: “There came a wind like a bugle”
[Other composers; other works]


Bacon, Ernest: “Alabaster wool” [“It sifts from leaden sieves”]; “As well as Jesus?” [“So well that I can live without”]; “Eden” [“Come slowly, Eden!”]; “Eternity” [“As if the sea should part”]; “The grass” [“The grass so little has to do”]; “I’m nobody! Who are you?”; “The imperial heart” [“Savior! I’ve no one else to tell”]; “Is there such a thing as day?” [“Will there really be a ‘morning’?”]; “It’s all I have to bring today”; “O friend” [“Alter! When the hills do”]; “On this wondrous sea”; “She went” [“She went as quiet as the dew”]; “The simple days” [“To venerate the simple days”]; “The snake” [“Sweet is the swamp with its secrets”]; “So bashful” [“So bashful when I spied her!”]; “A spider” [“A spider sewed at night”]; “Summer’s lapse” [“As imperceptibly as grief”]; “Sunset” [“The sun went down”]; “A threadless way” [“From blank to blank”]; “To make a prairie it takes a clover and one bee”; “Weeping and sighing” [“It’s such a little thing to weep”]; “A word” [“A word is dead”]
[Another composer; other works]

**COPLAND, AARON: Twelve Poems of Emily Dickinson:** “Nature the gentlest mother”; “There came a wind like a bugle”; “Why do they shut me out of heaven”; “The world feels dusty”; “Heart! We will forget him”; “Dear March, come in!”; “Sleep is supposed to be”; “When they come back”; “I felt a funeral in my brain”; “I’ve heard an organ talk sometimes”; “Going to Heaven”; “The Chariot” [“Because I could not stop for death”]

[Another composer; other works]

**Songs of Smaller Creatures and Other American Choral Works.** Grant Park Chorus, Christopher Bell, conductor. Cedille 131, 2012.

**KESSELMAN, LEE R.: Buzzings.** "Bee! I’m expecting you"; "A bee his burnished carriage"; "To make a prairie it takes a clover and one bee"

[Other composers; other works]

**The Soul Fox.** Julia Broxholm, soprano; Russell Miller, piano. Equilibrium Records EQ133, 2017.

**OREM, NED: From Women’s Voices: “What inn is this?”**

[Other composers; other works]

**Stephen Hartke, Augusta Read Thomas, Jacob Druckman.** Heidi Grant Murphy, soprano; New York Philharmonic, Lorin Maazel, conductor. New World Records, 80648-2, 2006.

**THOMAS, AUGUSTA READ: Gathering Paradise:** “The gleam of an heroic act”; “How still the bells in steeples stand”; “It’s like the light”; “The longest day that God appoints”; “I dwell in possibility”; “Soft as the massacre of suns”; “Image of light, adieu”

[Other composers; other works; other performers]

**Stopping By.** Kyle Bielfield, tenor; Lachlan Glen, piano. Delos DE 3445, 2013.

**DOUGHERTY, CEILUS:** "Beauty be not caused"

[Other composers; other works]

**Sure on This Shining Night: 20th Century Romantic Songs of America.** Robert White, tenor; Samuel Sanders, piano. Hyperion CDA66920, 1997.

**COPLAND, AARON: From Twelve Poems of Emily Dickinson:** “Nature the gentlest mother”

[Other composers; other works]

**Thomas Hampson: I Hear America Singing.** Thomas Hampson, baritone, narrator, artistic director, creative consultant; various singers and instrumentalists. VHS, color, 90 minutes. Kultur 1486, 1997. Concert of American songs from Foster to Bernstein, performed and filmed at Town Hall, N.Y. City. Narration filmed in various locations including Dickinson’s gravesite, Amherst, MA.

