

**Schubert's dramatic *Lieder* to Poems by Goethe: Technical
and interpretive decision-making from a lyric baritone's
perspective**

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I declare that this research project is my own original work. Where secondary material was used, it was carefully acknowledged and referenced in accordance with the requirements of the University of Cape Town. This dissertation has not been submitted to examination at any other University.

I understand plagiarism, and I am aware of the University's policy and implications in this regard.

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14 April 2024

Date

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Abstract

This study explores the technical and interpretive challenges that a lyric baritone experiences when performing Schubert's dramatic *Lieder* set to Goethe's poems. Schubert's dramatic *Lieder* incorporates elements found in theatrical works, such as narrators, personae, recitatives and declamation, which pose interpretive challenges for the lyric baritone (Hirsch 1993. 2). The *Lieder* also consists of wide vocal ranges, sections with high *tessitura*, wide interval leaps and long phrases, each presenting notable technical challenges for the lyric baritone (Hirsch 1993. 2). Related technical aspects, specifically vowel modification in the *zona di passaggio*, breath management, and changes in vocal timbre, are also challenges that the lyric baritone must address, which this study examines (Brown 2018).

Biographical knowledge of the lives and work of the composer and the poet is crucial for interpreting and performing their work (Miller 1999, 3). Therefore, overviews of Schubert and Goethe are provided, and a contextual examination is provided to define the dramatic elements within a *Lied*.

This study adopts a qualitative research approach and interpretivist paradigm that combines practice-led and autoethnographic methods within a hermeneutic research design to interpret the *Lieder*. This combined approach, including reflexivity based on my own experience as a lyric baritone performing the *Lieder*, assists in analysing and interpreting the text of Schubert's dramatic *Lieder* set to Goethe's poems. The study identifies technical and interpretive challenges relating to the inherent dramatic elements in the words and the music and explores solutions to these challenges for the lyric baritone.

Keywords

Schubert, *Lieder*, Art song, Goethe, Hermeneutics, Practice-led, Autoethnography, Vocal technique, Vocal colours

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Chapter 1. Introduction

1.1 Background to the study

During my years as a tertiary student, I was introduced to the *Lieder* of Franz Schubert (1797–1828) through the *Lied*, “An die Musik,” D547 (1817), which is based on a poem written by Franz von Schober (1796–1882). I became acquainted with Schubert’s strophic, through-composed and dramatic *Lieder*. In particular, his dramatic *Lieder*, based on poems by Johann Wolfgang von Goethe (1749–1832), captured my interest. The rich texts set to beautiful, expressive vocal melodies and the affinity of these *Lieder* with operatic repertoire spoke to me in a very personal way.

According to Kramer (2017, 2) and Youens (2009, 35), Schubert’s early Romantic *Lied* compositions stood out from those of other composers in that era due to the unique manner in which he combined poetry and music. Kramer and Youens both refer to this distinction in his *Lieder* in terms of his musical depiction of the words and the significance of the piano. The early interest in Schubert’s *Lieder*, mainly those set to Goethe’s poetry, arose from an appreciation of these *Lieder* as particularly sensitive interpretations of Goethe’s poems (Gibbs 1995, 115–116). A key characteristic of Schubert’s songs, as described by his close friend Joseph von Spaun (1788–1865), is the beauty and expressive nature of the melodies (Montgomery 2003, 19).

Schubert’s dramatic *Lieder* contains poetic and musical elements such as narrators, personae, recitatives and declamation, which are also present in other dramatic vocal works, namely opera, cantatas and oratorio (Hirsch 1993, 2). This close musico-poetic relationship in the Schubert’s *Lieder* was a new phenomenon in *Lieder* compositions in the early nineteenth century. Many more musical adaptations of Goethe’s poems were composed by Schubert after the success of this new dramatic *Lied* style which brought about a remarkable difference in style, from poetry set to music in the Classical period (1730–1820).

Goethe's poems often feature a narrator who relates stories of characters facing obstacles, and characters who are sung by a single singer and whose responsibility is to depict each of these figures differently (Hirsch 1993). This requires the singer to have a range of vocal colours to deliver the musical adaptations of the poems authentically. According to Hirsch (1993, 2), Schubert used wide interval leaps and high *tessitura* in the vocal line as well as poems with complex narratives, which pose technical and interpretive challenges for the singer. The study is framed within this framework of intricate dramatic components that a lyric baritone needs to grasp.

1.2 Research problem

Schubert's dramatic *Lieder* frequently recounts stories of characters facing specific difficulties or unique situations, employing operatic elements such as a narrator, persona, recitative-style singing, and expressive vocal delivery (Hirsch 1993, 2). These elements pose interpretive and technical challenges for a singer, and, in my experience, the demands of these *Lieder* are as challenging as those in the operatic repertoire. The singer must grasp the dramatic qualities inherent in the poems and the music. They must then find ways to effectively portray the drama within, adhering to the elements found in the songs without relying on lighting, costumes, props, or movement.

These *Lieder* have a wide vocal range and consist of passages with high *tessitura* and large interval leaps, both of which lie in the *zona di passaggio*¹ and pose significant technical challenges. Other technical challenges that a singer must be aware of and make decisions about are sections in the music where vowels need to be modified, breath management, and changes in vocal timbre.

¹ The Italian term refers to the transition area between vocal registers.

1.3 Aims of the study

The elements that place some of Schubert's vocal compositions in the category of dramatic *Lieder* potentially pose technical and interpretive challenges for a singer. The challenges discussed in this study stem from my own experience as a lyric baritone² when performing these works. The *Lieder* that will be included in this study are "Der Sänger," D149, "Erlkönig," D328, "Prometheus," D674 and "Szene aus Faust," D126. As part of the contextualisation process, an investigation was conducted to establish what constitutes drama in a *Lied*. Through hermeneutic analyses, the drama in Goethe's writings and the compositional elements used by Schubert to further emphasise the drama will be probed. Through the use of practice-led and autoethnographic methods, the technical and interpretive challenges that arise due to the presence of the dramatic elements inherent in the text will be identified and solutions explored.

1.4 Research questions

1.4.1 Main research question

What are the technical and interpretive challenges faced by a lyric baritone when performing Schubert's dramatic *Lieder* setting poems by Goethe?

1.4.2 Secondary research questions

How can a lyric baritone successfully address the technical challenges faced in the *Lieder* "Der Sänger," "Erlkönig," "Prometheus" and "Szene aus Faust"?

How can a lyric baritone successfully address the interpretive challenges posed by the aforementioned *Lieder*?

² My own *fach* is that of a lyric baritone, and this is the lens through which I will explore these *Lieder*.

1.5 Research methodology

An overview of the research methodology adopted in this study is provided below. A more detailed account of the methodology, including the approach, design and methods for gathering and analysing data, is presented in Chapter 3.

This study, which explores technical and interpretive challenges in Schubert's dramatic *Lieder* to Goethe's poems, uses a qualitative research approach that combines a practice-led, autoethnography and hermeneutic research design and is conducted under an interpretivist paradigm. Together, these helped me analyse and interpret the words and the music of the aforementioned *Lieder*. The data for this study were collected through a dual approach, making use of both a comprehensive literature review and hands-on, practice-led observations. Primary sources integral to this investigation includes the scores of "Der Sanger," "Erkonig," "Prometheus" and "Szene aus Faust." Additionally, notes derived from practice-led observations, recordings of practice sessions, and rehearsals conducted with my collaborative pianist constituted the key elements in this study. Secondary sources include books, journal articles, and dissertations written by reputable authors that deal with information on Schubert and Goethe, the German Romantic *Lied*, dramatic *Lieder*, and their various characteristics. By using a close reading to analyse the data, I was able to pinpoint the technical and interpretive difficulties in the aforementioned *Lieder*.

1.7 Delimitations of the study

The research conducted for this study is linked to a recital, which is an additional component of this Master's degree in vocal performance. The programme included the four *Lieder* that have been selected for this study. This study does not include a complete score analysis; however, I identified excerpts in the *Lieder* where specific technical and interpretive challenges arise. Likewise, the piano part will not be fully analysed, but it will be examined in relation to the vocal line.

1.8 Chapter outlines of the dissertation

Chapter 1 serves as an introduction to the study, outlining the research problem, aims, and research questions. This is followed by an overview of the research methodology. The chapter concludes with delimitations of the study.

The literature review in Chapter 2 contains an overview of the German *Lied* as well as background information on both Schubert and Goethe and their artistic output in order to understand their work. Following a brief discussion of the dramatic *Lieder* composed before Schubert, those composed by him are discussed, and the elements present in those works are outlined. Lastly, the chapter probes the technical and interpretive considerations when singing Schubert's dramatic *Lieder*.

The methodology of this study is outlined in detail in Chapter 3, elaborating on the research approach, design, data collection and analysis techniques. This chapter concludes with elements that ensure research quality.

Chapter 4 focuses on the findings of the data analysis of "Der Sänger," "Erkönig," "Prometheus" and "Szene aus Faust." Practice-led experimentations are also conducted and documented in this chapter.

In Chapter 5, the results of the research are summarised and discussed.

After Chapter 5, the list of references will be presented, followed by the appendices with the poems and translations, and a link to the recital recording that was analysed and the practice-led journal.

Chapter 2. Literature review

2.1 Introduction

The literature review contextualises the study and situates it within the pertinent body of research. The discussion begins with an overview of the German Romantic *Lied*, followed by an exploration of dramatic *Lieder* before Schubert. His contribution to this genre is then discussed, followed by a brief overview of two styles namely; dramatic ballads and dramatic scenes. Subsequently, the discourse shifts to an examination of Goethe as a poet, thereafter, highlighting the compositional elements employed in dramatic *Lieder*. The chapter concludes by delving into technical and interpretive considerations when singing the dramatic *Lieder*.

2.2 The German Romantic *Lied*

The 19th century witnessed a transformative creative movement that introduced novel musical concepts to the global cultural landscape, sharply diverging from the ideals of the preceding Classical era (Ursachi 2021, 71). This epoch, known as the Romantic period, spanned the entirety of the century. Central to this movement was the utilisation of voice and piano, performed by either the vocalist or an accompanist, which allowed for a rich emotional palette with minimal instrumentation (Ursachi 2021, 71). Rooted in the traditional musical structure of the German Romantic *Lied*, this genre seamlessly merged music and poetry. Emphasizing and expressing human emotions through a descriptive musical language and incorporating folk-style elements, the German Romantic *Lied* became a hallmark of this era (Burkholder, Grout, and Palisca 2019, 596). This integration of various elements formed a distinctive and influential facet of the Romantic period's musical legacy.

Composers incorporated musical techniques in their *Lieder* such as specific rhythmic patterns for human motion and major-minor contrasts to express emotions (Sams 2011, 21). They sourced inspiration from the musical forms inherent in opera, cantata, and oratorio and

incorporated these into a new type of *Lied* that was different from its predecessors (Ursachi 2021, 72; Sams 2011, 19). These *Lieder* were no longer ordinary light songs, such as those of the previous century. Instead, they included musical and emotional depth (Chatgpt May 31, 2023), both of which cause technical and interpretive challenges for a singer. Schubert and other composers at the time developed their songs into a highly artistic form, combining ideas of well-known background and literary content into musical structures for piano and voice while utilising the technical and emotional potential unique to Romanticism (Ursachi 2021, 71). All of this resulted in vocal challenges and artistic growth for singers (Chatgpt May 31, 2023). Each composer had their own distinct style and was concerned with self-expression, allowing them to experiment with new musical forms (Kamien 2018, 261). By using rich sounds and a variety of colours, their *Lieder* compositions contained a variety of moods and atmospheres (Kamien 2018, 262). They also broadened the pitch range of their music and composed vocal lines ranging from extremely low to high notes (Kamien 2018, 263). Furthermore, in their *Lieder*, they employed compositional techniques such as chromaticism, intricate harmonies, and modulations to distant keys to help fuse literature and music (Ursachi 2021, 71).

The commonly accepted and established meaning of Romanticism, according to Kravitt (1992, 93), includes works that address themes such as mysticism, nature, mediaeval chivalry, and the supernatural, which are also found in poetry. Poets placed strong emphasis on these themes, including fantasy, inner feelings, and emotions such as awe, fear, and horror (Yang 2022). The poetry was imaginative, descriptive, and expressive with deep narratives, had different characters, and contained contrasting moods and themes (Sams 2011, 21–22). Composers also incorporated more elaborative piano parts in contrast to the chordal accompaniment style of strophic *Lieder*. These elaborative piano parts became of equal importance to the voice because they emphasised and enriched the meaning of the poetry (Kamien 2018, 267). Composers often used specific musical motives, such as *arpeggios* or

recurrent chords, when writing the piano parts to allude to particular moods, motions, emotions, and sentiments (Kamien 2018, 267), and this contributed considerably to the rise of German Romantic *Lieder* compositions in the 19th century (Sams 2011, 21–22).

2.3 Dramatic *Lieder*

The word “drama” in the context of musical compositions does not necessarily imply a violent or vehement manner of singing and playing. Instead, it often refers to a certain degree of role-playing within the music, as explained by Muns (2017, 369) and Hirsch (1993, 2). In musical terms, drama implies the action that can be depicted on a theatrical stage (Hirsch 1993, 2). Before Schubert, composers such as Johann Friedrich Reichardt (1752–1814), Carl Friedrich Zelter (1758–1832), Wolfgang Amadeus Mozart (1756–1791), and Ludwig van Beethoven (1770–1827) had already incorporated operatic elements into their *Lieder*. Notable examples include Mozart’s “Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte” K520 (1787) and Beethoven’s “Adelaide” Op. 46 (1795) (Hirsch 2019, 126–127). Schubert, fascinated by the dramatic songs of his predecessors, experimented with the genre by writing recitatives in one of his first *Lieder*, “Hagars Klage” D5 (1811) (Hyland 2019, 205).

As the *Lied* evolved during the late Classical and early Romantic periods, two main developments occurred in the musical settings of poems. Composers such as Ernst Conrad Friedrich Schulze (1789–1817), Zelter, and Reichardt continued with the strophic form of the *Lied*, setting poems in a lyrical style. Meanwhile, Johann Rudolf Zumsteeg (1760–1802) composed through-composed ballads that emphasised the words and adopted the *Sturm und Drang*³ style (Sheranian 1998, 29; Antokoletz 2016, 140). Zumsteeg’s ballads, such as “Die Entzückung an Laura” (1803), based on a poem by Johann Christoph Friedrich von Schiller

³ *Sturm und Drang* was an eighteenth—century literary movement in Germany which revered emotion, nature, and human independence, and attempted to end the Enlightenment beliefs in reason as the main source of authority (Hertz & Brown, 2001, p. 1).

(1759–1805), and “Colma” to poetry by Goethe, influenced Schubert, leading him to expand the vocal range, change musical forms, and enrich the piano parts in response to the emotional power of the texts (Sheranian 1998, 37; Antokoletz 2016, 140).

2.4 Franz Peter Schubert (1797–1828) and dramatic *Lieder*

The early Romantic Austrian composer Franz Schubert left behind a large body of vocal and instrumental compositions (Battersby 2006). During his noticeably short life, he composed over six hundred *Lieder*, which include a wide range of strophic, through-composed, and dramatic *Lieder* (Youens 2009, 38). This was arguably his greatest legacy to the world of Classical music (Hirsch 1993, 2–3). He studied composition under the tutelage of Salieri, which proved to be of great benefit to him as a *Lied* composer (Gibbs 2003, 119). Schubert received general compositional training, which included lessons on text declamation, recitative, and musical phrasing, and learned the purpose of using Italian opera as a compositional model from Salieri (Gibbs 2003, 119; Colclough 2015, 4).

