Towards a declamatory performance in Schubert Lieder

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Towards a Declamatory Performance in Schubert Lieder

Presented for the degree
Master of Arts (Performing Arts)

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Edith Cowan University
Western Australian Academy of Performing Arts
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Abstract

This study reconsiders declamation in Schubert lieder performance in light of emerging historical evidence. Johann Michael Vogl’s reputedly declamatory approach has arguably been captured in surviving Diabelli editions that document his rhetorically motivated alterations and ornamentations. Similarly, Gustav Anton von Seckendorff has detailed song-like spoken declamation that manipulates pitch, rhythm and accentuation. Recordings of five modern German speakers were transcribed, analysed and used to model effective declamation in the recitation of Johann Wolfgang von Goethe’s poems ‘Erster Verlust’ and ‘Geistes Gruß.’ PRAAT speech analysis software was used to analyse the recordings. The participants’ use of stress, emphasis and rubato was extrapolated and used (in combination with the historical evidence) to speculatively recreate several declamatory performances of Schubert lieder.
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I. Introduction and Project Outline

A. Preamble

One of the most fascinating sound recordings of the 20th century is that of the English singer, Harry Plunket Greene (1865–1936). His 1934 recording of Schubert’s ‘Der Leiermann,’ sung in English as ‘The Hurdy Gurdy Man,’ is utterly captivating and unforgettable. As Daniel Leech-Wilkinson wrote, ‘how could it be so unlike the score and yet so much more moving than any other recording?’ Instead of a well-modulated and ‘beautiful’ voice, we hear the trembling fragile voice of an old man. The tempo is pliable and the line is inflected with ever-changing rhythmic elasticity. The singer is an orator first and a singer second and so convincing is he, we simply cannot but help to listen to every note. Similar things could be said about Lilli Lehmann’s 1907 recording of ‘Du bist die Ruh,’ in which individual phrases have their own tempi and the climaxes are elongated to lengths that are almost unimaginable today. Once again, the power of the singer’s oratory draws us in.

Today, there is room for constructive debate regarding the appropriate stylistic interpretation of Franz Schubert lieder. The debate was perhaps initially sparked by Susan Kagan’s review of Robert Levin’s performance of Schubert’s ‘A Minor, Sonata D537’ in Early Music, in which she described his use of ornamentation and deviation from the score as an ‘assault.’ Kagan’s vehement opposition to Levin’s unorthodox approach illustrates both the divide between historically informed performances and mainstream performances and the divide within the confines of the historically-based performance itself. Kagan values clarity, simplicity and unmarked beauty, perhaps with a taste for what Bruce Haynes described as the ‘Modernist Style.’ In describing the detached serenity of this style, Haynes commented that the ‘rhythm is predictable, tempo fluctuation subtle or absent’ and ‘ensemble and intonation impeccable.’ This is the style adopted by the majority of performers today. Consequently, it is also used as the yardstick by which to measure/authorise interpretations. There is validity to this approach. Indeed, it remains the prevailing interpretative style of the age in which we live; however, numerous questions arise, including: Is this the only way to perform Schubert? Is one way better than and more correct than another? How can we be expressive? How best can we perform

1 Harry Plunkett Greene, ‘Leiermann’ (Columbia: DB 1377, 1934).
with conviction and authority? Can we learn something from the singers of the past and if so, how might we do this? Additionally, how might we read and understand instructional texts from the past, especially from an age well before sound recordings existed?

In acquainting myself with the performance styles (as evidenced in early recordings), I ultimately concluded that one of the key elements that distinguishes these performances from modern-day performances is the expressive use of declamation and rhetoric.

The above questions motivated my exploration of this repertory and led me to investigate a number of primary sources pertinent to declamation emerging in the late eighteenth century and early nineteenth century. Specifically, I considered guiding figures, such as Gustav Anton von Seckendorff (1775–1823), the leading declamation theorist and Johann Michael Vogl (1768–1840), Schubert’s great collaborator. I examined Vogl’s commonplace music books for evidence of his declamatory style and I considered the rhetorical experiments of his contemporaries.

In the absence of early nineteenth-century speakers, I also conducted a number of modern analytical case studies of declamatory speech with five German speakers, each of whom declaimed their mother-tongue language via the masterwork poetry of Johann Wolfgang von Goethe in poems that have also been set to Schubert. In analysing the recordings of these declamations, I used a ‘freeware’ acoustic analysis program called PRAAT, which I supplemented with more low-tech aural transcriptions. The final step in the process involved working with a pianist, experimenting and attempting to put the various theories into practice.

As a singer, I have always loved the songs of Schubert. I have sung a number of Schubert’s songs over the years and have listened to many more, from those sung by fellow students to those recorded by the finest artists of today. More recently, I have also become interested in the performance implications of Schubert song and in the bigger questions regarding performance traditions in general. A very real motivation for my conducting this research was to find ever more convincing ways in which to perform the music. I do not pretend to offer anything like the last word on the performance of Schubert, nor do I believe that such a thing could ever be achieved or would even be desirable to achieve. However, now that I have reached the end of this research project, I am confident that the work undertaken has enabled me to take new interpretative paths, which would not have been evident had I not undertaken this research.

B. Rationale and Significance

This research aimed to explore the range of possible styles of Schubert lieder performance through the study of declamation in song and in speech and to consider the way in which this influences performances of lieder. Particular emphasis was given to Vogl and Seckendorff. Vogl demonstrates a
The primary research question that drove this project was:

- How can a greater understanding of declamation (including German historical practices in spoken poetry and singing and the analytical modelling of modern German speakers) be used to inform and enhance the performance of Schubert lieder?

D. Overview

This research adopted several methodological approaches to answer two questions. First, how did the declamatory style of spoken performance, prevalent in the late eighteenth and early nineteenth century, inform declamatory performance styles of Schubert lieder? This question encouraged the use of a historical method to explore eighteenth- and nineteenth-century performance practices. The primary source documents integral to this research included:

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As the majority of the literature on declamation has no English translation, a number of secondary sources had to be consulted. The authors who have provided the majority of scholarship on this subject are Lodwijk Muns and Mary Helen Dupree. These authors have published a number of articles in which they address the growing fashion for declamation in the late eighteenth century and the specifics of its style.

The performance aspect of the question aimed to practically and speculatively apply ideas on declamation that had been gleaned from the primary and secondary sources. This aspect of the research used experimental approaches to supplement the primary source information.

In addition, five German speakers’ recitations of Goethe texts were analysed as a part of the study of the text to examine declamation and its application to song. Information was gleaned from this process in the following ways:

1. Speakers’ use of pitch and amplitude to convey stress was tracked using the speech analysis software system PRAAT. These elements of speech were then compared and discussed.
2. A transcription system based on both musical notation and Ann Wennerstrom’s music in everyday speech was created to aurally notate stress and emphasis in the speakers’ recitations.