**COPLAND, AARON:** "Why do they shut me out of heaven?” Dawn Upshaw, soprano; Craig Rutenberg, piano

[Other composers; other works; other performers]

**To Make a Prairie.** Carla Connors, soprano; Timothy Hoekman, piano. Mark Records 7890-MCD, 2011.

**HOEKMAN, TIMOTHY: To Make a Prairie:** "To make a prairie it takes a clover and one bee"; "She sweeps with many-colored brooms"; "It sifts from leaden sieves"; "Two butterflies went out at noon"

*American Lyrics:* "Come slowly, Eden"

**HOBY, LEE: Four Dickinson Songs:** "Wild nights - wild nights"; "How the waters closed above him"; "There came a wind like a bugle"; "A letter" [L261, "You ask of my companions..."]

[Other composers; other works]
**Trondheim Jazz Orchestra and Kobert** (jazz trio). Heidi Skjerve, Ingrid Lode, Anita Kaasbøll, Sissel Ver Pettersen, vocals; Lene Grenager, Marianne Baudouin Lie, cello; Erik Nylander, drums; Petter Våogan, guitar, electronics; Daniel Formo, composer and keyboard arrangements; Helge Norbakken, percussion; Erik Hegdal, baritone saxophone, clarinet; Espen Reinertsen, tenor saxophone, bass clarinet; Erik Johannessen, trombone; Elvind Lønning, Hayden Powell, trumpet; Øyvind Brandtseg, vibraphone, computer. MNJ 007, 2009. [electronic, jazz]

FORMO, DANIEL: “Transplanted” [“I had been hungry all the years”]
LODE, INGRID: “Not hoping for his notice vast”; “Love, thou art high”; “Some keep the Sabbath going to church”; “I never felt at home below” [Other works]

**Vitality Begun: Lieder by Women Composers.** Patricia Stiles, mezzo-soprano; Graham Cox, piano. Cavalli CCD 308, 2000. [Translations and notes in English, German, and French]

COATES, GLORIA: “After great pain”; “I held a jewel in my fingers”; “Wild nights - wild nights”; “Mine by the right of the white election”; “A word is dead”; “I’m nobody! Who are you?”; “Vitality begun” [“A death blow is a life blow to some”]; “Bride of the Holy Ghost” [“Given in marriage unto thee”]; “In falling timbers buried”; “On the death of a child” [“Now I lay thee down to sleep”]; “Armistice” [“They dropped like flakes”]; “Bind me, I still can sing”; “I’ve seen a dying eye”; “If I can stop one heart from breaking”; “Will there really be a ‘morning’?” [Other composers; other works]


HEGGIE, JAKE: “If I can stop one heart from breaking.” Renée Fleming, soprano; Jake Heggie, piano [From The Faces of Love: Songs of Jake Heggie, q.v.] [Other composers; other works]


HOLMES, BRIAN: “I shall keep singing” [Other composers; other works]


HEGGIE, JAKE: From Faces of Love: “I shall not live in vain”; “As well as Jesus?”
PREVIN, ANDRÉ: Three Dickinson Songs: “As imperceptibly as grief”; “Will there really be a ‘morning’?”; “Good morning midnight” [Other composers; other works]


FARWELL, ARTHUR: “Wild nights - wild nights” [Other composer, other works]

**Wild Songs.** Polly Butler Cornelius, soprano; Victoria Fischer Faw, piano. Innova 825, 2012.

HEITZEG, STEVE: Three Graces for Hildur: “It’s all I have to bring today”; “Ample make this bed”; “The earth has many keys”
LAFITMAN, LORI: Four Emily Dickinson Songs: “Will there really be a ‘morning’?”; “I’m nobody” [“I’m nobody! Who are you?”]; “She died” [“She died - this was the way she died”]; “If I …” [“If I can stop one heart from breaking”] [Other works; other performers]
III. RECORDINGS OF NON-VOCAL MUSIC

Anghelescu, Veronica. This World Is Not Conclusion. Constantin Urziceanu, clarinet; Mihail Virtoșu, piano; Concerto a UNMB Orchestra, Sebastian Felea, conductor. Published to YouTube 7/10/12 by 14plusminus. youtu.be/rK25zxG3bE. Accessed 5/14/19.