Schubert’s dramatic *Lieder* are esteemed as some of the greatest masterpieces of Romantic music, known for their expressive emotions, individuality of artistic expression, and a focus on individual experiences and emotions (Burkholder, Grout, and Palisca 2019). These songs showcase characteristics typical of the Romantic period, and notable examples include “Der Wanderer” D493 (1816) to a poem by Georg Philipp Schmidt von Lübeck (1766–1849), “Der Lindenbaum” D911 (1827) to a poem by Wilhelm Müller (1794–1827) and “Der Doppelgänger” D957 (1828) to poetry by Heinrich Heine (1797–1856) (Davies 2019, 184–185). “Der Wanderer” reflects the Romantic theme of a wandering, melancholic hero, serving as a metaphor for the struggles of the human condition. “Der Lindenbaum” is a haunting song that evokes nature and a longing for home and love, while “Der Doppelgänger” delves into dark and melancholic themes, drawing heavily on Gothic literature and supernatural elements.

Schubert's dramatic *Lieder* encompass a diverse range of moods, from straightforward arrangements reminiscent of Classical composers to highly emotional and dramatically intense pieces (Philip 2016, 18). But it was his Goethe settings that contained some of the deepest emotions and expressivity (Ringer 2009, 19). The characters in these poems experience a wide range of emotions, requiring singers to use different vocal colours and navigate a broad vocal range. An essential element in Schubert's dramatic *Lieder* is the demanding piano part, which surpasses that of earlier composers (Feurzeig 1999, 35). The piano's rich textures actively contribute to the narrative, providing a larger context than that of the singer and the text combined (Montgomery 2003; Negrea and Pepelea 2020). Schubert employed text painting techniques in the piano part, using elements in the poem to create vivid imagery and underline the emotions. An example of this can be heard in the *Lied* "Erlkönig," where Schubert uses repetitive triplets in the piano part to mimic the sound of a galloping horse (Bodley 2016, 48), conveying the agitation of the father and the terror of the child.

As the theatre played a significant role in the Viennese music culture, it became an area in which Schubert had hoped to achieve success (Gibbs 2014, xiv). From 1810–1817, many of his dramatic *Lieder* began to increase, and he also started to pursue operatic writing (Hirsch 1993, 11). Mark Ringer (2009) in his book *Schubert's Theatre of Song: A Listener's Guide* provides a comprehensive analysis of Schubert's songs, and exams their dramatic and musical characteristics. He claims that many of Schubert's dramatic *Lieder* are operas in miniature and often feature more drama than many complete operas, necessitating remarkable theatrical flair and emotional authenticity (Ringer 2009, ix) together with technical competence from a singer. While Schubert's operatic work was minor in comparison to his *Lieder*, the artistic linkages connecting the two forms are clear in their similar expressive qualities, compositional approaches, and impact on the musical environment of that point in time (Ringer 2009, 3). His

dramatic *Lieder* contains operatic qualities and narrates stories in a theatrical manner with characters in dialogue and consists of poems that express intense feelings.

Schubert composed the music of his dramatic *Lieder* in such a way that it guides the listener to imagine the dramatic situation depicted in the narrative (Bodley 2009, 106). Dramatic circumstances and characters are introduced by means of music in the piano part. The drama is then brought out further by means of text painting in the piano parts combined with other musical elements such as recitative and declamation. According to Hirsch (1993, 11), he composed numerous *Lieder* classified as dramatic monologues, dramatic dialogues, dramatic ballads, and lyrical songs with similar characteristics. But it is his dramatic ballads and dramatic scenes that contain the most dramatic features and were distinct in that they were guided by various moods, scenes, and subject matter known in Western Europe (Dittrich 2004, 85).

Schubert demonstrated a profound understanding of and sensitivity to poetry, as noted by Negrea and Pepelea (2020, 23). His choice of poets for his *Lieder* often involved narratives from Classical antiquity, Greek mythology, and diverse periods spanning the Middle Ages to the 18th century (Hirsch 1993, 47–48). This encompassed discursive poems, Classic lyric poetry, and pieces inspired by moments in theatrical works (Feurzeig 1999, 35).

A significant chapter in Schubert's artistic journey unfolded through his musical engagement with Goethe's poetry, expanding the boundaries of his *Lieder* (Bodley 2017, 43). The vivid imagery and emotional depth in Goethe's verses resonated profoundly with Schubert, prompting him to explore new musical avenues. This exploration resulted in *Lieder* compositions that became more expressive, mirroring the passion embedded in Goethe's words (Bodley 2016, 19). Schubert's musical interpretations of Goethe's ballads, such as "Erlkönig" and "Der Sänger," stand as testament to his ability to capture the essence of the text and convey vivid images through his melodies (Chatgpt, May 20, 2023). This synergy between Schubert's

musical genius and Goethe's poetic brilliance makes the pieces more complex and sophisticated (Bodley 2017, 39) and creates significant technical and artistic demands on both the singer and accompanist.

2.4.1 Dramatic ballads and scenes

As alluded to above, dramatic ballads and dramatic scenes are two categories that contain Schubert's most dramatic *Lieder* and share similar elements (Hirsch 1993, 63). The term ballad refers to a traditional or popular song based on a poem that contains a narrative element (Porter et al. 2001, 1) and a scene is described as a segment in an act with continuous action (Cambridge 2021). Both of these types of *Lieder* contain compositional elements such as recitatives, arioso style, lyricism, folk-like melodies, new harmonic structures and text painting in the accompaniment (Hirsch 1993, 13, 64). "Der Tod und das Mädchen" D531 and "Erlkönig" are two examples of such *Lieder* (Boyd 2016, 1). As previously stated, Schubert's ballads were inspired by *Lieder* of composers of the previous century, but he changed his compositional approach through a combination of different musical styles such as strophic, through-composed, declamatory melodies, and passages with wide vocal leaps and long phrases (Youens 2009, 38). Schubert's use of harmonic, textual, and rhythmic devices was perhaps the most obvious departure from Zumsteeg's ballads. In addition, the piano part, like the solo voice, helped to tell the story in Schubert's ballads. Through introducing a new segment, the interlude exceeds its role merely accompaniment and adds to the drama in the story (Sheranian 1998, 46). His musical arrangements of Goethe's ballads, such as "Erlkönig" and "Der Sänger," demonstrates his ability to capture the spirit of the text and transmit vivid images via the melody (Chatgpt, May 20, 2023).

Schubert's dramatic scenes can be divided into two categories, namely those with dialogue, such as "Szene aus Faust" and the monologues, for example, "Prometheus." Dramatic texts with dialogue and lyrical portions written in strophic form comprise the dialogue, *Lieder*.

They frequently have a recurring refrain and blends narrative, dramatic dialogue and lyrical parts in strophic style (Porter et al. 2001, 1).

2.5 Johann Wolfgang von Goethe (1749–1832)

Goethe was a well-known German poet and playwright, arguably best-known for his dramatic work, “Faust” (1773) (Boyle 2022, 1–2). Many of his poems became an essential source of inspiration for the development of *Lieder* during the Classical and Romantic periods (Bodley 2014, para 1). Apart from his popularity as a poet and playwright, composers throughout the 19th century were particularly fascinated by the style, rhythm and form of his strophic and free-verse poems, which provided them with a variety of options when composing *Lieder* (Bodley 2014, para 1). This is because his poetry contained profound narratives within a variety of topics, and the poems showed emotions that were closely related to human nature (Ursachi 2021, 71). Today, he is widely known for his lyric poetry, epic verses, dramas and literary works, which were used both in opera and *Lieder* (Sharpe 2002, I). These sustained his career as a writer and connected him to music (Weller 2001, 1). The key feature of his poetic writings is a profound lyricism that is always accompanied with a delicate dramatic character which Schubert used in his dramatic *Lieder* (Severin 2019, 47).

As a regular traveller in and around the German state, he gained perspective on many issues pertaining to life, art, and literature. On his visit to Strasbourg, France, Goethe became greatly influenced by Gothic architecture, Greek legends, folk poetry and songs (Wes 2012, 21). In this same city, he met and befriended the philosopher, poet, and theologian Johann Gottfried von Herder whose ideas inspired many of his literary works (1744–1803) (Chatbot Ai, 20 May 2023). One could argue that these travels inspired a big part of the stories and themes in his ballad poems. Goethe’s most productive years as a poet stem from 1775–1786, the period that he spent in Weimer and where he wrote a number of ballad poems such as “Erlkönig,” “Der Fischer” D225 (1828), and “Der Sänger” and poems that included a wide range of topics ranging

from beautiful lyric poems to poems with stories based on Classical antiquity (Williams 2002, 4).

The captivating storytelling and emotional depth of Goethe's ballad poems provided a rich source of inspiration for Schubert's dramatic *Lieder* compositions (Chatbot Ai, May 20, 2023).

Several influences shaped Goethe's writing of the poems "Der Sänger," "Erlkönig," "Prometheus," and "Szene aus Faust." According to Bodley (2017, 298), Goethe's poem "Der Sänger" is associated with his professional role in Weimar. She states Goethe penned this poem as an introspective exploration of his internal conflicts arising from the demanding state obligations that consumed much of his time. Written in the style of a *Volksballade*, the poem follows the structure where the words of the characters are connected by a narrator. In contrast to "Erlkönig," "Der Sänger" lacks dramatic tension among the characters, emphasising a more contemplative and introspective tone in the narrative (Bodley 2017, 297). "Erlkönig" was inspired by Scandinavian folklore as well as the mysterious aspects found in German mythology (Fischer 2015, 164). It is based on an eloquently and beautifully worded poem by Herder, *Erlkönigs Tochter* (Alder King's Daughter). However, Goethe's interpretation goes beyond that which Herder's wrote (Williams 2002, 51). "Prometheus" is written in free verse and is typical of the *Sturm und Drang* style (Bertagnolli 2017, 93). Goethe was inspired and influenced by the *Sturm und Drang* movement, and his work displays his interest with Greek mythology as well as his personal difficulties with societal constraints (Chatgpt, 20 May 2023). The "Prometheus" myth from Greek mythology is a philosophical story about how man first gained the ability to create his universe (Bodley 2009, 101). This poem has been set by many other writers before Goethe, but his version is regarded as the first in which the protagonist demonstrates actual autonomy (Bertagnolli 2017, 17). Finally, "Szene aus Faust" is an excerpt from Goethe's classic drama *Faust* which was inspired by a variety of literary traditions, including mediaeval legend and the Faustian subject. These influences reflect Goethe's broad interests and the sources that influenced his lyrical works (Chatgpt, May 20, 2023). His play *Faust* stands as his greatest

legacy to the world of Classical music because it was used by many composers, and through it, he encapsulated his eternal “struggle with passion and creativity” (Holm-Hadulla 2018, Chapter 13 para 16). According to Byrne Bodley (2016) Goethe believed that “poetry has its roots in music and is incomplete until it returns to its (original) musical form” (p. 15). Goethe did not acknowledge Schubert’s success in the settings of his poems (Severin 2019, 47; Bodley 2017, 15–17). However, Schubert’s accomplishments in the setting of “Erlkönig” was acknowledged by Goethe in 1830 (Bodley 2017, 22).

2.6 Narrator and personae

Goethe used material in his poems that was intended for theatrical pieces and thus portrayed action that emanated from the characters (Hirsch 1993, 11). There are two essential elements in the narrative of these poems, namely the narrator and the persona, who are both characters. In the poems of the *Lieder* under study, the narrator recounts the events of the story. He is not involved in the action but rather fulfils the role of a spectator, quoting the dialogue between the different personae (Weaver 2014), thereby rendering the story “descriptive rather than introspective” (Hirsch 1993, 82).

Hirsch (1993, 48–49) opines that the persona can either be the character in a story or a speaker in a poem. This is a fictional character who experiences a variety of circumstances, such as danger and conflict, or emotions such as anger and frustration and is identifiable by name, age, gender and social standing (Hirsch 1993, 2). Goethe’s poems contain distinct characters, which in Schubert’s dramatic *Lieder* are identifiable in the song’s title, the piano accompaniment, or the vocal line (Hirsch 1993). By virtue of the fact that the *Lieder* relevant to this study were composed for solo voice, the narrator and personae are all portrayed by one person (Hirsch 1993, 49).

2.7 Recitative and declamation

Recitative and declamation in the German Romantic *Lied* are two interpretive tools that must be fully understood when interpreting Schubert's dramatic *Lieder*, as both styles appear frequently in these compositions (Muns 2017, 1). Recitative is a style found in dramatic works, such as opera, oratorio and cantata, whereby the composer approximates the rhythms of speech in a vocal line and, at the same time, allows the singer to use metre freely to deliver the line as close to ordinary speech as possible (Kimball 2006, 5). In general, recitative advances the action of an opera or oratorio (Smith 2022 May 30). It allows for a considerable amount of vocal flexibility, which is due to the sparseness of the notation and the chords that support it (Maddox 2009). In his early career, Schubert made use of recitative as one of numerous interpretive tools, leveraging its distinctive texture and rhythm to emphasise a diverse range of textual shifts. He used this compositional strategy to draw attention to sections that contain much dramatic revelations, narration, action, dialogue and brief scenes (Colclough 2015, 29). In pieces such as "Szene aus Faust," "Der Sänger" and "Prometheus" Schubert used *recitativo secco*⁴ and *recitativo accompagnato*⁵ followed by lyricism both in the vocal line and in the accompaniment.

Declamation is also a type of recitative, but the text (words) makes a powerful statement or includes moments when a lot of feeling is expressed (Cambridge 2021). In his article *The End of Early Music*, Haynes (2007, 14) described declamation as "playing or singing in an impassioned oratorical manner; expressing strong feelings expressed to the passions of the listeners". Composers carefully apply compositional techniques to achieve declamatory effects and heightened intensity when setting words to music for a singer to perform. These include the

⁴A recitative that is sung with a free rhythm and accompanied only by continuo instruments such as harpsichord, cello, viola da gamba or bassoon (Britannica 2015).

⁵ A recitative that involves orchestral full accompaniment and has a strict rhythm with a melodic vocal line (Britannica 2015).

use of the distinctive rhythm of a language as well as pitch fluctuations thereof to enhance text expression (Jander and Carter 2001, 1). In her study *Towards a Declamatory Performance in Schubert Lieder*, Sanders Robinson (2020, 96) discovers numerous ways of applying declamation in German Romantic *Lieder*. These include following marked rhythms or altering the tempo slightly and apply minimal tempo changes well as ornamentation to emphasise specific words.

2.8 Technical and interpretive considerations

2.8.1 Technical considerations

A lyric baritone's first consideration while singing a dramatic *Lied* is selecting a suitable key. If the key is high, the vocal line will largely be in the *zona di passaggio*, specifically the *secondo passaggio*, making the piece difficult to sing (Davids and La Tour 2020, 194). As a result, it is standard procedure for the singer to transpose a *Lied* into a key that suits him. This will enable him to successfully implement vocal colours and melodic aspects in a technically sound manner while distinguishing between the narrator and personae. Dramatic *Lieder* incorporate recitative, declamation, persona, and a narrator, which requires technical and interpretive decisions to be made. When singing dramatic *Lieder*, it is crucial that the singer has full control of their vocal technique. Vocal technique provides the artist with dependable tools to employ when singing (Ivan 2019). Therefore, certain technical issues in the lyric baritone voice should be considered carefully when preparing dramatic *Lieder* for performance. These include the vocal range, high *tessitura*, large interval leaps, singing in the *zona di passaggio*, vowel modification, breath management and German diction and pronunciation.