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11 Muns. ‘Concert Song and Concert Speech.’
12 Mary Helen Dupree, ‘From “Dark Singing” to a Science of the Voice: Gustav Anton Von Seckendorff and the Declamatory Concert around 1800,’ *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 86, no. 3 (2012).
3. The above two analyses were compared to create an idealised recitation that became the basis for a sung and spoken declamatory performance. This idealised recitation influenced ornamentations and alterations in the style of Vogl that were then applied and demonstrated in recital.

E. Structure

Chapter I, entitled ‘Introduction and Project Outline,’ provides an overview of the research project. Chapter II, entitled ‘Methodology,’ outlines the process used in this project to create a declamatory performance. Chapter III, entitled ‘Declamation in the nineteenth Century: A Critical Engagement with the Literature and Historical Evidence,’ explores the primary and secondary literature surrounding the issue of declamation, focusing particularly on historical sources and the relationship between the spoken and sung declamatory styles in 19-century practice. Chapters IV and V present two case studies in which an analysis was undertaken of five German speakers reciting the Goethe texts ‘Erster Verlust’ and ‘Geistes Gruß,’ respectively. In Chapter VI, the research culminates in recorded musical performances of Schubert lieder. These performances attempted to recreate a nineteenth-century declamatory approach to lieder performance by combining evidence from historical sources with information gleaned from the modern speech analyses. The recorded performances aimed to demonstrate the following:

1. The application of techniques discussed by Seckendorff;
2. The application of techniques used by Vogl; and
3. The use of speech and its direct influence on ideas (as used and discussed by both Vogl and Seckendorff)

The two Goethe texts, ‘Erster Verlust’ and ‘Geistes Gruß’ were recorded. Aspects of eighteenth- and nineteenth-century performance practice were used as a guide; however, the aim was not to recreate the practices of Seckendorff or Vogl but to investigate whether the practice of declamation could enhance performances of Schubert song, whether there is a connection between the declamatory style and Vogl’s style and what new possibilities for the performance of Schubert lieder could be uncovered through the practical application of these ideas.
II. Methodology

This study drew on three methodological approaches to explore the interpretation of Schubert lieder in a declamatory style and its historical precedent. Specifically, this study:

1. Examined historical primary and secondary sources on nineteenth-century declamation;
2. Conducted modern declamation case studies to analyse the declamation of five modern German speakers; and
3. Undertook practice-based research by recording performances of Schubert lieder in a recreated declamatory style;

Each of these three methods is examined in more detail below.

A. Examining Historical Sources

A historical method was used to examine the available primary documents relating to Schubert and the declamatory style used in the late eighteenth and early nineteenth century. Gaye Tuchman describes this historical method of research as ‘the use of primary historical data to answer a question.’\(^\text{14}\) In the present study, it was used to inform the exploration of Schubert lieder performance in a declamatory style. Primary source evidence (e.g., first-hand accounts of Vogl’s declamatory style and Vogl’s own notebooks) and other key historical sources (e.g., by Goethe, Hiller and particularly Seckendorff) were used. Most relevant was the scholarship on Seckendorff, which has been collated in recent secondary literature.

B. Modern Declamation Case Studies: Concepts, Literature and Method

This study analysed recordings of German speakers to inform the interpretation and declamation. In the modern era, prosody and speech analysis have been pursued as independent scholarly endeavours. German is often referred to as a ‘stress intonation or stress accent language’\(^\text{15}\), suggesting that the two main forms of accentuation used are pitch accent and longer durational stressed syllables.\(^\text{16}\) Thus, in analysing the spoken recordings, three elements of speech were transcribed: Pitch,

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15 Intonation in this instance refers to change in pitch. Although this term is often used in speech analysis to refer to pitch variation, it will be referred to in this study as pitch, or pitch variation. This is to avoid confusion as intonation in music has a slightly different meaning. The term ‘intonation,’ in reference to changes in pitch will however sill be used in the review of literature.

rhythm and stress. These aspects of speech contribute to what Wennerstrom defines as prosody, ‘a general term encompassing intonation, rhythm, tempo, loudness, lexical meaning and segmental phonology in spoken texts.’ 17 Harking back to the Greek προς δί, prosody refers to the use of rhythm and melody, much of which relates to language structure and meaning. 18 Wennerstrom emphasises the importance of prosody in discourse analysis, but also notes that it is often regarded as an issue separate from mainstream research. The ‘sideline status’ applied to prosody is caused by the lack of prosodic features in English orthography. 19 This gap in the language has often led to important prosodic details being omitted from written transcripts. Although some transcribers do notate these features there is no single code available for the transcription prosodic language features. 20 In addition to inconsistencies in notation, issues arise in relation to the inaccessible nature of many systems created for the transcription of languages. These systems, which have been written by phonologists for phonologists, are difficult for members of the general public to comprehend without considerable study.

Rhythm is considered by many to be the basis of speech. 21 Dafydd Gibbon’s defined rhythm as a ‘sequence of alternating values of (certain) features of speech.’ Notably, the rhythm of speech and the rhythm music are closely interrelated. The relationship between musical rhythm and spoken rhythm can be observed in the connection between the formalised structures of poetry and Gregorian chants and in the rhythms and time signatures used in music. 22 Elizabeth Couper-Kuhlen (1993) explored this connection further, noting that the ‘hierarchically organised metrical structure’ of both speech and music imply a ‘common cognitive origin.’ 23

The analysis of rhythm in speech is complex. Laver considered the bias in interpreting rhythm and tempo in speech, noting that listeners’ interpretations of tempo differs in relation to language and accent. 24 The measurements of rhythm in speech are similarly affected by pauses and hesitations. When transcribing rhythm phonologists will often distinguish between and record data by either

17 Wennerstrom, Music of Everyday Speech, 5.
18 Gibbon, Prosody, 4.
19 Wennerstrom, Music of Everyday Speech, 4.
20 Ibid, 5.
22 Gibbon, Prosody, 1.
including or excluding pauses. As pauses and hesitations are often used for emphasis, the present study of rhythm included pauses by measuring the overall ‘speaking rate’ rather than the ‘articulation rate (excluding pauses).’ Many studies have measured rhythm in terms of syllables per second. This method is efficient when measuring speech and tempo with specificity; however, it does not highlight the connection between music and rhythm, a vital aspect of this project. As Seckendorff used musical notation to record rhythm and melody in declamation, the speech rhythms and tempo from the recordings in this project were recorded using musical notation. These rhythms were overlaid by a set of symbols indicating tempo flexibility and speech rate.