"This world is not conclusion"

Bloom, Jane Ira. Wild Lines: Improvising Emily Dickinson. Jane Ira Bloom, soprano saxophone; Dawn Clement, piano; Mark Helias, bass; Bobby Previte, drums; Deborah Rush, voice. 2 CDs. Outline, OTL132, 2017. [CD 1: music alone; CD2: music with brief excerpts from Dickinson poems and letters read by Rush; both include one work by Richard Rodgers and Lorenz Hart. Works in different order on the two CDs.

"Wild lines" ["Excuse Emily and her atoms" [L774]; "Emily and her atoms" [L774]; "Alone and in a circumstance"; "One note from one bird"; "Dangerous times" ["I lived on dread"]; "Star not far enough" ["A murmur in the trees to note"]; "Singing the triangle" [Roger Lundin, Emily Dickinson and the Art of Belief]; "Mind gray river" ["I felt a cleaving in my mind"]; "Cornets of paradise" ["Over and over, like a tune"]; "Other eyes" ["How many flowers fail in wood"]; "Say more" ["We introduce ourselves"]; "Hymn: You wish you had eyes in your pages" ["Going to him, happy letter"]; "Bright Wednesday" ["I never felt at home below"]; "Big Bill" ["Take all away from me"]


COPLAND, AARON: From Twelve Poems of Emily Dickinson: "Nature, the gentlest mother"; "Heart! We will forget him"; "The world feels dusty"; "The chariot" ["Because I could not stop for death"]
[Other composers; other works]


"The world feels dusty"; "I felt a funeral in my brain"; "I've heard an organ talk sometimes"


From Twelve Poems of Emily Dickinson: "Nature, the greatest [gentlest] mother."
youtu.be/UPuettmuDxcw?list=PLDr54qxwNow0apnO2_LPN0tJVCtAOJXol

“Going to heaven.” youtu.be/XPvPlonKsHk


UMEDA, KAZUMI: Five Emily Dickinson Songs for Flute and Electronics: "I had a terror" [L261]; "A toad can die of light"; "You must let me go first" [L306]; "You remember my ideal cat" [L471]; "The going from a world we know"
[Another composer; other works]
Hamlisch, Marvin. *Sophie's Choice: Original Motion Picture Soundtrack.* Marvin Hamlisch, conductor. Southern Cross Records, SCCD 902, 1984. [Hamlisch received an Oscar nomination for this score.]

"Emily Dickinson"; "Ample make this bed"

——. [Stingo ([Peter MacNicol) reads "Ample Make This Bed" against background of Hamlisch music.] Uploaded to YouTube 9/30/14 by FilmPoems. [youtu.be/uGeqdYTaZbs. Accessed 5/14/19.

Hennagin, Michael; arr. Gary Burch. *Two Emily Dickinson Songs.* Thomas Riccobono, tenor trombone; Marco Gomez, bass trombone; Thomas Lymenstull, piano. Published to YouTube 1/24/16 by Tom Riccobono. [youtu.be/Uai2Ug-RSVo. Accessed 5/14/19.

From *Three Emily Dickinson Songs*: "Heart! We will forget him"; "The world feels dusty"


From *Three Emily Dickinson Songs*: "Heart, we will forget him"; "The world feels dusty"

Howe, Mary. *Three Pieces after Emily Dickinson.* Chamber Arts Society of Catholic University of America, Washington, D.C. Werner Lywen and George Steiner, violins; Norman Lamb, viola; John Martin, cello; Emerson Meyers, director. WCFM LP 9, 1951. Reissued as Mary Howe: Chamber and Orchestral Music. Composers Recordings, CRI 785, 1996; New World, NWCR 785, 2007. [Inspired by the last line of each poem]

"The summers of Hesperides" ["Except the smaller size"]; "Birds by the snow" ["Water, is taught by thirst"]; "God for a frontier" ["I am afraid to own a body"]