Many of the technical challenges experienced by singers are due to faulty breathing technique (Miller 2004, 122). A singer needs to have efficient breath management, which is the foundation and an essential requirement for Classical singing (Emmons 2017). However, it is

crucial to keep in mind that breathing cannot be done effectively without proper postural alignment (Chapman, Morris, and Platt 2017, 44). Poor alignment prevents breathing-related organs like the diaphragm and lungs from working effectively (McKinney 2005, 34; Chapman, Morris, and Platt 2017, 44). In order to successfully control his breath, a singer needs to use the *appoggio*⁶ breathing technique, which is a key idea related to a singer's breathing management (Emmons 2017). When using *appoggio* breathing, the singer creates resistance and does not allow the expiratory muscles to take over completely. Instead, he finds a balance between the expiratory and inspiratory muscles, which in practical terms will feel like they are maintaining that expansion (Hornakova 2018). According to Emmons (2017), this technique involves the rib cage expanding during inhalation, the diaphragm descending and during exhalation the rib cage slowly collapsing before the diaphragm rises. Using the *appoggio* breathing technique is especially useful when singing passages with long phrases, whereby, on exhalation, the breathing muscles are relaxed slowly, thereby allowing the diaphragm to ascend slowly, thus extending the expiration of air (Hoch and Lister 2016, 5).

The lyric baritone's vocal range spans a two-octave range, between A₂ to A₄ however, some lyric baritones might have a slightly extended vocal range, allowing them to sing up to C₅ (Miller 2008, 9)⁷. It is ideal for a singer to have a uniform vocal timbre throughout this range (Hosch 2023). This is a distinctive quality in the singer's voice (Cambridge 2021). However, this can be altered slightly⁸. Throughout the vocal range the lyric baritone has two pivotal points known as the *zona di passaggio*, which is first found at B₃, known as the *primo passaggio* (first passage), and then at E₄ known as the *secondo passaggio* (second passage), in an ascending

⁶ The term originates from the Italian word *appoggiare*, signifying the action of leaning on or providing support (Hoch & Lister 2016).

⁷ Cowdery (2006, 55) suggests that when writing about music one of the three standardised pitch systems should be used namely Helmholtz, organist and Acoustical Society of America. I have chosen to use the Helmholtz pitch system because it provided a simple and commonly understood way to denote pitches using lowercase numbers and apostrophes.

⁸ A further discussion on vocal timbre will follow under the next heading.

scale (Miller 2008, 9). In this region, the singer is required to modify vowels as the voice transitions into a different register⁹. This can be achieved by slightly altering the mouth position, thereafter, changing the colour of the vowel, and then applying more breath energy (Miller 2008, 56; 2004, 131). This method helps the singer achieve a smooth transition through phrases that lie between the chest, middle and upper registers of the voice (Brown 2018, 27). There should be no changes of vocal colour in the *passaggi*, and the vowels must always keep their true colour, with the exception being at the most extreme parts of the voice (Miller 1996, 11). The singer should be familiar with the IPA vowel chart before modifying vowel sounds which is important in finding the right vowel closest to the original vowel (Brown 2018, 27).

Another technical aspect that needs to be considered by the lyric baritone when singing dramatic *Lieder* is performing passages that have a high *tessitura*. Having adequate space in the throat for such passages can help the singer stay relaxed and avoid any tension and constriction that will result in a stiff tone (O'Connor 2020, April, 18). The singer can relax the jaw, while making sure the tongue lies flat and ensure that the soft palate is lifted. This action creates enough space at the back of the mouth, facilitating the freedom of sound (Davids and La Tour 2020, 186). Because these high passages appear in the upper *zona di passaggio*, Miller (2004, 131) advises the singer to adhere to the principles of vowel modification and apply more breath pressure.

Diction and pronunciation do not exist as an independent category from singing technique (Miller 1996, 27). In order for the text to be clearly audible, not only good diction but also authentic pronunciation is required (Ophaug 2010, 561). The German language often sounds harsh particularly due to consonant clusters and guttural sounds (Adams 2008, 83). These are guttural sounds such as the uvular pronunciation of *[r]* as well as the ach-laut *[x]*

⁹ Vocal registers can be defined as a tone or pitch patterns produced by the vocal folds when they vibrate in a particular pattern (O'Connor 2020).

(Adams 2008, 83). Another combination of pronunciations prevalent in German is the ach-laut [x] and the ich-laut [ç]. The tongue should be in the position of the [a] vowel for the ach-laut [x], and a voiceless stream of air is directed at the back of the hard palate. This sound is formed when the letters *-ch-* is preceded by the vowels a, u, o, and au (Adams 2008, 102). The ich-laut [ç] is produced by putting the tongue in the [j] position and directing an unvoiced jet of air behind the upper teeth. This occurs when the *-ch-* is preceded by all vowels and diphthongs except a, eu ä, äu, ü, ö, o, u, ei, and ie (Adams 2008, 102). In the German language there are also mixed vowels which incorporate elements from two “pure” vowels, as in the words “süßser,” “schönen,” and “gegrüßet.” The other one is the [y:] sound. The tongue is in the vowel [i:] position, and the lips are in the vowel /u:/ position (Adams 2008, 100).

It is critical to distinguish between open and closed [e] and [o] (Adams 2008, 92-96). The schwa is another sound that singers frequently mispronounce gravitating more towards [e] while singing this vowel. The German schwa is a brighter, less spaced sound that occurs in syllables that are not stressed (Adams 2008, 142). Another characteristic of German is that words that begin with a vowel, require the singer to approach such vowels with a glottal stroke (Adams 2008, 128). This should be quick and light so that it does not interfere with the legato line (Adams 2008, 129). Phrasal consonant clusters should be recognised as well. These are words that end in consonants, while the words that follow start with a consonant for example, “bringt nur” and “dort stand.” In dramatic *Lieder* it is critical to properly articulate adjacent consonants with no separation (Adam 2008, 133). There are also consonants in German that can be amalgamated, such as when a word ends with [t], [d], [s], [z], or [p], [b], and [k], as in “und der” and “birgst du”. As a result, omitting the /d/ in “und” and singing the /d/ in “der” is commonly allowed. The form and tempo of the music will often determine whether such adjoining consonants should be articulated separately or concurrently when singing (Adams 2008, 136).

2.8.2 Interpretive considerations

The main interpretive decision that needs to be considered when singing dramatic *Lieder* is the incorporation of different vocal colours. As dramatic *Lieder* contains a persona and a narrator, the singer is required to use different vocal colours for each persona. This means the singer can change the quality of the tone in sections where there is a narrator and different personae, depending on their age and gender. Therefore, the vocal colours given to a certain character can be altered by giving it either a brighter, darker, lighter, or heavier tone depending on the emotions depicted in the poem (Cicero, May, and Wisse 2001, 292–293). By doing this, the singer will be differentiating between the personae and will also bring out the emotions and sensitivities inherent in the poetic text (Stein and Spillman 1996). Another way to differentiate between the characters is by singing in a falsetto sound (Montgomery 2003, 27). Montgomery (2003, 27) uses “Erlkönig” as an example and states that a falsetto sound can be used to show the Son’s less developed masculinity. He also explains that the Erlkönig’s lines are also ideal for using a falsetto sound due to the dynamic levels written for that persona. The vocal colour can further be determined by the expressive indications in a song (Stein and Spillman 1996, 84). There are also certain musical motives that can assist the singer in making choices of vocal colours, such as the introductory section in the piano part, which often serves as text painting and the dynamic markings in the music (Stein & Spillman 1996, 84–85). However, Montgomery (2003, 26) argues that dramatic *Lieder* do not necessarily require different vocal colouring for each persona because sufficient expressive elements have already been written into the poem and music. This is also a point echoed by Schubert’s close friend Sonntleithner, who disapproved of another singers use of vocal colours together with other musical devices such as declamation, changes of tempo and adding dynamics not written by the composer (van Tassel, 1997). Montgomery further states that Schubert has already incorporated wide-ranging dynamic levels and *tessitura* into the music to differentiate between the personae and narrator. Furthermore, an emotional connection with the persona can also influence the vocal colours a

singer can employ (Slaten 2015, 24). When performing recitatives and declamatory vocal lines, the singer's responsibility is to choose the appropriate expressiveness, employ a variety of dynamic levels, phrasing, articulation, pacing, word inflections, and timbre, should be guided by instinct and have a firm grasp of the words and music (Maddox 2009, 382).

2.6 Conclusion

The literature review provided background on the German Romantic *Lied* Schubert and his dramatic *Lieder* and the characteristics in the songs and Goethe the poet. There was also a discussion on the dramatic *Lieder* that were composed before Schubert. Thereafter, musical and poetic elements that are found in a dramatic *Lied* was discussed. Lastly, the technical and interpretive elements that a singer must consider were discussed. There is no shortage of literature regarding Schubert's dramatic *Lieder* and the compositional elements he used. There is a knowledge gap in the literature. Throughout my review of existing literature, no study has been conducted where a lyric baritone makes decisions regarding the technicalities and interpretation of Schubert's dramatic *Lieder* which are based on Goethe's poems. Studies of Schubert's dramatic *Lieder* have mainly concentrated on theoretical analysis, and they have also included a mediation between poetic content and musical structure. These studies primarily focus on theoretical elements such as musical form, key changes, and the internal and external structure of a poem, but often do not give detailed interpretive and technical considerations in their analysis.

There are studies that deal with interpretive and technical decisions a baritone should make to other composers' *Lieder*. *The problem with beautiful singing* by Matthew Shaftel and Christopher Swanson (2007) is a study that discusses the technical and interpretive choices a singer can make in relation to such Schubert's *Lieder*. The author of this pedagogical study lists certain technical difficulties that a singer will encounter when singing *Die Schöne Müllerin*, followed by a melodic and poetic interpretation of "Das Wandern" D795 (1823). The technical

consideration in this study is drawn to long phrases, wide interval jumps, flexibility in the voice when the music comprises sixteenth notes, and places where the singer must take quick breaths. The technical challenges addressed in the article function as a doorway towards musical and poetic interpretation. The comprehensive study of Schubert's Goethe settings by Lorraine Byrne Bodley published in 2017 includes analysis of all Schubert's musical settings of Goethe poems. However, as part of a theoretical analysis, the technical difficulties are only briefly addressed.

Eric Charles Brown (2018) in his study *A performance guide for baritone: A pedagogical analysis of Beethoven's Sechs Lieder nach Gedichten von Gellert* addresses potential technical considerations like breath management, singing in the *zona di passaggio* and resonance and he links these to a music and poetic analysis. All these essential technical factors should be kept in mind by a baritone when singing *Lieder*. Shaun Joseph Brown's (2016) study, *Interpreting the Early Lieder of Erich Korngold: A Performer's Perspective on So Gott und Papa (1910)*, serves as both an interpretive guide and a performance resource for the song cycle. Drawing on the score, two commercially available recordings of the cycle, as well as personal research and performing experience, Brown constructs this guide. It encompasses a wide range of elements, such as technical and interpretative issues, harmonic language, the utilisation of text, the role of the piano part, all through a hermeneutic lense, and insights drawn from specific recordings. The study integrates the author's individual interpretive approach and extensive preparation and performance of the cycle. Beyond addressing technical challenges, the research also delves into musical and poetic interpretations. The aim of this study is to contribute novel insights and information to the existing body of knowledge across three domains: *Lieder*, musical hermeneutics, and practice-led research.

Chapter 3. Research methodology

In this section, the research approach and design, data collection and analysis, research quality are discussed, and the delimitations of the study will be explained.

3.1 Research approach

A qualitative research approach within an interpretive paradigm is followed in this study. Qualitative studies emphasise exploration as well as understanding and are descriptive (Almalki 2016, 291). These studies are non-numerical and not quantifiable (Bhandari 2020, January 30). Qualitative research commences with underlying assumptions and employs interpretive frameworks to delve into the ways individuals or groups understand and attribute significance to social or human issues (Creswell 2013, 44). This research approach was therefore appropriate for this study, as it was based on the assumption that the lyric baritone faces particular challenges when singing Schubert's dramatic *Lieder*, which necessitates artistic decision-making to achieve a holistic performance. A particular focus was placed throughout this study on the theory of Stein and Spillman (1996) that changes in vocal timbre, when applied effectively, can enhance the singer's interpretation, and assist him in remaining true to the nuances inherent in the poems and the composer's intentions. In an interpretivist paradigm, researchers develop an interpretation of what they discover, which is influenced by their own expertise and knowledge (Creswell 2013, 25). Working within an interpretive framework contributed to answering the research questions that guided this investigation. According to Creswell (2013, 53), the researcher is continuously and rigorously involved in the study. An interpretivist framework is applicable to this study, as my own practice is scrutinised while studying "Der Sänger," "Erlkönig," "Prometheus" and "Szene aus Faust" by Schubert.

3.3 Research design

Hermeneutics, practice-led, and autoethnographic research were combined to conduct this study. According to Candy (2011), research is practice-led if it generates new insights into practice. The practice is the main research activity that refers to the nature thereof, and the results of the practice are the conclusions of the investigation (Haseman 2006, 7). Hence, I used insights derived from observing and analysing my own artistic practice to pinpoint potential technical and interpretive challenges encountered by a lyric baritone during the preparation of Schubert's dramatic *Lieder* for performance.

Friedrich Daniel Ernst Schleiermacher (1768–1834) defined hermeneutics as the study of text interpretation (Rutt 2006, 2). It is used as a tool to unearth the meaning imbued in the text by the author, thereby gaining an in-depth understanding of the text as a whole (Rutt 2006, 2). Kramer (2011) suggests that there is a link between hermeneutics and music and explains that “music is being interpreted by being performed” (p. 1). Thus, he describes musical hermeneutics as “the art of interpretation” (p. 1) because the text (both words and music) needs to be analysed before an honest interpretation can be given in performance. Stapela (2015) states that hermeneutics serves to interpret music and is of vital importance to any performer “who is serious about communicating a message to the audience” (p. 10). A hermeneutic analysis further includes considering the composer's and poet's historical and cultural background to understand their work. Therefore, the historical backgrounds of Schubert and Goethe were examined and presented in the literature review. Kramer (2011, 1) elucidates that the artist's activities (practice) reproduce the music in their own way and create a new understanding thereof by way of interpretation. Hermeneutics, therefore, was a suitable choice for this study, as it was used to analyse and interpret the text of Schubert's dramatic *Lieder* by way of a close reading, as discussed in the section 3.5.

3.4 Data collection

Data is collected through a literature review and practice-led observations, including continued practice, evaluation, and documentation. The first steps in conducting this research were to find relevant literature on the research topic and identify gaps therein (Jesson *et al* 2011, 3). Both primary and secondary sources were used in this study. Primary sources include the scores of “Der Sänger”, “Erlkönig”, “Prometheus” and “Szene aus Faust” by Schubert. The editions of the scores are from the *Schubert’s Werke, Serie XX* (Schubert, 1895) and *Gesänge für eine Singstimme mit Klavierbegleitung* (Schubert 1905) collection which are published by reputable publishers Breitkopf and Härtel and Peters. Notes about observations are made in a journal as well as in the music scores. Recordings of practice sessions, rehearsals with my collaborative pianist, and my recital form part of the data to be analysed. Secondary sources included books, journal articles and dissertations by reputable authors dealing with information on Schubert and Goethe, material about the German *Lied* and dramatic *Lieder* and the various elements that characterise these *Lieder*.