Gibbon defined speech melodies as ‘contours of the pitch values associated with syllables, words and whole utterances.’ The melodies that correspond with rhythmic accentuation contribute to word emphasis and expression in speech. Wennerstrom divided the analysis of intonation into four categories: 1) pitch accent; 2) pitch boundary; 3) key; and 4) paratones. Pitch accents are used by the speaker on the words that they deem the most important when communicating the meaning of a sentence or phrase. New information is often matched by a high pitch accent. Conversely, assumed information is often paired with a low pitch accent. Both Wennerstrom’s altered system and the Tones and Break Indices (ToBI) system are useful tools for transcription; however, this study did not use either of the systems in their entirety. Pitch accents were noted, but were paired down to both the melodic contour and transcription of only the low and high pitch accents. The melodic contour informed the overall contour of the resulting declamation while the transcription of the pitch accent was used to indicate word emphasis. Pitch boundaries refer to the change in pitch that often occurs at the end of an utterance. Pitch boundaries indicate information that is more related to discourse and thus were not transcribed for this study.

Exploration of the ‘key’ is not only relevant to modern forms of speech analysis. In his essays on declamation, Goethe stressed the importance of the actor assigning particular keys to texts. Similarly, Seckendorff argued that the declaimer must identify a grundtone to accurately express the

25 Ibid
29 Ibid, 19.
30 Ibid, xvii.
sentiments of a poem. This idea that pitch indicates the attitude of a speaker is supported by modern research, including that of Pike, O’Conner and Arnold. Wennerstrom defined ‘key’ as the ‘choice of pitch a speaker makes at the onset of an utterance.’ Pitch reveals the speakers position regarding both the phase in question and the preceding phrase. By beginning a phrase at a high pitch, the speaker indicates a change in attitude in relation to the previous utterance. Conversely, low onset indicates nothing, but by beginning a phrase at the same speech, a speaker indicates that their attitude has remained the same.

Wennerstrom identified a number of issues associated with the measurement of pitch in discourse. A primary issue is the way in which speech units are measured. Wennerstrom posed the following questions: ‘Where does a (unit of speech) start and stop?’ and Can melody only be identified in relation to a full phrase or can it be broken into smaller units? For the purposes of this study, a phrase was categorised as a line/poetic phrase.

1. Recordings
In this study, five German speakers were recorded reciting the below texts by Goethe: ‘Erster Verlust’ and ‘Geistes Gruß.’ These recordings were analysed aurally and with PRAAT, a speech analysis tool.

2. PRAAT Diagrams
PRAAT is a ‘freeware’ acoustic analysis program developed by Paul Boersma and David Weenik at the University of Amsterdam’s Institute of Phonetic Sciences. It has a number of features that can be used for voice analysis, synthesis and manipulation. In the present study, PRAAT was used to analyse the pitch and intensity of the five participants’ recitations. In Figure II—I, the blue line represents pitch and the green line represents intensity, both of which were superimposed over each of the participant’s text.

Figure II—I PRAAT Diagram Goethe’s ‘Erster Verlust’ Verse 1

33 Muns, 379.
34 Wennerstrom, Music of Everyday Speech, 24.
PRAAT provides an objective overview of a participant’s variation in pitch and intensity; however, a number of issues became apparent when it was used as the primary mode of speech analysis. Notably, due to PRAAT’s sensitivity to minute variations in pitch and intensity, which are intelligible to the human ear, there was some disparity between the information presented in the PRAAT graphs and what was heard aurally. For the present study, it was limited in its functions, as it does not effectively measure language features, such as vowel elongation, consonant emphasis, rubato and speech rhythms. Consequently, PRAAT was only used to inform the aural analyses of the speech.

3. Aural Analysis

A system for annotation that effectively transcribes the musical elements of speech could not be sourced. Consequently, existing methods had to be adapted for the study. Wennerstrom’s adaptation of the ToBI method of transcription provided a useful resource for discourse analysis and served as inspiration for the novel method of annotation developed for this study in which participants’ rhythm, tempo, pitch, and emphasis were transcribed aurally. However, this system fails to represent the key musical features in speech vital for this project. Wennerstrom’s speech annotations and annotations commonly used in musical performance were combined to create a key. The annotation of speech rhythm was of particular importance to this study and was recorded using standard Western musical notation. Features, such as tenuto, accent and fermata, were also recorded using Western musical notation. Example IV—i. provides an example of the speech analysis in its entirety.

![Figure II—II. Aural Transcription, Goethe’s ‘Erster Verlust’](image)

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37 Ibid.

38 Hirschberg Beckman and Shattuck-Hufnagel, ‘The Original ToBI System.’

39 The Tone and Break Indices (ToBI) method is a method of transcription that focuses on pitch and other prosodic features of the English language. ToBI was adapted to the German language using the GToBI system of transcription. The ToBI system is valuable in terms of how it explores prosody; however, it was not used in the present study due to its specificity and focus on changes in pitch as the primary prosodic feature of language.

40 An example of the key used in aural transcription. The musical notation underscores the text as a descriptor for the rhythm used by the speaker. All of the other features are described in the table above.
C. Practice-Based Research

1. Methodological Literature on Practice-Based Research

In addition to the use of a historical method, this research also adopted a practice-based method. Linda Candy described practice-based research as ‘an original investigation undertaken to gain new knowledge partly by means of practice and the outcomes of that practice.’\(^{41}\) In practice-based research the artefact (in this study, musical performances) serves as an aspect of the overall research, which contributes to or demonstrates new knowledge.\(^{42}\) Candy specified that while other methodologies may be employed, the research cannot be fully understood without the artefact.\(^{43}\) This methodology was appropriate for the present research, as the practice (one lecture recital of Schubert lieder in a late eighteenth-century declamatory style) was vital to the understanding of the overall study. The thesis contextualises and broadens the understanding of the techniques, but would be incomplete without the demonstration of knowledge that was presented in the recital.

A combination of the practice-based method and the historical method was applied to the musicological field of Historically Informed Performance (HIP). HIP relates to the historical method of research that uses historical sources (e.g., letters and documents, scores, historical instruments and iconography) to inform performances of music of the past.\(^{44}\) However, in its application to a performance, HIP becomes a manifestation of practice-based research, as the artistic interpretation and application of information gleaned from historical sources involves a degree of subjectivity and individuality. For a long time, research in HIP focused on early music, as its initial conception was to aid the performance of Medieval music. However, since the 1980s, HIP has also been used to inform the performance of romantic (and other later types of) repertoire.\(^{45}\)

Since its conception, the application of HIP techniques has raised a number of issues. More recently, there has been opposition to ‘the early music movement’ and HIP being used to define how the music of earlier periods should be performed. In an article entitled ‘What We are Doing with Early Music is Genuinely Authentic to Such a Small Degree that the Word Loses Most of its Intended Meaning,’ Leech-Wilkinson questioned the validity of HIP practices,\(^{46}\) noting that ‘at each stage of (the performers) own contribution there is a contemporary musician, subject to the assumptions and


\(^{42}\) Ibid, 1–3.