"The summers of Hesperides" ["Except the smaller size"]; "Birds by the snow" ["Water, is taught by thirst"]; "God for a frontier" ["I am afraid to own a body"]


"Because I See New Englandly" [first movement]. Published to YouTube 7/18/12 by Jubal Johnson. [youtu.be/tylyd0ZF7rg?list=PLDr54qzwNowOapnO2_LPN0tJVCTAOJXol. "Ancestress" [second movement]. Published to YouTube 7/3/12 by Jubal Johnson. [youtu.be/4aH_7fEHJYU?list=PLDr54qzwNowOapnO2_LPN0tJVCTAOJXol.

See also Johnson, Hunter, *Letter to the World* (dance performance) in Part IV.

Kennedy, Charity Leah. *How Much the Present Moment Means.* For string quartet, flute, oboe, violin, piano; performers not identified. Published to YouTube 5/9/12 by Leah Kennedy. [youtu.be/EWr4LlfquN. Accessed 5/14/19.
"How much the present moment means"

Kirchner, Leon. *Concerto for Violin, Cello, ...Five Pieces for Piano*. Leon Kirchner, piano. Elektra Nonesuch 9 79188-2, 1989.

*Five Pieces for Piano* [originally "The Twilight Stood," six Emily Dickinson songs for soprano and piano]. ["Emily Dickinson's words...are...no longer an essential component, yet hopefully they direct the ear and imagination toward the general emotional landscape, and toward the apocalyptic close."]

"The auctioneer of parting"; "He scanned it - staggered"; "The crickets sang"; "Much madness is divinest sense"; "There came a wind like a bugle"

[Other works; other performers]


*Five Pieces for Piano* [originally "The Twilight Stood," six Emily Dickinson songs for soprano and piano]. ["Emily Dickinson's words...are...no longer an essential component, yet hopefully they direct the ear and imagination toward the general emotional landscape, and toward the apocalyptic close."]

"The auctioneer of parting"; "He scanned it - staggered"; "The crickets sang"; "Much madness is divinest sense"; "There came a wind like a bugle"

[Other works; other performers]


*Fine, Vivian: Emily's Images* "A spider sewed at night"; "A clock stopped - not the mantel's"; "Exultation is the going"; "The robin is a Gabriel"; "After great pain a formal feeling comes"; "The leaves like women interchange"; "A day! Help! Help! Another day" [a series of free associations inspired by the first lines of Dickinson's poems]:

[Other composers; other works]


*Johnson, Hunter: Letter to the World: Suite for Orchestra from the Ballet for Martha Graham*. [Other composers; other works]


"This is my letter to the world.

[ytube.be/HWu3PG3YkRk?list=PLDr54qxwNowOapnO2_LPN0tJVCtAOJXol](https://youtu.be/HWu3PG3YkRk?list=PLDr54qxwNowOapnO2_LPN0tJVCtAOJXol)

"I taste a liquor never brewed." [ytube.be/oR_PV2pRxzg](https://youtu.be/oR_PV2pRxzg)

FINE, Vivian: Emily's Images: "A spider sewed at night"; "A clock stopped - not the mantel's"; "Exultation is the going"; "The robin is a Gabriel"; "After great pain a formal feeling comes"; "The leaves like women interchange"; "A day! Help! Help! Another day" [A series of free associations inspired by the first lines of Dickinson's poems]
[Other works; other composers; other performers]


"And then I knew 'twas wind" ["Like rain it sounded till it curved"]
[Other performers; other works]


"Wild nights - Wild nights"
[Other works]


"Musicians wrestle everywhere"
[Other works; other performers]


"Spy the Lark" ["Split the lark"] Eric Mandat, clarinet
"Faith is a fine invention," Rose Sperrazza, clarinet
[Other works; other performers]


"I'll tell you how the sun rose"; "To make a prairie it takes a clover and one bee"
IV. MISCELLANEOUS FORMATS


[Adams and Rattle discuss Adams’s *Harmonium*, a musical interpretation of John Donne's "Negative Love" and Dickinson’s “Because I could not stop for death” and “Wild night - wild nights.” Musical excerpts.]