3.5 Data analysis

To analyse the collected data, close readings of “Der Sänger”, “Erlkönig”, “Prometheus”, and “Szene aus Faust” by Schubert will be combined with practice-led methods, focused on my own practice while preparing these songs for performance. Through a close reading of the text, the artist-researcher can use hermeneutics to discover the deeper meaning of the pieces under study, followed by both a poetic and literal translation. A close reading is defined by Beehler (1988, 39) as the act of reading and rereading the text ‘closely’ with the aim of extracting its full significance. Stapela (2015, 16) explains that through this kind of reading and re-reading, the interpreter can communicate their comprehension of both the meaning conveyed by the words and the music. This reading and re-reading is known as a hermeneutic circle. This means for one to understand the whole text, the smaller sections need to understand, and to understand

the smaller elements, one needs to understand the entire text (Rutt 2006, 2). Thus, for this study, the poems will be prepared by reading them in the original language, followed by a poetic translation. This is a valuable step in the process of studying a song, as a poetic translation often helps to provide a better understanding of the atmosphere of the song. Throughout the following readings, specific characteristics of the text were investigated, while it was expected that additional elements will be identified during the process.

This process started with an investigation of the body of literature about the Romantic *Lied* genre to understand what characteristics were used. Furthermore, I have analysed Schubert's compositional techniques, such as recitative and declamation, which highlight the drama within the pieces.

Stein and Spillman (1996, 93) propose that one considers the following when dealing with poetry:

- What are the emotional states of the personae?
- What is their mood?

Kimball (2006) suggests that the following musical elements be used when analysing songs:

- Melody: distinguish details that define the song's character.
- Key: how the composer arranges the different keys in a song or shows different emotions in the poem.
- Rhythm: taking note of the complexities in the rhythm.
- Range: the lowest and highest note in the song.
- *Tessitura*: the pitch range that predominates throughout the song.
- Tempi: frequently mirrors the composer's understanding of the poem's mood.

By implementing practice-led methods such as experimentation, self-reflection and making notes of my observations, technical challenges will be identified and addressed. I will trace segments in the vocal line with a high *tessitura*, which necessitates vowel modification in the

zona di passaggio, as well as sections with wide ranges and large intervals. The goal will be to find solutions to achieve a free vocal sound. As the piano accompaniment is an integral part of the *Lied*, this will also be investigated to find out how it adds another dimension to the drama. All the findings will be documented and analysed to answer the research questions (Nimkulrat 2007, 3).

3.6 Research quality

Trustworthiness pertains to how a qualitative researcher makes sure that the research is credible, dependable, transferable, and confirmable (Given 2008, 795). To ensure trustworthiness, one needs to look at credibility concerns to ensure that the results agree with reality (Shenton 2004). Credibility denotes the degree to which a research account is appropriate and credible (Maree, 2019). I have followed these two guidelines to verify credibility according to Shenton (2003), which are:

- well-established research methods in qualitative research (64).
- “reflective commentary” was made evaluate the project as it develops (68).

In practice-led research, the artist is one of the main sources of data collection and analysis, and therefore, their credibility is essential (Patton 1990). Transferability is when a connection is made by the reader between the research project and their personal experience. Before transference can be made, specific issues need to be addressed, such as the data collection techniques used and the data collection period (Shenton 2003, 70).

Chapter 4. Findings of the data analysis

4.1 Vocal colours: A key interpretive element in Schubert's "Erlkönig," "Der Sänger," "Szene aus Faust," and "Prometheus"

Chapter 4 explores the intricate technical and interpretive decisions made in preparing for performance four of Schubert's dramatic *Lieder* namely "Erlkönig," "Der Sänger," "Szene aus Faust" and "Prometheus." Grounded in my experience as lyric baritone, the chapter examines various elements, including vocal colouring, recitative, declamation, key choices, the strategic use of falsetto, vocal range, wide interval leaps, phrase length, and diction. Through a hermeneutic lens, it unravels the emotional, psychological, and symbolic layers embedded in specific passages, analysing their dramatic impact, and providing insights into my artistic process.

Each *Lied* undergoes a musical examination, revealing pivotal motifs, tempo indications, and expressive markers that shaped my interpretation. The fusion of scholarly insight, technical proficiency, and artistic sensitivity serves as the foundation for crafting distinct vocal colours, nuanced expressions and emphases, ranging from the supernatural allure of the Erlking to the defiant questioning of Prometheus. The discussion on vocal technique also spans the modulation between chest voice, head voice, and mixed registration, incorporating considerations of breath control, resonance balancing¹⁰, vowel modification, and alignment. The resulting synthesis of scholarly perspectives and artistic processes exemplifies an enlightened approach to *Lieder* interpretation, guided by the delicate interplay between intellectual insight and empathetic expression.

¹⁰ Vocal resonance is a phenomenon whereby the timbre and intensity of the voice is enhanced by air-filled cavities prior to its emission into the outside air (O'Connor 2022).

4.1.1 “Erlkönig”

The figure of the Erlking in “Erlkönig” has its roots in the tales of elusive, sinister beings found in Scandinavian folklore and German mythology (Fischer 2015, 164). The role demands multifaceted vocal colouring which depends on the characters psychological state as stated by Stein and Spillman (1996). Recognizing the layered folkloric foundations, I aimed to magnify the shifts from luring to violent through specific vocal colours. Musically, the Erlking’s initial utterance establishes encroaching threat, with the piano’s seven-note descending figure (G-D- B-C-A-D-D) in measures 55–57 (see Figure 1 p. 31). This stepwise downward direction symbolises the Erlking’s insidiously encroaching and sneaking up on its victim, the Son, before striking. I observed the *pp* dynamic, and the triplets that are played between the left and right hands in the piano part in measures 56 onwards which according to Bodley (2017, 225) elicit a calming reaction to the Son’s uneasiness. For this initial utterance, I decided to bring out the Erlking’s demeanour of a torturer with refined manners as stated by Johnson (1990). Here I softened my tone, tapered off the phrases and sang with controlled vibrato. I also aimed for a light and sweet timbre by producing the sound in the mask (adding slight nasal resonance), while following the composers dynamic marking of *pp*, to underscore the Erlking’s seductive allure.

By further employing subtle dynamic variations between *pp* to *mp* I was able to infuse tenderness into the words, echoing the character’s deceptive charm in the beginning of the piece. Thereafter, I tapered off the ends of phrases, singing with warmth, resonance, evenness and legato phrasing. Technically, this involved efficient breath support and an open throat together with soft palate elevation allowing the resonators (pharynx and nasal) to vibrate freely. This creates a free-flowing sound due to the efficient supply of breath necessary for singing (Miller 1996, 255). By singing specific words with a light sound and deliberately removing the vibrato while accentuating the consonants.

I drew attention to the Erlking's charming façade and sweetness. These include words such as, "liebes" "schöne Spiele", "bunte Blumen," and "Mutter". These words according to Stein (1989, 147) are words that describe recreational activities and family bonds.

51
Mein Sohn, es ist ein Ne-bels-streif. "Du

58
lie - - bes Kind, komm, geh mit

61
mir! gar schö - - ne Spie - le

64
spiel - - ich mit dir; manch bun - - te

The image displays a musical score for the first system of 'Erlkönig' (measures 51-66). It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 3/8. The lyrics are in German. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include 'pp' (pianissimo) and 'decresc.' (decrescendo). Measure 64 includes a triplet in the vocal line.

Figure 1 Erlkönig, mm. 51–66

As the scene unfolds, a change of texture in the piano part occurs. In this section the Erlking promises the Son entertainment from his daughters saying, “und wiegen, und tanzen und singen dich ein” (and will rock you, and dance, and sing you to sleep). The piano part now contains more flowing arpeggiated motifs, and compound beats in the right and left-hands which creates a dance-like feeling. I maintained the same softened colour as in the initial utterance which was a deliberate artistic choice to underscore the continuity of allure and enticement. Finally, the Erlking is in rage in measure 119–123 (see Figure 2, below) saying “Und bist du nicht willig, so brauch ich Gewalt” (and if you don’t come willingly, I’ll use force). This rage was conveyed by incorporating increased vibrato and a darker vocal quality supported by more breath energy and chest resonance. Hosch (2023) in his article on *Timbre* states that, the colour of a spoken word or singing voice is slightly altered by closing or opening various parts of the vocal tract for example the throat, lips or the tongue. Therefore, to get the dark colour I opened my mouth, kept the larynx down to creating space in the throat, while focusing the vowels on the hard palate. This was done on words such as “bist,” “willig,” “brauch,” and “Gewalt”. By doing this I aimed to highlight the Erlking’s demeanour as a character that lacks joy and truth as stated by Johnson (1990).

119
stalt, und bist du nicht wil - lig, so brauch ich Ge walt." Mein Va - ter, mein
3

125
Va - ter, jetztfasst er mich an! Erl - kö - nig hat mir ein Leids ge - tan!
3

Figure 2 Erlkönig, mm. 119–131

Amidst the constant fear instilled by the Erlking, the vocal colour for the Son's responses became pivotal in building suspense and empathy. Therefore, I opted for a light and bright colour when he (the Son) asks "Siehst, Vater, du den Erlkönig nicht?" (Father, do you not see the Erlking?). By doing this the audience immediately knows a different character is now singing. To achieve this light and bright colour, I employed head resonance for a focused tone. The voice was kept delicate and buoyant by lifting the soft palate, creating an open resonating space. As he continues to tell his Father that the Erlking exists, Schubert modulates the vocal lines, and his exclamations become more insistent and desperate. To reflect this in my voice, I used a mixture of head and chest voice, applied more breath pressure to boost projection and to convey his anguish. This intensity of emotions was technically challenging and the solution for this is discussed in section 4.3.4 under Vowel modifications p. 54. For all the Father's lines I sang with a gentle vibrato and rounded formation of the vowels which created a warmer colour similar to that of the Erlking. But his warm colour was applied to convey reassurance and protection against the sinister presence of the Erlking. With all the different colours applied for all the characters one thing was kept consistent, which was an open throat, flattened tongue and the larynx down.

4.1.2 "Prometheus"

According to Johnson (2000), Prometheus symbolises themes of defiance, bravery and championing humanity. As mentioned in the literature review, Goethe's dramatisation exemplifies *Sturm und Drang's* focus on intense emotions and the glorification of rebellion against societal constraints (Bertagnolli, 2017, 93). Schubert wrote motives in the piano parts of this *Lied* to convey the inherent emotions in the poem. These motives, together with the introductory sections and dynamic markings in the piano parts, often serve as text painting that can assist the singer in making choices of vocal colours (Stein & Spillman 1996, 84–85). This is evident in the opening section which consists of a thick-textured accompaniment with pounding

octaves and forceful chords in the left hand which symbolises Prometheus' rage against Zeus. This passage sounds like a grim, triumphant fanfare representing the protagonist's hatred and anger, setting the mood and atmosphere (Johnson 2000, 59). From measures 6–28 (see Figure 3, p. 34–35), Schubert makes the right hand of the piano play aggressive *forte tremolos*, each starting with a *sforzando*, followed by Prometheus's first entrance. To convey this dramatic moment, I used the *fortissimo* dynamic marking and the relentless *tremolos* with the *sforzandos* as motivation. I sang with a fast vibrato rate which included having good abdominal muscle engagement while relaxing the throat to avoid any undue tension that will restrict the ability to have the fast vibrato. Moreover, I used the nasal resonators to amplify the vibrato. I had to focus on sending the sound forward into the mask. The key was to keep precise control over the muscular movements in the larynx that produce the vibrato pulsations. This was done while singing at a brisk tempo to set the tone of the piece and the drama that is about to follow. I particularly sang snarled consonants and clear, forward-placed vowels to further emphasise Prometheus's defiance and disdain. This was done on words such as "Wolkendunst" (cloudy vapours), "An Eichen dich und Bergeshöhn" (On oaks and mountain peaks), "nicht gebaut" (not built), "mich beneidest" (you envy me), "Ich kenne nichts" (I don't know anything) and "euch Götter" (you, gods!).

Kräftig

6 **Recit.**

Be - de - cke dei - nen Him - mel, Zeus, ... mit Wol - kendunst,

11
und ü-be, dem Kna- ben gleich, der Di-stein köpft, an Ei-chen dich

16
und Ber- geshöhn; musst mir mei-ne Er-de doch las-sen stehn,

20
und mei ne Hüt te, die du nicht gebaut, und mei nenHerd, um des sen

24
Gluth du mich be- nei dest. Ich ken ne nichts Är me res un ter der Sonn, als euch, Göt ter!

The image displays a musical score for the opera Prometheus Bound, measures 11 through 28. It consists of four systems, each with a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The lyrics are in German. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with dynamic markings like 'fz' (forzando) and 'f' (forte). The vocal line is characterized by a mix of eighth and sixteenth notes, with some rests and phrasing slurs. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Figure 3 Prometheus, mm. 1–28

Crafting an appropriate vocal colour to convey Prometheus' changing psychological state presented a challenge, demanding a nuanced balance between expressive delivery and pure technical precision. I focused specifically on adjusting the tonal quality and resonance of

the voice subtly throughout the piece to reflect Prometheus' inner turmoil and defiant attitude. In singing it is essential to have balanced resonance. This means the sound is produced evenly from the chest, middle, and head voice, which is essential for projection and producing a desirable quality of voice (O'Connor 2022). However, deviations from this ideal were used for dramatic effect and to transition from Prometheus' turmoil, defiance and nostalgic moments. By singing with chest resonance, rounded vowels together with sufficient breath support and keeping the larynx down, I was able to create a dark colour for intense phrases of peak emotions or when Prometheus asks question such as "Wer half mir Wider der Titanen Übermut?" (Who helped me withstand the Titans' insolence?)...Heilig glühend Herz? (Sacred glowing heart?) in stanza 5 of the poem (see Appendix A, p. 87). For the climactic phrase "als euch Götter" in measure 26, I rounded the open back vowel [ɔ̃ ɔ̃] on "Euch" and sharpened the attack of the glottal consonant [g] on "Götter". In cases where one sings open back vowels such as "Euch" the [ɔ̃ ɔ̃] Miller (2008, p. 40) explains that the mouth functions as the main resonator. It opens up and more space is created as one lowers the jaw and ensures that the tongue is flat. By following this advice, I was able to sing this section, which is written on a high note, with greater ease and heightened Prometheus' bitterness and disgust towards the gods.

In my close reading of the words and the music I realised that Prometheus's defiant moments take on different forms ranging from loud and angry with *f* to *ff* dynamic markings to soft and delicate with *p* markings. Measures 29–40 has a dynamic marking of *p* and a tempo indication of "etwas langsamer" (a little slower) (see Figure 4 p. 37). Prometheus here expresses his disapproval of Zeus' dependence on meagre offerings and prayers as a means to maintain his power. Because this phrase is written in a lower register, I applied a slightly darker tone, in response to the implications of Prometheus' language. The words "Ihr nährt kümmerlich" (You meagrely nourish), were enunciated to convey a degree of contempt and disgust. I infused my voice with brooding intensity and disdain, reflecting Prometheus's

contempt for the gods' meagre sustenance from sacrificial offerings and prayers.

29 *Etwas langsamer*

Ihr nährt kümmer-lich von Op fer steu ern und Ge bets - hauch eu-re Ma - je stät, und

Etwas langsamer

36

darb - tet, wä-ren nicht Kin-der und Bett-ler hoff-nungs-vol - le_ Tho-ren.

Figure 4 Prometheus, mm. 29–40

The next passage from measure 42–53 (see Figure 5 p. 38) reflects Prometheus' sentiment of reminiscence, nostalgia, and longing for a time when he was a carefree child, believing in the presence of a guardian figure above him (Whitton 1999). These phrases gradually ascend from the lower into the upper range with the dynamic marking remaining at *p*. The texture in the piano part is very light and simple, as if it might be played by a child (Johnson 2000, 60). This, together with the rising vocal line and harmonic ambiguity, signifies yearning and nostalgic longing for the innocence of childhood now gone. A more refined, smooth and tender vocal tone was applied. On the words "kehrt' ich mein verirrtes Auge zur Sonne," (I raise my straying eyes to the sun), I initiated the phrase with a combination of chest and head voice, ultimately creating a mixed sound which I believe is ideal for *Lieder* singing. Gradually

ascending through my *secondo passaggio* in measure 46 and 47, I applied more breath pressure and lightened the voice as I reached the climactic “Sonne.” I employed a *mezza voce* and slightly switched into head voice, which I felt could convey Prometheus’s intense longing for when he was a child. The *mezza voce* on the word “Sonne,” was created by singing with less weight in the sound and reducing the breath pressure. Therefore, in this entire section the vocal colour went from a mixed voice to a softened head voice and open bright colour reflecting on the radiance of the sun which Prometheus mentions.