\(^{43}\) Ibid.


\(^{45}\) Ibid.

\(^{46}\) Daniel Leech-Wilkinson, ‘What We are Doing with Early Music is Genuinely Authentic to Such a Small Degree that the Word Loses Most of its Intended Meaning,’” *Early Music* 12, no. 1 (1984): 13–16.
tastes of his time.\textsuperscript{47} With this in mind, Leech-Wilkinson ‘plea[ded]’ for ‘greater freedom of approach, for more wide-ranging experiments and for the possibility of greater intensity of expression’ regardless of historical accuracy\textsuperscript{48}. Leech-Wilkinson’s plea for greater freedom of expression in the context of HIP’s current place in musicology could be considered redundant, as the techniques used in HIP, more specifically in the performance of Mozart, Beethoven and Schubert arguably allow greater freedom of expression than the current style otherwise would. It is relevant to note that modern tastes will always have some influence over the reading of treatises; however, the exploration and application of historical documents to classical music is nevertheless a further step towards historical accuracy in the performance of classical music.

In \textit{The End of Early Music},\textsuperscript{49} Bruce Haynes discussed the irony of HIP’s application to romantic repertoire, noting that the initial purpose of HIP ‘had been to wipe the distortions of romanticism from the face of pre-romantic repertory,’\textsuperscript{50} which had originally been created as a ‘rejection of romantic style’\textsuperscript{51}. Haynes observed that HIP was slowly gaining acceptance by the musical community, enabling romantic music to be approached through historically informed performance in similar way to the Medieval and Baroque.

2. Application in Recorded Performance

Research on the declamatory style was undertaken by examining a series of recorded performances, which contained both spoken and sung declamation, and spoken excerpts, which outlined research on and considered the historical precedent for the performance. The following steps were taken in preparation for the performance.

The speech analyses of the five participants were combined to create a general transcription that reflected the commonalities in speech between the five German speakers. Information on declamation, compiled from ‘Das Mädchen’s Klage’ and relevant primary and secondary sources was then combined with the transcription to create a musically notated declamation. This required the primary and secondary sources to be compared and combined. A final declamation was then created as a musical score similar to ‘Des Mädchens Klage.’

The declamation was initially sung, accompanied in practice by piano. Speech was then slowly introduced into the sung declamation, until it more closely resembled a speech than a song. In

\begin{footnotesize}
\textsuperscript{47} Ibid.
\textsuperscript{48} Ibid.
\textsuperscript{49} Haynes, \textit{The End of Early Music}, 219.
\textsuperscript{50} Ibid.
\textsuperscript{51} Ibid.
\end{footnotesize}
experimenting with pitched speech in declamation, harmonies played by the piano were used to give the voice an overall sense of pitch and harmony. This is the same technique that Seckendorff used to train his students.

The speech analysis and resulting declamation were used to inform a declamatory reading of the texts corresponding to Schubert’s song. It is my understanding that without the ability to declaim the text outside song, it will not translate to a sung declamatory performance. As a part of the practice I switched between the spoken and sung declamation, using elements of the spoken declamation to directly impact the sung declamation. Characteristics transferred between the sung and spoken declamations included: 1) the use of rubato; 2) agogic accentuation; 3) fermata; 4) accent; 5) primary and secondary word stress; 6) dynamics; and 7) articulation.

Ornamentation may be approached and applied in two ways. In keeping with the cantar alla Lombardo\textsuperscript{52} style, ornamentation may be applied to words that have been stressed in the spoken declamation. The application of this style of ornamentation was based on Vogl’s notebooks and Diabelli’s Die Schöne Müllerin (see the historiography section of this chapter). Free ornamentation in the style of Vogl was also applied as appropriate. Rhythmic notation from the spoken declamation informed the rhythmic ornamentation performed in recital.

In the next chapter, the literature on declamation is reviewed, the history of spoken and sung declamation is discussed and the declamatory techniques used in the performances are compiled.

\textsuperscript{52} Walther Dürr, ‘Schubert and Johann Michael Vogl: A Reappraisal,’ \textit{Nineteenth-Century Music} 3, no. 2 (1979).
III. Declamation in the Nineteenth Century: A Critical Engagement with the Literature and Historical Evidence

A. Differing Historical Traditions of Schubert Performance

In his 2003 study of Schubert in performance, David Montgomery compiled a list of over one hundred singers who are known to have sung Schubert’s music in his lifetime.\(^53\) Montgomery is undoubtedly correct in his assertion that no one singer is totally representative of the ‘Schubert style’; however, it is nonetheless true to say that a distinction was made between declamatory singers and lyrical singers in the nineteenth century. Leopold von Sonnleithner made this point very clearly when describing the velvety voiced Ludwig Tieze, who, he stated:

… had an unaffected manner of singing, as opposed to certain persons who are forever searching behind the musical idea (which they do not comprehend and accordingly disdain) for another, poetic or philosophical idea.\(^54\)

Sonnleithner is clearly referring to Vogl, a singer for whom he had no time, but who is, in actual fact, one of the keys to understanding the performance of Schubert’s music. Writing to his brother from Salzburg, Schubert stated:

The manner in which Vogl sings and the way I accompany, as though we were one at such a moment, is something quite new and unheard-of for these people.\(^55\)

Vogl’s style was heavily influenced by rhetoric and drama and in many ways ran parallel to the revival of spoken declamation and declamatory concerts throughout Austria and Germany.\(^56\)

B. Connecting the Dots between Declamation and Lieder Performance

Muns’s 2017 article entitled ‘Concert Song and Concert Speech Around 1800’ discusses the role of spoken declamation in ‘preparing the stage’ for the style of art song and lieder that subsequently emerged.\(^57\) In particular, Muns noted the lack of scholarship surrounding the lied and its connection to the declamatory style epitomised by Schubert’s close friend and collaborator, Vogl. This gap is surprising as, from its use of the same poetic texts to its appearances alongside lieder in musical declamatory concerts, spoken declamation appears to be closely linked to performances of lieder.\(^58\)

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\(^54\) Deutsch et al., 337–49.

\(^55\) Ibid, 457–58.

\(^56\) Dupree, ‘From “Dark Singing” to a Science of the Voice,’ 382.

