

# LO SGUARDO POETICO AMERICANO

## POETI E COMPOSITORI DAGLI STATI UNITI

### E LA PRODUZIONE AMERICANA DI “ART SONGS”





## **Un programma ICAMus**

### **The International Center for American Music**

**Il progetto è diretto da Aloma Bardi e Nicole Panizza,  
con Nadine Benjamin**

### **Una creazione per il Lyceum Club Internazionale di Firenze**

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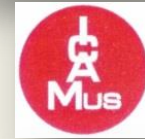


# NATURA E LIRISMO: “AMERICA IS A POEM”

ALOMA BARDI

ICAMUS-THE INTERNATIONAL CENTER FOR AMERICAN MUSIC - [WWW.ICAMUS.ORG](http://WWW.ICAMUS.ORG)





## **DUO EMERGENCE: Nadine Benjamin *soprano*, Nicole Panizza *pianoforte***

«La narrazione di Emily è uno stupefacente mondo di epigrammi, ricette, poesie e storie. Attimi che restano sospesi nel tempo, senza posa.» — *Nadine Benjamin*

«Nell'affrontare i molti diversi stili e linguaggi dei compositori, ho sentito l'impegno di approfondire i testi dickinsoniani oltre una lettura superficiale.» — *Nicole Panizza*

**DUO EMERGENCE - Emily Dickinson Settings by Aaron Copland, Luigi Zaninelli, Juliana Hall, Sylvia Glickman, Ella Jarman-Pinto. CD Stone Records 2019.**

## **TESTIMONIANZA DI NADINE BENJAMIN**

**soprano**

**Having already spent 10 years specialising in American Song, it was a welcomed moment when the duo of Emergence was formed. Walking down a street in Oxford in a talk about life, Nicole and I formed this partnership to allow us to keep growing within a musical journey that until that point we had both taken alone. Now we were ready to be in full relationship, to the music, to each other, to the text, to the composers, to the stage, to each creative moment. This opened the doorway to be able to tell stories that mattered. To be able to find the joy in the words of Emily Dickinson and be driven to make them come alive. Emily's story telling is a phenomenal world of epigrams, recipes, poems and stories. Moments in time that feel suspended - never laid to rest. Her immediate language creates a universal connection with each person that comes into relationship with her work and therein allows the Emergence journey to continue from a once individual space to one of concepts, research, daring, concerts, physicality, recording, collaboration and interpretation.**

**I believe that we come into relationship with people, places and things when the energetic nucleus of a thought is ready to be birthed. The recording of Emergence was a delicate adventure of choosing, consideration, championship and celebration. Each text, song, composer carefully chosen to honour a musical moment in time with the words of an outstanding writer, Emily Dickinson. The many settings of her work are a great contribution to the world. So my job as a soprano was to really listen and connect sincerely, honestly and openly to each musical moment laid on the page and to integrate that with the energetic connection of my duo partner Nicole, as we became one in each story. This unification rather than separation is what makes this recording to me so special and so unique to our time. I have spent most of my life in a recording studio - so it is not a stranger to me. Being able to be in relation to others in their homes through moments of music is such a privilege and especially at these times is a great honour.**

**TESTIMONIANZA DI NICOLE PANIZZA**  
**pianista e musicologa**

When Nadine and I first began the process of devising *Emergence* I had encountered a number of Emily Dickinson-inspired art songs, notably during my work as a professional collaborative pianist. However, as my understanding of Dickinson's literary oeuvre grew, so too did my eagerness to identify musical settings of her work that represented a more comprehensive account of its wider scope, and ingenuity.