42

Da ich ein Kind war, nicht wusstest du aus noch ein, kehrt ich mein verirrtes Auge zur Sonne,

47

als wenn drüben wäre ein Ohr, zu hören meine Klage, ein Herz, wie meins, sich des Be

52

Recit.

drängten zu erbarmen. Wer half mir wider der Titanen Übermut?

Figure 5 Prometheus, mm. 42–53

As the narrative proceeds, Prometheus challenges the idea of honouring Zeus. Schubert writes a tempo marking of “Geschwinder,” (Faster) and semitonally ascending modulations between measures 66–77 (see Figure 6 p. 39–40) which indicates Prometheus’s loss of control (Angert 2005, 32). Schubert also writes *sforzando* markings in the piano part which symbolises the rhetorical questioning directed towards the god (Caton 2011, 195). The lines “Ich dich ehren? Wofür?” (Honor you? For what?) are repeated and the second one has a dynamic marking of *ff* between measures 72–73. Keeping with Angert (2005) and Caton’s (2011) line of thought I applied a balanced onset combined with a bright shimmering colour and sang with head instead of chest resonance. Thereafter, in measures 74–76 the dynamic marking is *p* for both the piano part and the vocal line which required me to sing soft. Here, Prometheus is questioning the gods with escalating frustration, which led me to craft a ringing and more powerful sound by supplying more breath pressure and produce the sound in the mask. The score called for a softer dynamic, and the text translates to “Did you ever dry my tears when I was terrified?” which according to Angert (2005, 32) and Caton (2011, 195) is an expression of Prometheus’s sadness rather than fury. However, I took some artistic license and grounded my interpretation in Prometheus’s broader raging emotions. I took this artistic license because I concur with Martellini (2023, 225) as he asserts that a musical performance should involve more than an accurate reading of the score. Rather, it requires interpretive decisions influenced by the artist’s individual expression. By deviating subtly from Schubert’s indicated dynamic, I crafted an emotionally charged delivery which aligned with my dramatic interpretation of the scorned character’s psychology.

66 *Geschwinder.*

Geschwinder. Ich dich eh-ren! Wo - für? Hast du die Schmer-zen ge

p

70

lin - dert je des Be - la - de - nen? Ich dich eh - ren? Wo - für?

74

Hast du die Thrä - nen ge - stil - let je des ge - äng - ste - ten?

Figure 6 Prometheus, mm. 66–77

4.1.3 “Der Sänger”

“Der Sänger” was penned by Goethe as an expression of his desire for freedom from worldly affairs and restrains (Bodley 2017, 298). With this intensely personal inspiration from Goethe, I felt that a similar introspection and emotional variety had to define my interpretation, using vocal colours that ranged from warmth and darkness in the lower registers to bright and shimmering in the higher registers. This piece is written in the folk ballad style with a narrator connecting the words of various characters (Bodley 2017, 298). Within this narrative, the Harper’s music emerges as a pivotal element, influencing the emotions and eliciting responses from the characters, notably the King. The opening measure of the ballad immerses us in courtly music which is the Harper’s melodies filtering through the palace gate and reaching the King’s chambers (Johnson 1990, 9–10). When the King first speaks, he expresses his captivation with the music wafting in from outside. Schubert captures this sentiment by writing an ascending melodic contour spanning from C#₃ to C#₄ in the vocal part. The King’s lines were delivered with an ardent vocal tone which was characterised by warmth, vibrancy, forward

focus, strength and expressiveness to communicate his excitement. I also adjusted from a darker to a brighter colour and ringing sound on “Was auf der Brücke schallen?” (What sound is that coming from the bridge?) befitting a man enthralled. This was achieved by opening the throat more and applying more subglottal pressure while singing more rounded vowels. For the King’s command “Laßt mir herein den Alten!” (Let the old man enter!) at the end of this opening section, I sang in a more authoritative tone characterised by a dark vocal colour.

The Harper comes in and warmly welcomes the gathered aristocracy in an *arietta* section. Schubert writes an expressive indication *Freundlich, mässig* (friendly, moderate). Thereafter, we hear the same melody which the King heard outside, but this time at *p* in the piano part. I responded with a warm vocal colour which was supported by the moderate tempo indication. This was done by singing with more mask resonance. While singing a *legato* line, I made sure there was forward vowel placement and consonants clarity for textual intelligibility. This helped me convey the convivial atmosphere in this flowing *arietta* section. My aim was to sing a well-controlled, beautiful vocal line that aligned with the character’s graciousness and the salon-style setting of Schubert’s time. As the story unfolds, the King, impressed by the Harper’s performance, extends a reward to him as a token of recognition of the Harper’s performance, which he declines. Instead, he asks the King to bestow the reward upon the knights and the chancellor. In portraying this exchange, I chose to infuse my singing with a touch of irritation, creating a slightly darkened tone and emphasising consonants to convey the Harper’s firm stance.

Following this, the song progresses into a lyrical, folk-like melody in measures 98– 106 (see Figure 7 p. 42), similar as the previous *arietta* section. Here the Harper articulates his approach to singing and in this section, I maintained the warm colour, akin to the warmth in the *arietta* section which is complimented by arpeggiated motives in the right hand. I aimed for a sweet tone similar to that of the Erlking, but with my natural vibrato and a little more body in the sound rather singing in a straight tone. This resonated with the genuine essence of folk song

traditions, creating a sonic atmosphere and a sweetness that not only emanates from the melody itself but also embodies the Harper's sincerity and passion for his craft.

98 *Angenehm, etwas geschwind.*
 Ich singe, wie der Vogelsing, der in den Zweigen wohnt; das
 103
 Lied, das aus der Kehle dringt, ist Lohn, der reichlich lohnet.

Figure 7 *Der Sänger*, mm. 98–106

The narrative of the song stays alive through its oscillation between recitative and *arioso* passages (Bodley 2017, 304). The next section is a short recitative where the Harper makes a request for a reward in the form of a beverage which is followed by an *arioso* passage as the Harper proceeds to consume the beverage. Johnson (1990, 10) refers to this as “the most civilised and measured drinking song”. Schubert writes a tempo marking “Nicht so langsam, lieblich” (not so slowly, lovely) which is a more relaxed tempo, thereby creating an atmosphere of contentment by the Harper. From measures 142–147 (see Figure 8 p. 43) the descending harmonies in the left hand, the *arpeggios* in the right hand, and the *crescendo* in the piano part create a sense of excitement. Therefore, I sang with a brighter colour which became a key element in this section. It is a radiant tone with a resonant glowing quality that mirrors the Harper's deep gratitude and satisfaction. This section was challenging in practice sessions

because I often found myself getting vocally fatigued due to the larynx not being as low as it should be. To make this section more musical I added an *accelerando* on the repeat of “und danket Gott...Trunk euch,” to enhance the sense of his enthusiasm and gratitude, and then went back to the original speed. I felt that it can convey a sense of joy and intensity in the Harper’s expression of “And thanks to God” (Und danket Gott).

142
und dan - ket Gott so warm, - als ich für
die - sen Trunk euch dank - ke;

cresc.
p

Figure 8 Der Sänger, mm. 142–147

4.1.4 “Szene aus Faust”

When performing “Szene aus Faust,” an important interpretive decision involved singing in a falsetto voice for Gretchen’s part. This decision was made to establishing a contrast between her and the Böser Geist just like applying a lighter r sweeter tone for the personae in “Erlking”. Furthermore, it also served as a vehicle for highlighting Gretchen’s delicate character. Therefore, to make the falsetto sound I focused on decreasing the air pressure significantly and raising the larynx slightly while applying used more nasal resonance. (More on the technicalities of singing in the falsetto voice will be discussed in section 4.3.2 Falsetto voice p. 51).

When one sings in a falsetto voice Miller (2008, p. 107) explains that “the elongation of the vocal folds is identical to that assumed by the folds in a legitimate male voice (*voce plena*), but the closure mechanism is not yet fully operative”. When encountering poignant words such “Mir wird so eng” (see Figure 9, below) I kept Miller’s explanation in mind which helped bring out a piercing sound. The chromatic ascent in measures 51–54 was particularly noteworthy, with the dissonant harmonies and rising chromatic vocal line in the piano part signifying her panting (Hirsch 1993, 35–34).

Figure 9 Szene aus Faust, 51–54

The image displays a musical score for Gretchen from Faust, measures 51-54. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is B-flat major, and the time signature is common time (C). The vocal line starts at measure 51 with the lyrics "Wär' ich hier weg! Mir ist, als ob die Or-gel mir den A - them ver-setz-te, Ge-" and continues to measure 53 with "sang mein Herz im Tief - sten lös - te." The piano accompaniment features a chromatic ascent in the right hand, marked with dynamics *p*, *cresc.*, *fz*, and *pp*. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

Contrasting dramatically with Gretchen is the Böser Geist, who, according to Johnson (1991, 15), is also a torturer with ulterior motives, just like the Erlking. The challenge lay not only in singing two characters of the opposite sex but also in transitioning from falsetto to a full baritone voice. What I had to do was to adjust the laryngeal positioning from a dropped position for the Böser Geist’s, to a slightly lifted one for Gretchen and also to fully reengage the lower breath support when returning to the baritone sound. Miller (2008, p. 107) advises that the low male voice should bridge the transition between falsetto to full voice gradually in order to minimise any sudden awareness of the switching registers. This created a smoother shift

between Gretchen and Böser Geist. In measures 45–50 (see Figure 10, below) the ominous voice of the Böser Geist emphasises the impending wrath of judgement day. I sang in a dark and sonorous tone by creating more mouth space and having good breath support, but with a subtle abrasiveness or edginess, adding a distinctive and intense dimension to the sound. The *appoggio* breathing technique, with its requirement to keep the expansion, provided a consistent flow of air and breath energy needed to sustain a full, resonant tone. This was the foundation for a sonorous vocal sound. During the performance, I spontaneously incorporated an aggressive hand gesture on “Grimm fasst dich,” a choice influenced by my deep immersion in the role of the Böser Geist. Special attention was placed on elongating vowels such as the open-mid [ɛ:] in “Gräber” (Graves) and the [aʊ] diphthong in “Posaune,” (trombone), which also contributed to the vocal colour. Further enhancing the expressive depth, the predominantly low vocal range and strategic dynamic contrast were integral components of this persona’s portrayal.

45 **Recit.**
Böser Geist.

Grimm fasst dich! Die Po-sau-ne tönt! Die Grä - ber be ben! und dein

48

Herz, aus A-schen ruh' zu Flam-men - qua-len wie-der auf - ge-schaf-fen, bebt auf!

fp

Figure 10 Szene aus Faust. mm 45–50

4.2 Recitative and declamation

In Chapter 2, it was discussed that a recitative is a compositional style situated between ordinary speech and singing, composed in dramatic works to propel the storyline forward (Kimball 2006, 5). Guidelines for performing recitatives are provided by Maddox (2009, 382) in his article titled “*Rhetoric as a guide to vocal timbre and sonority in Italian recitative.*” This encompasses singing at various dynamic levels, applying phrasing techniques, tempo variations and word inflections. According to Maddox, the alteration of these parameters within a recitative is essential for evoking emotions in the listener. In “Der Sänger” the recitative contains a lot of action and connects to the structured and melodic segments with the narrator telling the events of the story (Hirsch 1993).

As an illustration, the phrase in measures 84–88 (see Figure 11, p. 46–47) the narrator in “Der Sänger” only provides context without expressing significant emotions. He tells about the King’s reaction to the Harper’s performance and the gift of the golden locket. Therefore, I moved through the phrase at a moderate pace and emphasised the word “kette” (locket) by accentuating the [k] consonant. The accompaniment is sparse allowing me to have rhythmic freedom and hold the E₄ slightly longer on the [o] vowel of “goldne” (golden). I varied the pace in the recitative sections of this piece, adjusting it based on the emotions and sensitivities conveyed in the text. For instance, in the opening section, against the sparse accompaniment where the King asks who is outside the gate, I emphasised the word “Thor,” adjusted the rhythm towards the end of the phrase and tapered off in a Mozartian style sung at *mf*.

84

Der Kö - nig, dem es wohl - ge - fiel, liess,

p

86

ihn zu eh-ren für sein Spiel, ei - ne gold - ne Ket - te ho - len.

f

Figure 11 *Der Sänger*, mm. 84–88

In “Prometheus,” a notable feature is the presence of declamatory sections. This is a vocal style characterised by its similarity to recitative elements but delivered with a focus on clarity and expressiveness, as highlighted by Cambridge (2020). As Prometheus addresses Zeus in the initial measures, the declamatory nature of the passage is accentuated by the expressive marker “Kräftig” (Powerful) demanding a commanding and authoritative tone. The *tremolos* in the right hand of the piano part provides flexibility akin to a *secco recitative*, allowing for a distinct and expressive vocal delivery. I emphasised impactful words such as “Himmel” (heaven), “Wolkendunst” (cloudy vapours), and “Knaben” (boy) while applying phrasing and pacing techniques such as singing slightly faster and reducing the pace just before end of the phrase to convey the intensity of the character’s words. In Prometheus I followed the advice of Johnson (2000) who states that the singer should approach the section with greater intensity, aligning with the dynamic marking *ff*. It is noteworthy that certain passages, although explicitly marked as recitative, adopt a declamatory style. This is evident in the music in Figure 3 p. 35, which prompts the performer to make the decision whether to treat such unmarked sections as a recitative or not. This section is a typical example of this, where Schubert wrote the section as a recitative, but due to the intensity of the words one can sing this in a declamatory style. In measures 54–57 (see Figure 12, p. 48) the decision I made was to sing this section also as declamation, which allowed me to bring out Prometheus’s defiant attitude even more, adding to the overall dramatic impact of the composition.

52 *Recit.*
dräng-ten zu er - bar-men. Wer half mir wi-der der Ti-ta-nen Ü-ber-mut?

56
Wer ret te-te vom To - de mich, von Sla-ve-rei? Hast du nicht

Figure 12 Prometheus, mm. 54-57

There is also a declamatory section in “Prometheus” that is more musically structured as exemplified in Figure 13 (p. 49), as opposed to the recitative-like passages discussed above. It is characterised by clear phrase structures and lengths, supported by block chords in the piano part. In this section, Prometheus celebrates and justifies his audacious act and is proud of what he has done, making men in his own image. I sang this section with a rich vocal tone, maintaining the notated tempo while delivering the text in an emotionally charged manner. I paid particular attention to inflecting words such as “zu leide” and “zu weinen” (to suffer, to weep) slowing them down slightly to add more sarcasm to Prometheus’s words which was done by accentuating *[l]* and *[w]* consonants. At the climax on the words “wie ich” (As I do!), I increased both my volume and intensity for dramatic emphasis, then sang in a slightly slower tempo on the repeated “wie ich,” tapering off the “ich” to highlight the brooding resignation at the end of the phrase. Throughout, I aimed to incorporate various dynamic

levels and phrasing that mirrored the emotional arc reflected in both the music and the poetic text.

88 **Kräftig**

Kräftig Hier sitz ich, for-me

93

Men-schen nach mei-nem Bil-de, ein Geschlecht, das mir gleich sei, zu lei - den, zu

98

wei - nen, zu ge - nie - ssen und zu freu-en sich, und dein nicht zu ach-ten,

103

wie ich, dein nicht zu ach-ten, wie ich!