\(^57\) Muns, 370.

\(^58\) Ibid, 367.
Muns’s revelation regarding the declamatory style and its influence on the performance and reception of lieder raises questions about the close relationship between the two art forms and the extent to which declamation directly informs declamatory performances of Schubert’s songs. These observations can be supplemented by the work of Dupree, who published two comprehensive studies on the nineteenth-century declamatory style of performance with a focus on the work of Seckendorff.

Mary Helen Dupree’s article entitled ‘From “Dark Singing” to a Science of the Voice’ outlines the diversity of oratorical practices of the early nineteenth century, from which the declamatory style emerged.\(^5^9\) Dupree suggests that the emergence of this style was a reaction against the era of silent reading, known by scholars as Sattelzeit or The Age of Goethe.\(^6^0\) Declamatory concerts, performed in small salons by both amateur and professional actors, aimed to modernise an ancient rhetorical practice for an eighteenth-century audience.\(^6^1\) The German declamatory style, while influenced by the Latin Declaratio, focused on performance, which mainly referred to speaking on stage. This developed into a practice that valued the vocal element of speech above all else. It coincided with the development of quasi-scientific theoretical books on declamation that where both experimental in nature and highly divisive.\(^6^2\)

The relationship between declamation and other styles of rhetorical performance is unclear. Muns identified a ‘vocal continuum’ connecting the performance of spoken and sung declamation.\(^6^3\) This continuum can be identified by comparing the differences between speech and poetry and extending these comparisons to the development of absolute music. Muns argued that poetry displays the musical features of speech and that creates, as described by Goethe, ‘a kind of prose music.’\(^6^4\) Equally, the interest in rhythm and pitch in absolute music connects to poetry, which is also constructed around the same features. This relates to the conception of music and its relationship with speech in general. However, it does not account for a continuum of vocal performance styles that may reveal both how the declamatory style of speech connects to the declamatory style of singing and how other styles that test the limits between the singing and speaking voice can inform the exploration of pitch in speech. For example, melodrama, which was said to have developed in 1762 following the publication of J.-J. Rousseau’s Pygmalion, can be connected to declamation through its

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\(^5^9\) Dupree, ‘From “Dark Singing” to a Science of the Voice.’
\(^6^0\) Ibid, 366.
\(^6^1\) Ibid, 369.
\(^6^2\) Ibid, 368.
\(^6^3\) Muns, 376–80.
\(^6^4\) Ibid, 374.
use of a recitative-like accompaniment that supplements the inherent drama of the text. As Dupree observed, melodrama is like a cousin to declamation, as it produces a similarly intense emotional effect through its interrelationship between text and music. This style was used extensively in Schubert’s ‘Die Zauberharfe’ and ‘Fierrabras’. As Schubert had a clear interest in melodrama, it can be assumed that he was familiar with declamatory performance styles that share many similarities. Sprechstimme, which was devised by Humperdinck in 1897, well after the rise and development of the declamatory style, similarly aims to fuse the sung and spoken voice, experimenting with the interpretation of pitch, delivered in spoken style. It is possible that the declamatory style may have influenced the development of this later more extreme form of pitched speech, although to what degree we are unsure.

In his work that primarily focused on Sprechstimme/Sprechgesang as it relates to nineteenth century declamation, Paul Griffith’s discussed the limits of the human voice, its range and his belief that there is no clear middle point between the spoken and sung voice. Declamation theorists, such as Secendorff, did not share the belief that there could be no middle point between the sung and spoken voice; rather, they hypothesised that the sung and spoken voice were different varieties of the same thing.

C. The Musical Declamatory Style

The rise of a performance-focused musical declamatory style coincided with the decline of musical works composed under the direct influence of rhetoric. Theorists, such as Bach, Quantz and Mozart, saw knowledge of the declamatory style as essential and often advised the study of techniques used by successful orators as a means for the performer to learn proper declamation. Consequently, by 1785, the majority of texts on rhetoric focused on performance rather than composition. Johann Adam Hiller described declaration as simply ‘the art of reading with

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69 Ibid.
70 Dupree, ‘From “Dark Singing” to a Science of the Voice,’ 384.
71 Blake Wilson, George J. Buelow and Peter A Hoyt, Rhetoric and Music’ (Oxford University Press, 2001).
72 Ibid.
73 Ibid.
understanding and emphasis.’74 This skill is essential for the singer because, as Hiller noted, ‘musical notation cannot represent all the fine points of expression.’75 Daniel Gottlob Turk also referred to declamatory performance as the ‘language of feelings’ while Heinrich Christoph Koch wrote that ‘everyone who hears [a melody] must imagine he is hearing the speech of a man who is absorbed by certain feelings.’76

In *The End of Early Music*, Bruce Haynes described declamation as ‘playing or singing in an impassioned oratorical manner; expressing strong feelings expressed to the passions of the listeners.’77 This style of declamation was emphatic in its use of articulation and enunciation and shares parallels with musical techniques such as ‘Agogics, rubato, pauses, inflection, dynamic nuance (and) articulation.’ In his discussion of Mozart’s *Idomeneo*, Nikolaus Harnoncourt explored a similar kind of speech-driven style of ‘musical dialogue.’ Mozart’s disagreements with Raaff (the singer who was performing *Idomeneo*) reveals a similar interest in declamatory performance style. Mozart objected to Raaff attempting to alter his quartet to create more lyrical lines and exhibit his fine vocal technique. In a letter to his father, Mozart lamented, ‘As if in a quartet the words should be spoken much more than sung. That kind of thing he does not understand at all.’78 In the same letter, Mozart specifically referenced declamation, stating, ‘I need not say anything about the quartet, for which declamation and action are far more essential than great singing abilities.’79

D. Spoken Declamation in the Eighteenth and Nineteenth Century

Evidence of public declamation dates back to the early 1760s and Klopstock’s *Theone*.80 To challenge the trend of silent reading, Klopstock campaigned for the practice of public recitation. *Theone* can be considered an ode to declamation and ultimately promoted the resurgence of its practice in Vienna.81 Initially performed in the theatre, events such as romantic lectures, authorial readings and the ‘declamatory concert’ were tailored for public performance of poetry and prose. The rise in popularity

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75 Ibid.