[Adams discusses his approach to and methods of composing; his reasons for selecting the texts for *Harmonium* (q.v.), his reading of Dickinson, and the relation of his work to contemporary musical idioms. Rattle leads a rehearsal for and performance of the work [excerpts]. Additional visuals filmed in Amherst, MA, and elsewhere.]


"Wild nights! Wild nights!" [excerpts]


From *Moja [My] Emily Dickinson*: "Much madness is divinest sense" [sung in Polish]


Curtis, Matthew. *Two Poems of Emily Dickinson*. Four-part choral ensemble with piano. Performers not identified. Available via MP3 only: piano alone; or each vocal part separately, predominant, or muted; or all vocal parts balanced.

"There is no frigate like a book"; "I never saw a moor"

Einaudi, Ludovico ["Due tramonti"]. *Hope Is the Thing with Feathers*. Music performers not identified; choreography by Kym DeLos Reyes; danced by Alexis Paige Gould. Published to YouTube by Kym DelosReyes 5/13/13. [youtube.be/J5dM6hQGPKo?list=PLDr54qxwNowOapnO2_LPN0tJVCtAOJXol]. Accessed 5/14/19. [ballet]


BERTINI, HENRI JEROME: *A Progressive and Complete Method for the Pianoforte: Lessons X, XII; XVII* 
Schumann, Robert. From *Kinderszenen*: “Von fremden Ländern und Menschen”; from *Album für die Jugend*: “Trälerliedchen”

Bach, J.S.: Menuet

Raymond, F.L.: *The Lancer’s Quick Step*


“On such a night, or such a night”; “He touched me so I live to know”; “Good morning, midnight”; “To make a prairie it takes a clover and one bee”; “The moon” [“The moon was but a chin of gold”]

[Settings for other poets]


Part I, scene 1: youtu.be/OxtRaySCBPc
Part II, scene 2: youtu.be/DeeALSVOuVI
Part III, scenes 3 and 4: youtu.be/Eg7KAFY-H7E
Part IV, scene 5: youtu.be/qFh8tPNewSE
Part V, scenes 6 and 7: youtu.be/JjNO56Qklc
Part VI, scenes 8 and 9: youtu.be/hZsYsFKTSLc

Poems used within libretto: "Of bronze and blaze"; "If you were coming in the fall" [several versions throughout]; "I envy seas whereon he rides"; "I like a look of agony"


“I'm nobody! Who are you?"; "To fight aloud is very brave"; "I dreaded that first robin so"; "I'm wife. I've finished that"; "I live with him. I see his face"; "If you were coming in the fall"; "There came a day at summer's full"; "My life closed twice before its close"; "At least to pray is left, is left"; "I reason earth is short"; "Of God we ask one favor"

[Another composer; other work; other performers]

For each ecstatic instant”; “I am afraid to own a body”; “I am alive, I guess”; “Banish air from air”; “Much madness is divinest sense”; “The soul has bandaged moments”; “A wounded deer leaps highest”; “I heard as if I had no ear”; “To be alive is power”; “One need not be a chamber to be haunted”; “Her face was in a bed of hair”; “The loneliness one dare not sound”; “A thought went up my mind today”; “The thrill came slowly like a boon”; “Exhilaration is within”; “Me come! My dazzled face”; “Beauty crowds me till I die”; “Whole gulfs of red, and fleets of red”; “Take all away from me”

The Musical Parlor of Emily Dickinson. Red Skies Music Ensemble: George Bozick, curator and musical director; Trudy Williams, artistic director, double bass; Brendan Dolan, piano; Phil Forbes, percussion; Don Meade, banjo, fiddle, harmonica, vocals; Rob Meador, mandolin; Elise Toscano, soprano, as Emily Dickinson, reader, and vocalist. Performed June 2, 2013, First Congregational Church, Amherst, Mass., presented by the Emily Dickinson Museum. Published to YouTube 6/5/13 by Mike M. youtu.be/6roR2GKCjxY. Accessed 5/14/19.