Figure 13 Prometheus, mm. 88–97

In these four expressive dramatic *Lieder* the vocal colours were essential to heightening the interpretive delivery. Yet none of the characterisations could be brought out without dealing with key technical foundations of singing. The vital issue of technical decisions and their application will be discussed in the next section.

4.3 Technical decisions in “Erlkönig,” “Der Sänger,” “Szene aus Faust” and “Prometheus”

4.3.1 Key Choice

When preparing the four *Lieder* for a performance, it was important to find comfortable keys to sing in. Two of the *Lieder* were transposed to an alternative key, lowering them by a third. This adjustment served to make the vocal line more manageable, alleviating potential strain in higher pitches. This is in accordance with what Davids and La Tour (2020, 194) stated in section 2.8 pertaining to key changes. It allowed me to execute the vocal lines of all the personae with technical precision and with apposite vocal colours. Should I attempt to sing “Erlkönig” and “Der Sänger” in their original keys, the vocal ranges of the Son and the Harper would surpass my manageable range. Hence, I opted to perform these *Lieder* in a lower key, allowing me to accommodate my vocal range and sing more comfortably. On the other hand, “Prometheus” and “Szene aus Faust” were presented in their original keys. The music examples provided in this study reflect the key adjustments I opted for, and they are as follows:

Title	Original key	Key I performed in
“Erlkönig”	G minor	E minor
“Der Sänger”	D Major	B Major
“Prometheus”	G minor	G minor
“Szene aus Faust”	C Major	C Major

4.3.2 Falsetto voice

In my practice sessions I realised that although the key I chose was comfortable, Gretchen's vocal lines in "Szene aus Faust" sat in the upper extremity of my voice. As mentioned before, I opted to sing her lines in a falsetto voice, which was the most practical decision from a technical standpoint. According to Miller (2008, 6) "a falsetto is the sound imitative of the female voice in the male instrument". It helped me sing the high pitches in Gretchen's vocal lines with greater ease and I was able to distinguish clearly between her and the Böser Geist. Although the falsetto voice was used as a vocal colour, there were certain technical challenges that needed to be solved. This due to the fact that, singing in the falsetto voice needed a distinct vocal positioning such as placing the sound more in the mask and not using chest resonance as when singing in a full baritone voice. The aim was to transition smoothly onto the high notes through breath support, an open throat and vowel modification. Consequently, the *appoggio* breathing technique was employed as an alternative to engaging the breathing muscles. The latter approach frequently resulted in an excessive influx of air towards the vocal folds, thereby causing tension in the larynx. I believe that using the *appoggio* breathing technique enhances tonal stability, connects intervals, and improves agility. Additionally, this technique helped in keeping a consistent tonal quality in the falsetto voice and was applied throughout my singing of the four *Lieder*. In "Szene aus Faust" Schubert used one of his well-known compositional elements as stated by Hirsch (1993, 2, 137) and Perry (2005, 105), writing Gretchen's vocal lines with ascending chromatic notes that soar into the higher register. Her vocal lines have a pitch range spanning from the notes B₃ to F₄ in measures 52–54 (see Figure 9, p. 44). This passage has the widest range compared to other passages in the Gretchen's part which lie predominantly in the *secondo passaggio*. This section consists of front, back, lateral, mixed vowels and a schwa, all of which need modification. When addressing this section, I had to ensure pitch accuracy and use head placement starting from the first note

A₃ on the word “Wär.” Thereafter I paid close attention to the transition point in the vocal line on the note C#₄ on the word “ist” and apply breath energy, adjust the tongue position while maintaining resonance. When approaching the highest notes in measure 52 and in subsequent passages, I lowered the back of my tongue to create more buccal space, while simultaneously relaxing the jaw and lifting the soft palate. The vowels were modified by either opening or closing them slightly, for example, [i] became [ee], [a] became slightly open, and the [o] was closed .

4.3.3 Vocal range

The term vocal range refers to the span of pitches that a person can produce with their voice. It is typically measured from the lowest to the highest note a singer can comfortably and reliably sing (O’Connor 2020). The vocal ranges of the Böser Geist in “Szene aus Faust” and the Father in “Erlkönig” encompasses the lower to the middle range of my voice, specifically ranging from middle C₃ to C₄ and A₂ to B₃ respectively. In the chosen key of E minor and C major, these character’s vocal ranges align with the vocal characteristics typically associated with a bass or bass-baritone voice type. The vocal lines of the Harper, Erlking, Son and Prometheus together sit in the middle to the upper registers of my voice. For example, the Harper — D₂ to E₄, Erlking — B₃ to E₄, Son — E₂ to E₄, and Prometheus — B₂ to F₄. These vocal ranges align with the vocal characteristics which Miller (2008, 152) states are typically associated with a baritone. The first nine measures of the Böser Geist’s vocal lines were significantly low in my voice and the *tessitura* lies between D₃ to A-flat₃ a fourth above.

The Father’s vocal lines in measures 51–54 (see Figure 14, p. 53) also sit significantly low in my voice and the *tessitura* lies between E#₃ to B₃. For both these characters I applied more breath pressure, also referred to as subglottal pressure (O’Connor 2020), which helped supply more airflow to the vocal cords in order to obtain the desired vocal colour. Their vocal

lines were also performed with chest resonance to effectively navigate the lower range of the song. But I added mask resonance to focus the sound, giving the voice a piercing quality.

The *tessitura* of these pieces is well-suited for a lyric baritone, as it encompasses a range of just over an octave, enabling him to sing with ease. However, I had to increase my subglottal pressure or breath pressure, which according to Zhang (2016), is the main driver of volume. Thus, when singing in the different ranges as discussed above, I had to increase the subglottal pressure for example, for the Böser Geist, I applied this technique for a louder, more powerful sound and give the Böser Geist's more vocal presence that could contrast him to Gretchen's falsetto. Lastly it helped me sing the Son's last two exclamations with more power. Applying more subglottal pressure aided the defiant sections in Prometheus written in *ff* on high pitches. Following Davids & LaTour's guidance (2020, 29), I managed increased subglottal pressure to prevent potential strain on my vocal cords.

51
Mein Sohn, es ist ein Ne-bels-streif. Du
decresc.

Figure 14 Erlkönig, mm. 51–54

Similar to “Erlkönig”, “Prometheus” needed me to have a wide vocal range. However, it imposes the additional demand of a more powerful and resonant vocal projection in both the lower and upper registers, a characteristic not shared by “Erlkönig”. Therefore, it was important for me have good vocal control and laryngeal stability in order to effectively navigate between both the lower and higher registers with accuracy. This is called *chiaroscuro* (light/dark) because the harmonic partials stay balanced across the entire range, no matter what vowel or

pitch is being sung (Miller 1996, 10). During the process of vowel modification, it was again important to maintain resonance between upper middle and high registers.

While a small amount of subglottal pressure can help with low and high vocal passages, too much subglottal pressure can damage the vocal cords. Based on my observations during practise sessions, it became apparent that the performance of these *Lieder* needs a lyric baritone with a wide vocal range and the ability to sing effortlessly in the *zona di passaggio*.

4.3.4 Vowel modifications

Based on my findings, it is evident that the *Lieder* examined in this study contain several passages with high *tessitura* and vowels that needed modification. “Der Sänger” presented many challenges with this regard as it had sections where closed front and back vowels written on high notes. For example, the section in figure 15 page 55, the vowels in the words “süsser” and “hochbeglückten” in measures 121 and 123, respectively, were difficult to modify. Therefore, for the [ü] I kept the lowered larynx and expanded the pharyngeal space to help those closed rounded vowels to resonate freely on the high notes without undue tension. For the [o] on “hochbeglückten” and “Vogel” I gently raised the soft palate while keeping an open pharyngeal space to brighten the vowel while maintaining its back quality. The challenge also lay in transitioning from the middle registers, for example A₃ and B₃ on “o Trank” and B₃ on “dem”, to the higher registers in these passages. I solved this problem by dropping the jaw while ensuring that the back of my tongue was flat and applying more breath pressure. I created additional space in both the oral and pharyngeal cavities which helped me to sing with ease and resonance and to navigate the challenging *secondo passaggio* transitions. As advised by vocal pedagogues Davids and LaTour (2020, 69), I also adjusted the vowels starting slightly lower in my range rather than suddenly altering them mid-phrase. Gradually modifying the vowels prevented an abrupt change in my timbre as I crossed into different registers.

Making these adjustments—resonance and gradual vowel shifts—resulted in a seamless transition in the *secondo passaggio*.

120
La - be, o Trank voll sü - ssen La - be! O,
123
wohl dem hoch - be-glück - ten Haus, wo
cresc.

Figure 15 *Der Sänger*, mm. 120–124

Miller (1996, 49) stated that it is important to maintain the integrity of the original vowel sound throughout the process of vowel modification, which in turn generates a consistent and uniform tonal progression. I concur with Miller, as this has proven beneficial in singing with free and effortless tone and making sure the audience hears the words correctly.

A similar problem was experienced from the last beat of measure 123–131 (see Figure 16, p. 56) in the Son's vocal lines in "Erlkönig." Similarly, the vocal line here has the same *tessitura* as that of the Harper in measures 121 and 123 in "Der Sänger," the only difference is that this section contains an ascending chromatic melodic progression of D₄, D#₄, D#₄, E₄ in measures 128. Moreover, this section consists of open and closed vowels [a] and [i] and [e]. To sing this section with ease, the same principles of vowel modification was applied as stated by Miller (2008, 56) thereafter altering the [a] vowels to a more open [e], modified the [i] vowels to an [ee] sound, and opened the [e] vowel making it [ε].

119
stalt, und bist du nicht wil - lig, so brauch ich Ge walt." Mein Va - ter, mein

125
Va - ter, jetztfasst er mich an! Erl - kö - nig hat mir ein Leids ge - tan!

Figure 16 Erlkönig, mm. 123–131

“Prometheus” is a challenging work, characterised by a high level of technical complexity that exceeds that of the other *Lieder* in this study. In this dramatic monologue several passages consist of notes that sit in the *zona di passaggio*, coinciding with sections where the protagonists convey intense emotions just as the Son does in his last exclamation in “Erlkönig” in measures 124–129 (Figure 16 above). However, an added challenge was experienced in “Prometheus”—many of these passages does not have a preparation note or approach note before the high note. In my experience with the other pieces in this study, the presence of approach notes significantly helps to prepare for and to sing the high notes with ease. In “Prometheus”, the absence of such a note, as seen for example in measures 69 and 74 (see Figure 6, p. 40) required me to be especially mindful of breath support, pitch accuracy and maintaining a balanced onset. The onset phase in singing holds particular significance as it tends to influence the entire singing process (McKinney 2005, 78).

A similarly demanding passage, marked by heightened emotional intensity occurs at measure 60 in “Prometheus” during the phrase “heilig glühend Herz?” (Sacred glowing heart?) (see Figure 17 below). This measure features ascending pitches that starts on B₃ and goes up to E₄ and has an *appoggiatura*¹¹ on F₄. When singing this section, I made the decision to gradually apply more breath pressure on the words “heilig glühend.” I maintained the same shimmering quality of the /ü/ vowel sound when singing the vowels [ə] in “glühend” and the [e] in the word “Herz”. When modifying vowels in this measure, I followed the advice given by Miller (2008, 153) who stated that males with lower vocal ranges should exercise caution and avoid excessive force while singing in the *zona di passaggio*. He further stated that as in all technical matters a balance of energy levels is important (Miller 2008, 153).



Figure 17 Prometheus, mm. 60

4.3.5 Wide interval leaps

Schubert often composed vocal lines in his dramatic *Lieder* that consist of wide interval leaps (Hirsch 1993, 2). Navigating the intervals in “Prometheus” posed a challenge due to their placement between the middle and upper registers, crossing into the *secondo passaggio* where careful vowel modification becomes crucial. The presence of these wide interval leaps, such as

¹¹ An *appoggiatura* is an accented non-chord note, normally approached by leap, and resolved by step in the opposite direction to a chord note (Stein & Spillman 1996, 324). The term is sometimes applied to all accented non-chord notes, as in *appoggiatura* style.

those ascending by a fifth and a sixth, is noticeable in various measures which often caused tension and a lack of vocal control. To solve this problem sufficient breath energy was applied between the two notes which helped me sing through the intervals with ease. The higher notes in the wide intervallic leaps that sits in my *secondo passaggio* are observed in several passages of this song, for example in measures 98–106 in “Der Sanger” (see Figure 7, p. 42) precisely on the phrases “Ich singe, wie der Vogel singt,” (I sing as the bird sings) and “Zweigen” (branches). This phrase also has a wider intervallic leap downwards. Similarly, in “Erlkonig” the Erlking’s parts contains descending intervals going down a fifth (see Figure 1, p. 31). Singing such wide interval leaps, especially from a low pitch to a high one and then down to an even lower pitch can be challenging. It demands accurate pitch control, laryngeal flexibility, and breath support in order to navigate through the interval efficiently. The transition between different vocal registers increases the complexities and makes it difficult to keep the intervals connected without making a break in the in the sound during the entire leap. When singing these passages, vowels were modified, and I made sure that I distributed the sound evenly throughout. This is one of the places in these *Lieder* where the *appoggio* breathing technique works at its best. Every time the melodic line goes up and down the expansion was kept and the vowel modification process took place. However, because the preceding notes were in my middle range it was important for me to also readjust my resonance as I go up to the high note. This helped me transition smoothly between registers and maintain an even tone. By maintaining mask resonance and making a subtle adjustment to the contour of the mouth, I achieved optimal sound and a smoother transition onto the top notes.

4.3.5 Long phrases

In the case that a singer comes across long phrases written in a slow tempo, Miller (2008, 18) advises the singer to reduce the rate at which the breath is released and only then will the long phrases be managed successfully. However, as I delved into various parts of the

Lieder, a consistent observation surfaced: the majority of the vocal lines were not expansively lengthy because they were strategically punctuated to facilitate breathing. There were a few sections however in “Prometheus”, “Der Sänger” and “Erlkönig” that had relatively lengthy phrases for example, measures 98–106 (Figure 7, p. 42) and 142–147 (Figure 8, p. 43) and measures 31–35 (Figure 4, p. 37). But these sections have a faster tempo, and were well punctuated, making it easy for one to sing through them. This shows how well Schubert crafted vocal melodies and how well he wrote for the voice. The punctuation marks present in the vocal lines made the sentences shorter and the phrases manageable. By using the *appoggio* breathing technique I was able to get through the phrase in these four *Lieder* with ease because I kept the abdominal expansion and delayed the release of air. I also had enough time to take another breath before the next phrase after tapering off the phrases neatly. Lengthy phrases that are challenging where Art songs are concerned are rather found in the works of Johannes Brahms, Samuel Barber, Richard Strauss, and Henri Duparc (Miller 2008, 17).

4.3.6 Diction: Bringing out the personae’s emotional states.

The main theme of “Der Sänger” revolves around artistic integrity and devotion. The Harper prefers to receive recognition for his artistic endeavours, as opposed to receiving a reward from the King in the form of a golden chain. When the Harper utters the words in stanza four of the poem (See Appendix A, p. 83) it seems clear to me that his response to the King’s offer has a sense of discontent rather than a display of humility and tenderness as one might have assumed. Consequently, in my performance of this song I emphasised the words “nicht” (not), “Feinde” (enemy), “splittern” (shatter) and “tragen” (burdens) by stressing the consonants *[n]*, *[f]*, *[sp]*, and *[tr]*. By singing the words to the notes as written while stressing the consonants, I was able to bring out his discontent.