79 Ibid.


81 Ibid.
for declamatory performances coincided with the publication of the so-called *Deklamierbücher* by performers, such as Christian Gotthold Schocher, Seckendorff, Christian Friedrich Solbrig, Heinrich August Kerndörffer and Johann Carl Woetzel.\(^8^2\) Declamation was similarly discussed by authors, such as Goethe, who preached about the social and artistic benefits of public speaking.\(^8^3\)

Experimentation with pitch was considered an important and controversial aspect of the declamatory performance style. While some performers experimented with pitch merely to suggest variation and heightened expression in performance, others believed that pitch was intrinsic to speech itself. In *Rules for Actors*, Goethe suggested that declamation could be considered a kind of ‘prose music.’\(^8^4\) Like the musician who observes the laws of harmony, the declamatory speaker observes the structures of the sentence, grammar and language in which he speaks. It should be noted that despite Goethe’s suggestion that declamatory voice shares many characteristics with music, it is limited in its range of pitch and movement. Goethe presented pitch as a guideline for encouraging the speaker to stress important words, engage with potent phrases in the text and treat the grammar and syntax of the sentence as if it were music.\(^8^5\) Philosopher Christian Friedrich Michaelis similarly explored the relationship between speech and song and ultimately concluded that ‘song is actually something quite different from declamation, not by degree, but by essence.’\(^8^6\) This sentiment was shared by the actor and director August Klingemann, who rejected the pitch-driven style, stating that true recitation and genuine speech were far superior to ‘seemingly artistic declamation, which transforms it into false, foul-sounding song.’\(^8^7\)

However, writers and performers, such as Seckendorff and Christian Gotthold Schocher (1736–1810) believed that the exploration of pitch was essential to declamatory delivery.\(^8^8\) Schocher, who was one of the earlier proponents of the declamatory style, developed a theory of language and music that accompanied the development of an eccentric style of theatrical declamation. He was one of the first theorists to explore the notation of speech in a similar form to music, an issue which he discussed in his 1791 publication entitled *Soll die Rede auf immer ein dunkler Gesang bleiben, und können ihre Arten, Gange und Beugungen nicht anschaulich gemacht, und nach Art der Tonkunst*.

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\(^8^2\) Mary Helen Dupree, ‘Ottilie’s Echo: Vocality in Goethe’s Wahlverwandtschaften,’ *German Quarterly* 87, no. 1 (2014): 69.

\(^8^3\) Ibid.

\(^8^4\) Muns, 374.

\(^8^5\) Ibid.

\(^8^6\) Ibid, 373.

\(^8^7\) Ernst August Friedrich Klingemann et al., *Kunst Und Natur : Blätter Aus Meinem Reisetagebuch* Dritter Band Erinnerungsblätter (Braunschweig: Meyer, 1828), 75.

\(^8^8\) Lodewijk Muns, ‘Schocher’s Ideas and Wötzel’s Words: Notes Along a Sidetrack.’
gezeichnet werden? Schocher, who was considered a conceptual leader, created a system for speech based on a speaking scale which dictated the speaker’s use of pitch in performance. Schocher had numerous followers, but many of his ideas were met with scepticism.

Ideas concerning the link between music and speech were not uncommon to educated members of the German and Austrian public. Philosopher and theologian Johann Gottfried Herder (1744–1803) believed song to be an exaggerated form of speech in which pitch and rhythm was emphasised. Muns described this phenomenon as the continuity hypothesis, which contended that the pitch variation in speech can be translated into melody. This is true in many ways; however, speech lacks the harmonic foundation and stability in pitch of music. Muns further explained that while there is a sense of pitch and musicality in the spoken voice, its instability in pitch bears no relation to conventional harmony.

Expression and approach to text were much discussed in the Deklamierbücher of the late eighteenth and early nineteenth century. The declamatory speaker’s portrayal of character and emotion is somewhat different to that of the dramatic actor. In the article ‘From “Dark Singing” to a Science of the Voice,’ Dupree suggested that the declaimer is more distanced from the subject matter, but still possesses the ability to play a number of emotional states and impressions. In Rules for Actors, Goethe commented that ‘in Declamation (or heightened recitation) you must relinquish your innate character, disown your nature and enter completely into the situation and mood of the person whose part you are speaking.’ Conversely, Friedrich Rambach suggested that while an actor expresses the text from the perspective of an individual, a declaimer expresses a feeling detached from the individual. Thus, unlike Goethe, who addressed issues of characterisation, Rambach advocated a style based more on narration. Kerndorffer described the declaimer as having taste, sensitivity and a keen capacity for observation; thus, it appears that his style of interpretation was similar to that of Rambach. Muns, who presented the concert declaimer as the precursor to the lieder singer, suggested that the declaimer’s expression of poetry lies between that of the actor and reciter.

89 Ibid, 1. English Translation: Must Speech Forever Remain an Obscure Song, or Could its Manners, Courses and Inflections be Depicted in a Way Similar to Musical Notation?
90 Muns, 377.
91 Ibid, 378.
92 Dupree, ‘From “Dark Singing” to a Science of the Voice,’ 386.
93 Muns, 385.
94 Ibid.
96 Muns.
E.  The Theory of Gustav Anton von Seckendorff

Among the declamatory theorists of eighteenth century Vienna/Germany, Seckendorff looms large. Performing under the alias Patrik Peale, Seckendorff was the only published author of Deklamierbücher to have had an established performance career.97 His performance career began in 1808, after he retired from the position of Kammerdirektor in the duchy of Sachsen-Hildburghausen, Seckendorff resolved to dedicate his time to the arts and sciences, stating that:

The arts and sciences, I observed, provide the broadest field of action (Die allgemeinste Thätigkeit)—I had to start with art, in order to gain an income quickly and apply myself gradually more to the sciences, which had previously already filled my hours of leisure.98

Seckendorff viewed the art of declamation as an inroad to the development of his career in the sciences. This view may have pre-empted his pseudo-scientific approach to declamatory performance. In the early stages of his career, he collaborated with a popular actress, Henrietta Hendel; together they performed as living statues alongside dramatic recitations.99 He performed with Hendel in Vienna (1809), seven years before the publication of his manual on declamation, entitled Vorlesungen (1816). Muns discussed this publication, which aimed to combine the art of declamation with acoustic sciences, stating:100

His conviction [is] that speed of vibration determines not pitch but loudness, that singing is necessarily louder than speaking (and thus less capable of small pitch distinctions) and that words are separated by pauses, which may be imperceptible, but can be measured in exact proportions.101

Muns is justified in challenging Seckendorff’s ideas; however, his publication merely reveals the semi-scientific approach adopted by many theorists at that time. This method may invite creative and varied styles of interpretation, but the use of semi-scientific method in studying an artistic medium is limited. Declamation theorists were enthusiastic to create an objective method for declamation, but could not convincingly define the relationship between declamation, speech and song, other than to state it was either a difference in ‘essence’ or small variations on some kind of