[“Lecture/concert recreating the intimate setting of music-making in the Dickinson home. A selection of popular ballads, minstrel tunes, and Irish dance music from Emily’s own music book illustrates in performance, pictures, and commentary how the Dickinsons collected, listened to, and performed the music of their time.”]


An examination of the role of music in Dickinson’s life and poetry, including her study of music for both piano and voice; the influence of hymns, ballads, parlor songs, and other popular music of her time; concerts she attended; and birdsong and other natural auditory phenomena; as well as her use of musical terms in her poetry. Includes visuals filmed in her home and environment, Amherst, MA.

SCHUBERT, FRANZ [23rd Psalm]: “Some keep the Sabbath going to church”
SULLIVAN, ARTHUR: [“Onward, Christian Soldiers”]; “Abraham to kill him”


COPLAND, AARON: From *Twelve Poems of Emily Dickinson*: “Why do they shut me out of heaven?” Joyce DiDonato, soprano; David Zobel, piano [Full listing under *The Deepest Desire*].
[Other composers; other works; other poets; other performers]

**Farwell, Arthur:** "I'm nobody! Who are you?"; "The level bee" ["Like trains of cars on tracks of plush"].

Paul Sperry; Irma Vallecillo. [Full listing under Paul Sperry Sings....]

[Other composers; other works; other performers]

**Song of America, Program 10: Emily Dickinson: Letter to the World.** Hampson Foundation. Radio broadcast, 1 hour. Thomas Hampson, host and artistic director. Various performers. Co-produced by the Hampson Foundation and the WFMT Radio Network. Streaming audio. [Full listings under record titles shown.] [Listed in order of broadcast]

**Copland, Aaron:** "Dear March, come in." Barbara Bonney; André Previn [Sallie Chisum Remembers Billy the Kid]

**Hoiby, Lee:** "A letter" [L261, "You ask of my companions...."]. Jennifer Larmore; Antoine Pelloc [My Native Land]

**Luening, Otto:** "Experiment to me." Carolyn Heafner; Shirley Ann Seguin [The Poetess Sings]

**Previn, André:** "Will there really be a 'morning'?" Renée Fleming; André Previn [André Previn: Diversions...]

**Copland, Aaron:** "When they come back." John Kennedy Hanks; Ruth Friedberg [The Art Song in America]

**Bacon, Ernst:** ""The banks of the yellow sea" ["This is the land the sunset washes"]. Thomas Hampson; Malcolm Martineau. [I Hear America Singing]

**Bolcom, William:** "The bustle in a house." Marilyn Horne; Martin Katz [I Will Breathe a Mountain]

**Rorem, Ned:** "Love's stricken 'why'." Beverly Wolff; Ned Rorem [Poems of Love and the Rain]

**Bacon, Ernst:** "Wild nights - wild nights." Thomas Hampson; Malcolm Martineau. [I Hear America Singing]

**Duke, John:** "Heart! We will forget him." Joyce DiDonato; David Zobel [The Deepest Desire]

**Parker, Etta:** "Have you got a brook in your little heart?" Virginia Dupuy; Tara Emerson [Emily Dickinson in Song]

**Farwell, Arthur:** "Papa above." Paul Sperry; Irma Vallecillo [Paul Sperry Sings...]

**Smit, Leo:** "Of tolling bell I ask the cause." Georgine Resick; Warren Jones. [Smit, Song Cycles, Cycle 4]

**Copland, Aaron:** "Going to heaven." Phyllis Curtin; Aaron Copland. [Songs of Copland and Rorem]

**Bacon, Ernst:** "It's coming - the postponless creature." Thomas Hampson; Malcolm Martineau. [I Hear America Singing]

**Perle, George:** "Under the light, yet under." Bethany Beardsley; Morey Ritt [Songs of George Perle]

**Roy, William:** "This little rose" ["Nobody knows this little rose"]). Carolyn Heafner; Shirley Ann Seguin. [The Poetess Sings]