When preparing the four *Lieder* for a performance I had to ensure precise pronunciation of the words so they can be audible to the audience.

According to Ophaug (2010, 561), it is important to ensure the authenticity of pronunciation and the audibility of the text when singing in any language. The focus on clear diction in the *Lieder* examined in this research is not solely a matter of technicality, but rather a fundamental method of conveying the profound emotions of the narrative. For instance, when the Son has his exclamations “Mein Vater, mein Vater, jetzt fasst er mich an!” I gave more energy on the consonant [v] in “Vater,” [f], [l], [t] in “fasst,” (grasp) ”leids “getan” (has hurt me) and elongated the [a] vowels on the stressed syllables in the words “Vater” and “fasst”. Accentuating consonants such as [f], [t], and [v] helped stress the fear and anxiety in the son’s words to his father. Lengthening vowels also added to the dramatic, emotive quality. There are many short notes written in the music, such as quavers and triplet figures. Accentuating certain consonants and lengthening vowels helped fit the words into these rapid rhythmic patterns. To create a sense of comfort in the Father’s vocal lines I aimed to convey the vivid imagery in the word “Nebelstreif” (streak of mist) by accentuating sharp consonants sounds [f] and [t] and elongated the bright vowel [e].

The biggest challenge in “Erlkönig”, was words by the Erlking which needed to be sung with menacing charm, imbued with an air of “otherworldliness”. In order to bring out this quality in my performance his words were sung with a slightly straight tone. For example, in the words “Du liebes Kind, komm, geh mit mir!” (Sweet child, come with me). I articulated the words “liebes” [li:bəs] (lovely) wherein I extended the duration of the [i] vowel, opened the [o] vowel sound in “komm” [kɔm] and lengthened the [e] vowel in “geh” [ge:]. The clear pronunciation of these words emphasises the Erlking’s ominous demeanour and tactics. His words which create an atmosphere of impending danger and ultimately leads to death, are juxtaposed with the Father’s attempts to provide comfort and reassurance (Stein 1989, 147).

I faced challenges with correctly pronouncing the “ich-laut” in certain passages of Schubert’s dramatic songs. As Adam (2022, 102) stated, the tongue must be placed in an [i] position, and then an unvoiced stream of air must be blown from behind the upper teeth.

At times, the *-ch-* sounded like *[sh]*, especially in faster tempos where I struggled to position my tongue accurately and control the airflow. Notably, in passages like “Ich singe, wie der Vogel singt” (I sing as the bird sings) in “Der Sänger” and “Ich liebe dich mich reizt deine schöne Gestalt” (I love you, your fair form allures me), in “Erlkönig,” the *ich*-lauts were articulated correctly due to the slower tempos allowing sufficient preparation on upbeats. Similarly, in the opening of “Prometheus,” where the “*ich*” occurred on crotchets and minims, pronunciation was accurate. However, in swift recitative sections with quavers and semi-quavers, such as “Die goldne Kette gibt mir nicht,” Do not give the golden chain to me, and “und angstigt dich und sich,” (tormenting itself and you) the *-ch-* occasionally sounded like *[sh]*.

In “Prometheus” the text is rich in imagery, complex emotions, and symbolism. The character Prometheus undergoes many emotional states, from defiance and anger to introspection and nostalgia. I had to make sure I was adept at conveying these shifts in emotion through my diction. Therefore, I had to employ sharp enunciation in certain words. For instance, in the line “Ich dich ehren? Wofür?” (Honor you? For what?), I emphasised the word “Wofür?” [*ˈvoːfʏr*] wherein I stressed the *[w]*, which added a sharpness in the character’s questioning. Another section is in the phrase “ich kenne nichts ärmeres” (I know nothing paltrier) wherein I emphasised the *ich*-lauts in the words “*ich*” /*ɪç*/ and “*nichts*” /*nɪçts*/ the same way as I did in “Der Sänger”. I also emphasised specific words and phrases that described the character’s feelings and psychological states. When Prometheus utters his first declamatory phrase “Bedecke deinen Himmel, Zeus, mit Wolkendunst” each word in the initial phrase was shaded with subtle darkness and proper alignment of all the vowels. The next segment on measures 29-40 (see Figure 4, p. 37) in which Prometheus expresses dissatisfaction with the actions undertaken by the gods (Caton 2011, 193–194) presents a sad atmosphere. In this section, I sang the word “*kümmertlich*” (cowardly, woefully) with more emphasis on the consonants *[m]* and *[k]*. This discontent was further emphasised by accentuating consonants the words “*Ihr nähret kümmertlich*” (You nourish cowardly) *[n]*, *[t]*, and *[k]* and the *[h]* and *[t]* in “*Hoffnungsvolle Toren*”

(hopeful idiots), to underline the character's sense of despair and disappointment. The words "Eure Majestät" (Your majesty) contain a lot of sarcasm (Johnson 2000, 60); therefore, I decided to hold on to the voiced consonant [m] and place it forward to give the word a more meaning. The setting of "Szene aus Faust" is in a cathedral, which occurs just after the tragic death of Valentine, Gretchen's brother (Hirsch 1993, 28). She experiences a profound sense of shame and thereafter seeks solace by visiting the church. Her thoughts are manifested in the words of the Böser Geist (Hirsch 1993, 28). The Böser Geist serves as a representation of a foreboding and malevolent force that exerts its influence on her, much like the Erlking who personifies evil intent in the poem "Erlkönig." The lines of the Böser Geist are imbued with a sense of foreboding. Precise diction helped me to bring out the words that personify the malevolence of the character. His use of strong, menacing words added imagery in phrases like "Blut" (blood), "Flammenqualen" (flaming torments) and "Grimm." When the song starts, I had a forward placement of all the vowels, and accentuated starting consonants in the words "Wie anders" (How differently), "Gretchen," "Missethat" (sin), "vergriffenen" (mumbling), "Gegenwart" (presence). To bring out the malevolence in the persona the vowels were elongated, and the consonants played a significant role in shaping these vowels more. Gretchen, on the other hand, experiences inner conflict and emotional discomfort as heard in her anguished exclamation "Weh! Weh!" (Alas! Alas!). Preparing the [v] sound of "Weh" with a slight buildup of air and exaggerated enunciation underscores her inner turmoil. "Weh!" is set on a minim, therefore, preparing the breath allowed for a more sustain vowel for full, emotive effect. By elongating the vowel, I was able to add more depth and meaning to the word, making it have a bigger effect and drawing attention to the character's psychological state

4.3.7 Conclusion

Chapter 4 provides the finding of the practice-led observations. The primary objective of this study has revolved around two key aspects: the intentional utilisation of various vocal colours to distinguish between characters and the technical choices that are essential for a captivating performance. The analysis of Schubert's dramatic *Lieder*, namely "Erlkönig," "Der Sänger," "Prometheus" and "Szene aus Faust," has provided significant revelations regarding the artistry and technical subtleties involved in the performance and interpretation thereof.

Each of the *Lieder* encapsulates a dramatic narrative, and the ability to convey a spectrum of emotions and character traits through varied vocal colours and adds a layer of depth to the interpretation. The ability of the lyric baritone to adjust vocal colours emerges as a crucial instrument in communicating the multifaceted personalities envisioned by Schubert and Goethe, be it in evoking the foreboding presence of the "Erlkönig," the contemplative reflections of the "Sänger," the defiant spirit of "Prometheus," or the intricate scene from "Faust". Furthermore, the findings of this study reveal technical considerations, including breath management, vowel modification, diction, and singing in a high *tessitura*, which underscore the complex skill set required of a lyric baritone when performing these *Lieder*.

Chapter 5. Summary and Conclusion

5.1 Summary

This study explored the interpretive and technical challenges faced by a lyric baritone when preparing Franz Schubert's dramatic *Lieder* based on poems by Johann Wolfgang von Goethe for performance. As the data analysis has illuminated, lyric baritones aiming to deliver a holistic and captivating interpretation of Schubert's dramatic *Lied* must make discerning artistic choices to overcome the multifaceted challenges examined in this research. Schubert's settings of Goethe's vivid poetry result in profoundly expressive musical landscapes that make considerable technical and emotional demands from the lyric baritone (Hirsch 1993. 2). Through a qualitative methodology combining hermeneutic analysis, practice-led research, and autoethnography, both musical and vocal elements that pose potential difficulties were examined. As stated by Brown (2018), on a technical level the singer must make decisions regarding key choice, consider the vocal range of the piece, vowel modification in the high registers and wide interval leaps. On an interpretive level, the performer must make sensitive decisions regarding vocal colouring to delineate between multiple characters and emotional states within each *Lied* (Stein and Spillman 1996; Montgomery, 2003). Two of the *Lieder* ("Erlkönig" and "Szene aus Faust") prove especially demanding in clearly distinguishing between distinct personae. An examination of the scores revealed text painting techniques that offered suggestions for vocal shading to distinguish between various personae and moods in each *Lied*. The diverse ages, backgrounds, and supernatural qualities of the personae demanded an extensive palette of vocal colours, documented through practice experimentation. When dealing with recitative and declamatory sections it was important to have flexibility and rhetorical drama. These two compositional elements also intensified rhetorical drama through dynamics, pacing and word emphasis, evidenced in the findings.

5.2 Recommendations for further study

Based on the findings of this study, there are several potential avenues for further research that I would recommend exploring:

Comparative studies with other voice types — It would be informative to conduct similar practice-led investigations into the technical and interpretive challenges faced by mezzo-sopranos and bass-baritones when performing Schubert's settings of Goethe *Lieder*. Comparing the unique demands on each voice type could reveal additional insights.

German diction — A deeper focus specifically analysing German diction, vowel sounds, and consonant articulation in the context of *Lieder* singing could produce helpful pedagogical guidance. Tracing textual intelligibility challenges and solutions across different voice registers merits attention.

Resonance balancing — Further exploration into resonance balancing strategies and how to optimally activate different parts of the vocal tract when navigating wide-ranging melodies could supplement existing vocal pedagogy. Conducting perceptual studies assessing tonal consistency across vocal registers may offer new ideas.

Audience reception — Audience response research gauging perceptual reactions to technical and interpretive elements would add another dimension. Psychophysiological measurements could track engagement levels, emotional arousal, and enjoyment of vocal artistry in live performance or recordings.

5.3 Conclusion

There are numerous technical challenges in Schubert's Goethe settings, "Erlkönig," "Prometheus," "Der Sänger" and "Szene aus Faust" that a lyric baritone can experience when singing these *Lieder*. These include wide-ranging vocal lines that traverse over an octave and choosing the right key so that the *Lied* can lie in a comfortable range. Furthermore, singing in a

falsetto voice, resonance balance, breath management, and diction are all technical challenges the lyric baritone can face. Several segments sit in the *zona di passaggio*, necessitating careful vowel modification to enable a smooth transition between registers. Sudden large intervallic leaps of over an octave are also found, which require vocal agility and resonance balancing. The multiple personae inherent in these *Lieder* pose interpretative challenges of seamlessly transitioning between them within a single composition and to bring out the varied emotions inherent in the text. Furthermore, Schubert's dramatic *Lieder* are known for their emotional depth and complexity, which requires the lyric baritone to have a clear understanding of the words to effectively communicate with the audience through his voice. When performing recitative and declamatory lines the challenge lies in the pacing and staying as close to the natural rhythms of speech as artistically possible.

The findings proposed that for a lyric baritone to successfully perform Schubert's dramatic *Lieder* he should have full control over his voice. As a first step to having control over the voice one needs to have efficient breath management technique. Consequently, the *appoggio* breathing technique can be employed as an alternative to another breathing technique that involves muscle contraction. Using the *appoggio* breathing technique can provide an extended and dependable air supply and help one sing with a free tone (O'Connor 2020, April, 18) without undue tension in the laryngeal area which is due to too much air pressure from the abdominal muscle contraction. Moreover, it can enhance tonal stability, improve agility both in the falsetto and baritone voices, and help connect intervals with ease.

Transposing two of the *Lieder* in this study a third down can make the vocal lines more accessible. Singing in the original keys of G minor in "Erlkönig" and D major in "Der Sänger" would have pushed the melodies too high, therefore inducing vocal strain. Thus "Erlkönig" was lowered to E minor and "Der Sänger" was lowered to B major. This strategic key change allowed easier navigation through the vocal lines, eliminating undue strain on higher pitches. However, "Prometheus" and "Szene aus Faust" remained viable for me in their original keys of

G minor and C major, respectively. By choosing a slightly lower key the *tessitura* remains within a comfortable vocal range allowing for enhanced technical precision. In my experience, transposing the *Lieder* down moderately proved essential to unlocking the full performative range and have more vocal stamina in my performance.

The falsetto can be employed for personae of the opposite sex such as Gretchen in “Szene aus Faust” which will require a distinct technical approach in contrast to the baritone voice. In producing this sound, a lyric baritone can use a head voice placement instead of a mixed sound involving chest, middle and head voice as used in producing a full baritone sound. One still implements other technical adjustments, including vowel modifications, resonance balance and breath support. Singing in this voice enabled me to sustain the high *tessitura* and differentiate between Gretchen and the malevolent spirit.

Several challenging passages within the studied *Lieder* demanded vowel modifications in the *passaggio* to facilitate seamless transitions between vocal registers. As stated by Miller (2008), specific movements such as dropping the jaw, flattening the tongue, creating space in the mouth, and applying increased breath pressure proved helpful in easing the ascent into higher pitches, adjust the vowels according to the IPA vowel chart while maintaining the integrity of the original vowel. For example, the Harper’s vocal lines in “Der Sänger,” required vowel modification when transitioning from the middle to the higher registers. A similar challenge presented itself in high chromatic segments of Gretchen’s vocal lines in “Szene aus Faust” and the interval leaps in Prometheus’s parts in “Prometheus.” When preparing the *Lieder* for a performance, the lyric baritone must also be aware of sections in the vocal line that need vowel alignment or subtle shading of adjacent vowels, as exemplified in phrases like “glühend Herz” in Prometheus. By aligning vowels, the lyric baritone will achieve uniformity in vocal colour across that section. Additionally, sustaining mask resonance and employing a judicious blend of head and

chest voice proved indispensable in navigating the wide-ranging vocal lines. This detailed approach, not only helped with specific challenges within each *Lied* but also contributed to the overall cohesion of the vocal performance.

When dealing with wide intervallic leaps that lie between vocal registers, both precise pitch control and vocal flexibility are required to traverse the leap smoothly. The transitions between chest, mix, and head voice mechanics can often cause tension and a loss of fluidity when preparing dramatic *Lieder* for a performance. In order to mitigate this problem, the lyric baritone can apply more breath support between intervals and modify vowels in the *passaggio*. Maintaining mask resonance and making a small mouth adjustment again will enable a smooth execution of the intervals across registers. Controlling the breath and ensuring forward vocal placement are crucial when the interval descends into the lower register. One needs to adjust the vowel and apply breath energy to facilitate evenness of tone. Through laryngeal flexibility, mask resonance, vowel modification, onset accuracy, and breath pressure calibration, the lyric baritone will be able to navigate through wide intervallic leaps that straddle the *zone di passaggio* with greater ease.

The vocal lines of the four *Lieder* in this study are thoughtfully composed and do not contain excessively lengthy phrases. Through studying various passages, I found that each lyrical sequence contains strategic punctuation markings, which allow one to take a good breath. Goethe's sentences abound in commas and full stops, which facilitate brief respites. In places where the line gets slightly lengthy, Schubert adds an expressive marker or changes the tempo. As a result, the lyric baritone is able to sustain the phrases in the vocal line with ease.

Clear diction is important, not only for these four *Lieder*, but for any other piece of vocal music. As performers, we are storytellers, and it is essential that our diction remains

consistently clear to ensure that the audience understands each and every word. The characters depicted in these four *Lieder* undergo profound emotional experiences, and I firmly believe that the true expression of these emotions can be achieved first through clear diction.