98 Ibid, 3.
99 Dupree, ‘From “Dark Singing” to a Science of the Voice,’ 381.
100 Muns, ‘Gustav Anton Freiherr Von Seckendorff, Alias Patrik Peale: A Biographical Note.’
101 Ibid, 16.
pitch scale.\textsuperscript{102} However, declamation did invite experimentation with pitch and speech, bridging the divide between spoken performance and sung performance.\textsuperscript{103}

In many ways, Seckendorff’s style was divisive; it was regarded by many as innovative and experimental and by others as excessive.\textsuperscript{104} The primary risk associated with this style of ‘heightened speech’ was a performance that emphasised the musicality of the voice to such a high degree that it resulted in an unusual aesthetic that some found unnatural. This was a major concern for both performers and audiences of the time, as a badly performed declamatory concert ran the risk of distracting the audience from the original text and placing the human voice at the foreground of the performance rather than ‘concealing the gulf between the two,’ as Dupree suggested it should do.\textsuperscript{105}

In a recount of Seckendorff’s 1809 performance, Johann Friendrich Reichardt suggested that Seckendorff’s use of speech and piano accompaniment had uprooted his understanding of the way in which heightened speech can be used in conjunction with music.\textsuperscript{106} Many saw declamatory performance as experimental, but it should be noted that Reichardt, an advocate for the simple German lied commented on the taste and restraint demonstrated in Seckendorff’s performance.\textsuperscript{107}

In relation to Seckendorff, the question arises: What is the declamatory style and how might it be used in a performance? By imitating aspects of Seckendorff’s musically heightened speech, insights might be gained into the style of declamatory singing purportedly practiced by Vogl, a primary aim of the present research project. Information on Seckendorff was sourced from his 1816 essay, which outlined the unique characteristics of the eighteenth- and nineteenth-century declamatory style and was later used to inform the recorded musical performances.

Seckendorff was fascinated by the role of pitch in speech. He viewed the exploration of this phenomenon as both an artistic and scientific pursuit and attempted to use recent advances in acoustics to inform a modern theory of declamation.\textsuperscript{108} In lectures, he both performed declamations and discussed the theories surrounding declamations, including his own theory of sound and acoustics.\textsuperscript{109} He developed a system of notation for speech (Sprechtonlieter) that paralleled the musical scale to distinguish specific tones and pitches used by a speaker in performance. Seckendorff

\textsuperscript{102} Muns, ‘Concert Song and Concert Speech around 1800,’ 377.
\textsuperscript{103} Dupree, ‘From “Dark Singing” to a Science of the Voice,’ 389–90.
\textsuperscript{104} Muns, ‘Gustav Anton Freiherr von Seckendorff, Alias Patrik Peale: A Biographical Note.’
\textsuperscript{105} Dupree, ‘From “Dark Singing” to a Science of the Voice,’ 390.
\textsuperscript{106} Ibid, 383.
\textsuperscript{107} Ibid.
\textsuperscript{109} Dupree, ‘From “Dark Singing” to a Science of the Voice,’ 390.
believed that volume was the only difference between speech and song. Consequently, he suggested that speech ‘must be subjected to the same musical laws’ as singing.\textsuperscript{110} His speech scale contained intervals that were intended to be smaller than the sung scale, as Seckendorff hypothesised that the spoken voice could better navigate small intervals due to its volume.

Seckendorff’s exploration of pitch in speech led him to develop an interest in the musicality of speech. As an amateur musician, he was known to have supplemented his declamation with recitative, such as the accompaniment on a forte piano.\textsuperscript{111} Reichardt discussed Seckendorff’s uses of forte piano in his performances, describing it as an attempt to fuse the pitch of the voice with a chordal accompaniment. This may be similar to the style of melodrama, but further emphasises the voice and its interaction with the accompaniment. Evidence of Seckendorff’s use of accompaniment can be seen in his musically notated declamation of Schiller’s ‘Des Mädchens Klage’ (see Figure III—I).\textsuperscript{112} This realisation confirms many of the statements made by reviewers and friends about Seckendorff’s unique style.

‘Des Mädchens Klage’ was written as a graphic representation of speech to accompany Seckendorff’s declamatory lectures and act as a guide for the way in which the declamer could use pauses, phrasing, emphasis and pitch. Pitch was written in traditional musical notation; however, the extent to which this pitch should be produced in speech is unclear. Changes in pitch and harmony in ‘Des Mädchens Klage’ indicate stress or an increase in emphasis from the speaker. In the phrase, ‘das Hertz ist gestorben,’ Seckendorff’s pitch remained relatively static, changing interval only to indicate stress on the word ‘hertz.’ As the performer became more impassioned, movement of pitch became more frequent. This resulted in the performer at the height of their range, changing pitch frequently, poised over a broken A7 chord (dominant of D major in the tonic key of G). Seckendorff remarked that this declamation was used to demonstrate that ‘speech and song differ only in the loudness of tone, but that speech is no less capable of producing a pitch scale and melody (motion on the scale) than song.’

Seckendorff used appoggiatura in ‘Des Mädchens Klage’ to emphasise specific areas of the text and indicate portamento in the spoken voice.\textsuperscript{113} Muns proposed that what Seckendorff referred to as ‘portamento’ was merely the unstable pitched speech that Seckendorff presents in his score as

\textsuperscript{110} Muns, ‘Concert Song and Concert Speech around 1800.’
\textsuperscript{111} Ibid, 380.
\textsuperscript{112} Ibid, 381.
\textsuperscript{113} Ibid, 380.
an ornament. However, given that Seckendorff was critical of the overuse of both portmaneno and stretching vowels in speech, it is unlikely that he overused this ornament.\textsuperscript{114}

Figure III—I. Gustav Anton von Seckendorff’s ‘Des Mädchens Klage’\textsuperscript{115}

Seckendorff was interested in the declaimer’s relationship to the text. Declamation was difficult to define, as the speaker neither took the position of the actor nor the reader. Seckendorff claimed that the declaimer is ‘more distanced from the subject matter than an actor would be and is more precisely attuned to its affective twists and turns.’\textsuperscript{116} Muns suggested that the declaimer occupies the space between that of the actor and the orator. Much like the orator, the declaimer uses rhetorical means to perform a monologue piece. Much like the actor, the declaimer performs to words that they themselves have not written. The declaimer holds the position of an omniscient narrator, depicting feelings as they are, rather than through a character.\textsuperscript{117} In his exploration of the orator, Haynes remarked that the speaker must show some personal engagement, may occasionally get ‘caught up’ in what they are saying, but must always remain calm.\textsuperscript{118} Reichardt’s recount of Seckendorff ‘subtly (holding) the delicate middle between picturesque representation and dry narrative’ represents this sensitivity in Seckendorff’s performance, which can be attributed to the