**Laitman, Lori:** "The butterfly upon." Jennifer Check; Warren Jones [Within These Spaces]

**Beaser, Robert:** "I dwell in possibility." Hila Plittmann; Donald Berman [Americans in Rome]

**Bacon, Ernst:** "Let down the bars, O death." Thomas Hampson; Malcolm Martineau [I Hear America Singing]

**This and My Heart: A Theatre/Concert Piece Celebrating the Genius of Emily Dickinson.** Victoria Kirsch, piano; Linda Kelsey, actress; Anne-Marie Ketchum, soprano; Bonita Helmer, set design; Robert Scales, lighting design. Grand Performances, Los Angeles, CA, Sept. 2009. Published to YouTube 2/11/14 by Victoria Kirsch. [youtube/RrVLtilU1Sg]. Accessed 5/14/19.

**Cipullo, Tom:** From A Visit with Emily: Aria: "Fame is a fickle food"; Arietta: "Fame is a bee"; Moto perpetuo: "Fame is the one that does not stay"
COPLAND, AARON: Piano Blues #3 (piano solo). From Twelve Poems of Emily Dickinson: "There came a wind like a bugle"; "Nature the gentlest mother"; "Heart! We will forget him"; "Going to heaven"; "The world feels dusty"; "I felt a funeral in my brain"

HEITZEG, STEVE: Three Graces for Hildur: "It's all I have to bring today"; "Ample make this bed"; "The earth has many keys"

LAIITMAN, LORI: "I gained it so"; "Wider than the sky" ["The brain is wider than the sky"]; "An amethyst remembrance;" ["I held a jewel in my fingers"]; "Dear March"; "The perfected life" ["The props assist the house"]; "The butterfly upon the sky"; "To make a prairie it takes a clover and one bee"; "Will there really be a 'morning'"; "If I can stop one heart from breaking"


"I'm nobody! Who are you?"; "A little madness in the spring"; "Further in summer than the birds"; "As imperceptibly as grief"; "Success is counted sweetest"; "I heard a fly buzz when I died"; "Wild nights - wild nights"; "I like to see it lap the miles"; "The brain is wider than the sky"; "Tell all the truth but tell it slant"; "Lightly stepped a yellow star"; "This is my letter to the world"
**SOURCES**

**Primary:**


**Online sites:**

Amazon
American Art Song [www.Americanartsong.org]
Database of Recorded American Music (DRAM) [www.dramonline.org]
Discography of American Historical Recordings (DAHR) [www.library.ucsb.edu/special collection of performing arts/victor]
Library of Congress Card Catalog (catalog.loc.gov)
Singers.com
Song of America
YouTube
WorldCat (OCLC) [Online Computer Library Center]

**Recent Articles:**


——. "Finding a Life at the New York Public Library: Emily Dickinson, the Avid Music Collector." December 10, 2013

https://www.nypl.org/blog/2013/12/10/emily-dickinson-avid-music-collector


https://www.nypl.org/blog/2014/12/09/my-business-sing-emily-dickinson


**Performance:**

The Red Skies Music Ensemble: Co-founders Trudy Williams (Artistic Director) and George Boziwick (Musical Director). “Emily Dickinson in Her Elements: Accomplished Musician, Emerging Poet.” Performed at the Emily Dickinson International Society annual meeting, Amherst College, Amherst, MA, 2015.
**Books:**


**Library Collections:**
The Jones Library, Amherst, MA
Lucille Caudill Little Fine Arts Library, University of Kentucky, Lexington, KY
Music Library, University of Nebraska at Lincoln (Carlton Lowenberg Collection on Emily Dickinson and Music)
Robert Frost Library, Amherst College, Amherst, MA

**Other:**
Personal communications with various composers, performers, and record company executives. See Acknowledgments.
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