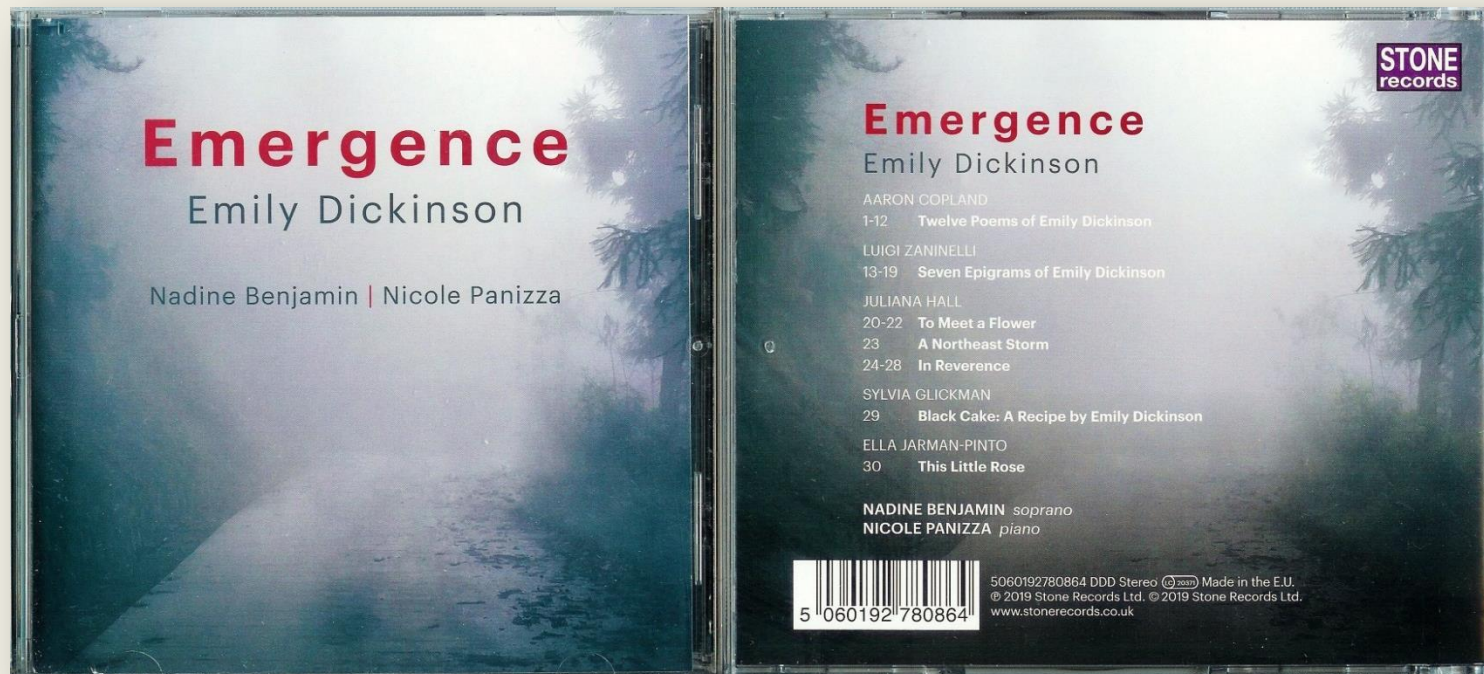
This album was an opportunity to not only explore under-represented art song settings of Dickinson's literary canon, but to also reflect on the ways in which she used the written word (and literary format) to 'perform' her deeply private sensibilities versus her more 'public acts' of domestic ritual. The inclusion of musical settings of her poems, letters, epigrams, and recipe showcased this creative paradox, and presented an unprecedented (albeit rewarding) challenge for me, as a pianist.

Due to the sheer breadth of the various composers' styles and vernacular, I was consistently called upon to engage with Dickinson's texts beyond 'surface-level' readings. Issues of colour, pace, breath, shape, rhythmic placement and accent, sonority, and harmonic trajectory became vitally important tools when seeking ways in which the piano parts could not only support and complement the vocal line, but also independently speak as alternative 'snapshots' of Dickinson's personal characteristics, and ambient influences.

## SCRITTI DI NICOLE PANIZZA SU EMILY DICKINSON E LA MUSICA

- Nicole Panizza, *Syllables of Velvet, Sentences of Plush: Emily Dickinson as Polyglot*, in *The Language of Emily Dickinson*, a cura di Nicole Panizza e Trisha Kannan, Vernon Press (USA), di imminente pubblicazione, 2021
- Nicole Panizza, *Reading in the Dark: A Performer's Encounter with Emily Dickinson*, Routledge (UK), di prossima pubblicazione, 2021





## EMERGENCE | EMILY DICKINSON

Songs di Aaron Copland (1900-1990), Luigi Zaninelli (1932), Juliana Hall (1958), Sylvia Glickman (1932-2006), Ella Jarman-Pinto (1989)

Testi poetici di Emily Dickinson (1830-1886)

## DUO EMERGENCE

Produzione e interpretazione Nadine Benjamin (soprano) and Nicole Panizza (pianoforte)

Tecnico del suono e editing Spencer Cozens (Steinway Recording Studios, UK)

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Testi di Emily Dickinson riprodotti per gentile concessione - Harvard University Press

Composizioni musicali riproposte per gentile concessione - Boosey and Hawkes (Copland), Fostco Music Press (Zaninelli), E.C. Schirmer (Hall).







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