For example, accentuating consonants such as *[v]* and *[f]* and elongating the vowels in the Son's words in "Erlkönig" adds intensity and draws out emotions. Gentler, rounded vowel sounds paired with softened consonants *[m]*, *[n]*, *[s]* create a warm, comforting tone for the Father's role. The elongation of vowels in the Erlking's allures, together with measured consonant emphasis, brings out a tone of ominous charm and manipulation. Forward vowels shaded with subtle breathiness suit the foreboding Böser Geist in "Szene aus Faust." Harsher consonants play up malevolence. Crisp, energised consonants *[w]*, *[k]*, *[t]* accentuate Prometheus's anger and questioning towards the gods.

A lyric baritone can apply different vocal colours for each persona or use the same vocal colour to embody divergent character traits within various personae. The lyric baritone's ability to manipulate vocal colours allows him to create a rich and nuanced musical tapestry, effectively bringing to life the diverse characters and emotions present in the music they perform. The vocal colours for a certain character can thus be altered by giving it either a brighter, darker, lighter, or heavier tone depending on the emotions of the personae as depicted in the poem (Cicero, May, and Wisse 2001, 292–293). For instance, the dark colour that convey the Böser Geist's malevolence can also be applied to the Erlking to bring out his anger. Darkening the vocal colour for the Böser Geist will also highlight his evil character and contrasting it with Gretchen's falsetto voice ultimately differentiating between the characters as stated by Montgomery (2003, 27). From a technical standpoint, the lyric baritone can apply subglottal pressure, open the mouth more and make sure there is ample space in the throat, while increasing breath energy to make

this colour. Another example is the Erlkönig's subtle straight tone on specific words which brings out its supernatural side, while the Son's straight tone and light colour can help convey his vulnerability, allude to his age and can also add layers of emotional intensity.

Although Montgomery (2003, 26) contends that in dramatic Lieder, distinct vocal colouring for each persona may not be necessary as ample expressive elements are inherently embedded in both the poem and the music, I believe that by applying a distinct vocal colour for each persona, the lyric baritone can add depth and nuance to the interpretation of "Der Sänger," "Erlkönig" and "Szene aus Faust." Furthermore, by doing so, he will be differentiating between the characters and will also bring out the emotions and sensitivities inherent in the poetic text (Stein and Spillman 1996, 84). For the lyric baritone, the juxtaposition of vocal colours becomes a captivating challenge that demands both technical prowess and emotional versatility. It necessitates the capacity to connect with the underlying emotions of each character, thereby infusing authenticity and believability into the performance. Schubert employed a variety of compositional elements to convey the inherent drama in Goethe's poems, including "Der Sänger," "Erlkönig," "Prometheus" and "Szene aus Faust." One notable technique was the use of motives and figures in the piano parts, serving as a form of text painting. For instance, in "Erlkönig," the descending seven-note figure symbolised the Erlking's stealthy approach. Additionally, shifts in texture and rhythmic patterns were employed to reflect changes in mood or atmosphere, as seen in the dance-like feeling with *arpeggios* and compound meter in "Erlkönig" during the Erlking's alluring promises

Tempo and expressive indications play a crucial role, with directives like "Geschwinder" (Faster), "Kräftig" (Powerful) and *tremolos* in "Prometheus" effectively conveying escalating frustration. Harmonic modulations, such as semitonal ascents in "Prometheus," were strategically used to depict a loss of control. Furthermore, Schubert

crafted melodies that spanned a wide range, incorporating chromaticism and interval leaps (Hirsch 1993), exemplified in the soaring lines for Gretchen in “Szene aus Faust.” In the realm of accompaniment, Schubert wrote sparse chords in recitativo secco sections, allowing for rhythmic freedom reminiscent of speech. In contrast, block chords were employed to delineate more structured declamatory phrases as exemplified in Prometheus. These compositional choices collectively illustrate Schubert’s mastery in translating Goethe’s poetic narratives into evocative and dynamic musical expressions.

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Appendix A

Der Erlkönig

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?
Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?
Mein Sohn, es ist ein Nebelstreif.

Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand.

Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?
Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind.

Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Rein
Und wiegen und tanzen und singen dich ein.

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?
Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau.

Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt.
Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leid's getan!

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tod.

Szene aus Faust

BÖSER GEIST

Wie anders, Gretchen, war dir's,
Als du noch voll Unschuld
Hier zum Altar trat'st,
Aus dem vergriffenen Büchelchen
Gebete lalltest,

The Erlking

Who rides so late through the night and wind?
It is the father with his child.
He has the boy in his arms,
he holds him safely, he keeps him warm.

My son, why do you hide your face in fear?
Father, do you not see the Erlking?
The Erlking with his crown and tail?
My son, it is a streak of mist.

Sweet child, come with me.
I'll play wonderful games with you.
Many a pretty flower grows on the shore;
my mother has many a golden robe.

Father, Father, do you not hear
what the Erlking softly promises me?
Be calm, stay calm, my child:
the wind is rustling in the withered leaves.

Won't you come with me, my fine lad?
My daughters shall wait upon you;
my daughters lead the nightly dance,
and will rock you, and dance, and sing you to sleep.

My father, my father, and can you not see
Erlking's daughters there in the darkness?
My son, my son, I can see clearly
it is the old grey meadow gleaming.

I love you, your fair form allures me,
and if you don't come willingly, I'll use force.
Father, father, now he's seizing me!
The Erlking has hurt me!

The father shudders, he rides swiftly,
he holds the moaning child in his arms;
he reaches home exhausted and distressed:
the child lay dead in his arms.

Scene from Faust

EVIL SPIRIT

How differently you felt, Gretchen,
when, still full of innocence,
you came to the altar here,
babbling prayers
from your shabby little book,

Halb Kinderspiele,
 Halb Gott im Herzen!
 Gretchen! Wo steht dein Kopf?
 In deinem Herzen, welche Missetat?
 Bet'st du für deiner Mutter Seele,
 Die durch dich zur langen,
 Langen Pein hinüberschlief?
 Auf deiner Schwelle wessen Blut?
 Und unter deinem Herzen
 Regt sich's nicht quillend schon,
 Und ängstigt dich und sich
 Mit ahnungsvoller Gegenwart?

GRETCHEN

Weh! Weh!
 Wär' ich der Gedanken los,
 Die mir herüber und hinüber gehen
 Wider mich!

CHOR

Dies irae, dies illa,
 Solvet saeculum in favilla.

BÖSER GEIST

Grimm fasst dich!
 Die Posaune tönt!
 Die Gräber beben!
 Und dein Herz, aus Aschenruh
 Zu Flammenqualen wieder aufgeschaffen,
 Bebt auf!

GRETCHEN

Wär' ich hier weg!
 Mir ist als ob die Orgel mir
 Den Athem versetzte,
 Gesang mein Herz
 Im Tiefsten lös'te.

CHOR

Judex ergo cum sedebit,
 Quidquid latet apparebit:
 Nil inultum remanebit.

GRETCHEN

Mir wird so eng!
 Die Mauern-Pfeiler befangen mich!
 Das Gewölbe drängt mich! – Luft!

BÖSERGEIST

Verbirg dich! Zünd' und Schande
 Bleibt nicht verborgen.
 Luft? Licht? Wehe dir!

half playing children's games,
 half with God in your heart.
 Gretchen! How is your head?
 What sin lies within your heart?
 Do you pray for the soul of your mother,
 who because of you
 overslept into a long, long agony?
 And whose blood lies on your threshold?
 And beneath your heart
 does not something already stir and swell,
 tormenting itself and you
 with its foreboding presence?

GRETCHEN

Alas! Alas!
 If only I could be free of the thoughts
 which run to and fro in my mind,
 against my will.

CHORUS

The day of wrath, that day
 will dissolve the earth in ashes.

EVIL SPIRIT

Anguish grips you!
 The trumpet sounds,
 the graves tremble!
 And your heart, stirred up again
 from ashen peace to blazing torment,
 trembles likewise!

GRETCHEN

If only I could escape from here!
 I feel as if the organ
 was taking my breath away,
 and the singing dissolving my heart
 in its depths.

CHORUS

When therefore the judge takes his seat,
 whatever is hidden will reveal itself;
 nothing will remain unavenged.

GRETCHEN

am suffocating!
 The pillars of the walls are constricting me!
 The vault presses down on me! – Air!

EVIL SPIRIT

Hide yourself! Shame and sin
 will not remain hidden.
 Air? Light? Woe upon you!

CHOR

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

BÖSERGEIST

Ihr Antlitz wenden
Verklärte von dir ab.
Die Hände dir zu reichen,
Schauert's den Reinen. Weh!

CHOR

Quid sum miser tunc dicturus?
Quem patronum rogaturus?

Der Sänger

"Was hör ich draußen vor dem Tor,
Was auf der Brücke schallen?
Laß den Gesang vor unserm Ohr
Im Saale widerhallen!

Der König sprach's, der Page lief,
Der Knabe kam, der König rief:
"Laßt mir herein den Alten!"

"Gegrüßet seid mir, edle Herrn,
Gegrüßt ihr' schönen Damen!
Welch reicher Himmel! Stern bei Stern!
Wer kennet ihre Namen?"

Im Saal voll Pracht und Herrlichkeit
Schließt, Augen, euch: hier ist nicht Zeit,
Sich staunend zu ergötzen."

Der Sänger drückt' die Augen ein,
Und schlug in vollen Tönen;
Die Ritter schauten mutig drein
Und in den Schoß die Schönen.

Der König, dem das Lied gefiel,
Ließ, ihn zu ehren für sein Spiel,
Eine goldne Kette reichen.

"Die goldne Kette gib mir nicht,
Die Kette gib den Rittern,
Vor deren kühnem Angesicht
Der Feinde Lanzen splittern;

Gib sie dem Kanzler, den du hast,
Und laß ihn noch die goldne Last
Zu andern Lasten tragen.

CHORUS

What will I say then, wretch that I am?
What advocate will speak for me,
When even the righteous will not be secure?

EVIL SPIRIT

They turn away their
transfigured faces from you.
The pure shudder to reach out
their hands to you. Woe!

CHORUS

What will I say then, wretch that I am?
What advocate will speak for me?

The Minstrel

"What do I hear outside the gate,
What sounds from the bridge?
Let that song resound for us
Here inside this hall!"

So spake the king, the page ran,
The boy returned, the king exclaimed:
"Let the old man enter!"

'Hail to you, O noble lords,
Hail to you, fair ladies!
How rich a heaven! Star on star!
Who can tell their names?

In this hall of pomp and splendour,
Close, O eyes; here is no time
For amazement and delight.

The minstrel shut tight his eyes
And struck up with full voice;
The knights looked on gallantly,
The ladies gazed into their laps.

The king, enchanted with the song,
Sent for a golden chain
To reward him for his playing.

'Give not the golden chain to me,
Give it to your knights,
Before whose bold countenance
The enemy lances shatter;

Give it to your chancellor
And let him add its golden weight
To his other burdens.

Ich singe, wie der Vogel singt,
Der in den Zweigen wohnt;
Das Lied, das aus der Kehle dringt,
Ist Lohn, der reichlich lohnet.

Doch darf ich bitten, bitt ich eins:
Laß mir den besten Becher Weins
In purem Golde reichen."
Er setzt' ihn an, er trank ihn aus:

"O Trank voll süßer Labe!
O wohl dem hochbeglückten Haus,
Wo das ist kleine Gabe!
Ergeht's euch wohl, so denkt an mich
Und danket Gott so warm, als ich
Für diesen Trunk euch danke.

Prometheus

Bedecke deinen Himmel, Zeus,
Mit Wolkendunst,
Und übe, dem Knaben gleich,
Der Disteln köpft,

An Eichen dich und Bergeshöhn;
Musst mir meine Erde
Doch lassen stehn,
Und meine Hütte, die du nicht gebaut, Und
meinen Herd,
Um dessen Glut Du mich beneidest
Ich kenne nichts Ärmeres
Unter der Sonn' als euch, Götter!

Ihr nähret kümmerlich
Von Opfersteuern
Und Gebetshauch
Eure Majestät,
Und darbtet, wären
Nicht Kinder und Bettler
Hoffnungsvolle Toren.

Da ich ein Kind war,
Nicht wusste wo aus noch ein,
Kehrt' ich mein verirrtes Auge
Zur Sonne, als wenn drüber wär'
Ein Ohr, zu hören meine Klage,
Ein Herz wie mein's,
Sich des Bedrängten zu erbarmen.

Wer half mir
Wider der Titanen Übermut?

I sing as the bird sings
In the branches;
The song that bursts from the throat
Is its own abundant reward.

But if I may, one thing I'll ask:
Let the best wine be brought me
In a beaker of pure gold.'
He put it to his lips, he drank it dry:

'O draught full of sweet refreshment!
O happy that highly favoured house,
Where that is a trifling gift!
If you prosper, then think of me,
And thank God as warmly,
As I thank you for this draught.

Prometheus

Cover your heaven, Zeus,
With cloudy vapours,
And practice your strength, like a boy cutting
off thistles,

On oaks and mountain peaks;
Even so, you must leave
My earth alone,
And my hut you did not build,
And my hearth, Whose fire
You envy.
I know nothing paltrier
Beneath the sun than you, gods!

You nourish meagrely
On levied offerings
And the breath of prayer,
Your majesty
And would starve, were
Children and beggars not
Optimistic fools.

When I was a child,
Not knowing which way to turn,
I raise my straying eyes
To the sun, as if above it there were
An ear to hear my lament,
A heart like mine,
To pity me in my anguish.

Who helped me
Withstand the Titans' insolence ?

Wer rettete vom Tode mich,
 Von Sklaverei?
 Hast du nicht alles selbst vollendet,
 Heilig glühend Herz?
 Und glühtest jung und gut,
 Betrogen, Rettungsdank
 Dem Schlafenden da droben?

Ich dich ehren? Wofür?
 Hast du die Schmerzen gelindert
 Je des Beladenen?
 Hast du die Tränen gestillet
 Je des Geängsteten?
 Hat nicht mich zum Manne geschmiedet
 Die allmächtige Zeit
 Und das ewige Schicksal,
 Meine Herrn und deine?

Wähtest du etwa,
 Ich sollte das Leben hassen,
 In Wüsten fliehen,
 Weil nicht alle
 Blümenträume reiften?

Hier sitz' ich, forme Menschen
 Nach meinem Bilde,
 Ein Geschlecht, das mir gleich sei,
 Zu leiden, zu weinen,
 Zu genießen und zu freuen sich
 Und dein nicht zu achten,
 Wie ich!

Who saved me from death
 And slavery?
 Did you not accomplish all this yourself,
 Sacred glowing heart?
 And did you not – young, innocent,
 Deceived – glow with gratitude
 To that slumbered in the skies?

I honour you? Why?
 Did you ever soothe the anguish
 That weighed me down?
 Did you ever dry my tears
 When I was terrified?
 Was I not forged into manhood
 By all-powerful Time
 And everlasting Fate,
 My masters and yours?

Did you suppose
 I should hate life,
 Flee into the wilderness,
 Because not all
 My blossoming dreams bore fruit?

Here I sit, making men
 In my own image,
 A race that shall be like me,
 That shall suffer, weep,
 Know joy and delight,
 And ignore you
 As I do!

Translations of the text by Wigmore (1988).

Appendix B

Recital recording

https://drive.google.com/drive/folders/1-1_NtdaRoyeaY1HR4XrWwmykzDEbkLw4

Practice journal and annotated scores

https://drive.google.com/drive/folders/1nLedILCOMCS0bJZk3clqOKAEPKD53uK4?usp=drive_link