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\textsuperscript{114} Ibid.\textsuperscript{115} Ibid, 381; Dupree, ‘From “Dark Singing” to a Science of the Voice,’ 391.\textsuperscript{116} Muns, ‘Concert Song and Concert Speech around 1800,’ 384.\textsuperscript{117} Ibid.\textsuperscript{118} Bruce Haynes and Geoffrey Burgess, The Pathetick Musician: Moving an Audience in the Age of Eloquence (New York: Oxford University Press, 2016).
\end{flushright}
unique position that declamatory reader holds in relation to the text.\textsuperscript{119} As declamatory concerts were often held in smaller venues, speakers were able to express emotions with subtlety.\textsuperscript{120}

A number of stylistic inconsistencies can be found in Seckendorff’s essays, the most notably the disparity between the natural style and classical idealistic style of performance. This inconsistency relates to the fact that while Seckendorff’s declamation was to be performed within a romantic context it was still based on Ancient Greek rhetoric.\textsuperscript{121} This may provide the answer as to why the declamatory style was able to exist in both the classical and romantic realms. Declaimers worked to deliver an essentially classical style to a romantic audience, resulting in what could be viewed as a romanticised version of the ‘classical style.’\textsuperscript{122}

F. Schubert Lieder and the Declamatory Style

The declamatory techniques and ideas developed in the late eighteenth and early nineteenth century were not confined to spoken performance. The declamatory style was applied to German lieder due to the many similarities between the two mediums. Evidence of this style, which was embraced by audiences of the early nineteenth century, can be found in the reviews, letters and scores with alterations by Vogl.\textsuperscript{123} Vogl was an eccentric character, regarded by many as ‘a man of the theatre,’ who left the Vienna opera with ‘his art still deeply ingrained in him.’\textsuperscript{124} Today, Vogl is best known for his association with Schubert; however, in his day, he was famous for his appearances at the Vienna Hofoper. It was at this venue that he premiered significant roles, such as Orestes in Gluck’s \textit{Iphigenie en Tauride} and Pizarro in Beethoven’s \textit{Fidelio}.\textsuperscript{125} These performances were attended by Schubert who expressed his admiration for and determination to meet the famous singer.\textsuperscript{126} Vogl initially refused to meet Schubert, who at that time was a lesser-known composer and 31 years his junior. However, after some delay, the two eventually met in 1817, and so began a lifelong friendship and musical partnership.\textsuperscript{127} Vogl, who performed Schubert’s lieder long into his old age, was particularly renowned for his performances of ‘Erlkönig,’ which he presented with declamatory flair.\textsuperscript{128}

\textsuperscript{119} Muns, ‘Concert Song and Concert Speech around 1800,’ 372–73.
\textsuperscript{121} Dupree, ‘From “Dark Singing” to a Science of the Voice,’ 388.
\textsuperscript{122} Ibid.
\textsuperscript{123} West Ewan, ‘Vogl, Johann Michael,’ \textit{Grove Music Online}.
\textsuperscript{124} Deutsch et al., 240.
\textsuperscript{125} Andreas Liess, \textit{Johann Michael Vogl, Hofoperist Und Schubertsänger} (Graz: H. Böhlaus Nachf., 1954).
\textsuperscript{126} Deutsch et al., 24–37.
\textsuperscript{127} Ibid.
\textsuperscript{128} Ibid, 166.
A number of performance characteristics (e.g., Vogl’s spoken-word outbursts, interest in and application of ancient styles of delivery and alteration of rhythm) reflect a performance style comparable to that of the spoken declamation style popular at the time. Ornamental features were used as a subtle means of word emphasis, which, when combined with Vogl’s declamatory delivery, received both great acclaim and some criticism. This information provides evidence of both the prevalence of a declamatory Schubert lieder performance style and the way in which it was achieved.

It is clear that Vogl sang in a declamatory style; however, it is difficult to discern how his presentation compared to that of the accepted style of the time. This is partially due to the number of singers who worked with Schubert and the range of styles prevalent in Vienna. Compared to Ludwig Tieze, a tenor who performed Schubert’s song in a particularly lyrical manner, Vogl could be considered highly dramatic. However, Vogl’s style was not so unusual as to discourage listeners or potential students. Karl Frieherr von Schönstein was said to have based his interpretation on Vogl’s interpretation, while Wilhelmina Schröder Derivent was sufficiently inspired by Vogl’s manner of performance to consider him a teacher. Evidence suggests that Vogl’s performance style was shocking to some; however, positive reviews and supporting information available in late eighteenth- and early nineteenth-century treatises reveal that Vogl’s style was within the bounds of what audiences found acceptable.

These reviews, which contribute to the range of available sources on Vogl, enabled a comprehensive study of his declamatory style to be undertaken. The documents that were collated and translated by Deutsch provide insights into the public’s perceptions of Vogl’s style and often highlight his defining performance characteristics. The florid language in these documents requires some speculation on the part of the reader as to their meaning and requires some conclusions to be drawn based on a combination of this anecdotal evidence and information from Vogl’s notebooks and the general performance conventions of the early nineteenth century. Both the notebooks and Diabelli’s Die Schöne Müllerin contain Vogl’s ornamentation and declamatory alterations. Now archived in Vienna’s Gesellschaft der Musikfreunde, they relate most directly to Vogl himself. However, there has been great speculation regarding Die Schöne Müllerin, as while Diabelli’s alterations contain a similar style of ornamentation to the notebooks, they were attributed to Vogl by

130 Ibid, 192.
131 Deutsch and Blom. and Deutsch et al.
132 Schubert.
133 Schubert.
an unreliable source.\textsuperscript{134} As experts agree that this publication was connected to Vogl, it has been reviewed alongside his notebooks as a valuable primary source.\textsuperscript{135} Treatises, published in the late eighteenth and early nineteenth century, support the style of ornamentation used by Vogl and provide further information on how this style can be applied in practice. Vogl was rumoured to have written a treatise on singing himself that has since been lost.\textsuperscript{136}

\textbf{G. Johann Michael Vogl’s Declamatory Style}

Vogl combined his bold, expressive, highly-cultivated style with ornamentation, performing Schubert lieder in a way that left audiences in ‘breathless silence.’\textsuperscript{137} An unusual feature of Vogl’s performance style was his use of declamatory spoken-word effects. These techniques were documented by Leopold von Sonnleithener, who negatively recalled Vogl’s ‘sudden outbursts,’ ‘momentary effects via spoken word’ and ‘frequent use of falsetto.’\textsuperscript{138} According to Sonnleithner recollections, Vogl’s use of spoken-word effects were only momentary;\textsuperscript{139} however, it should be noted, that the use of spoken-word effects was not recorded in Vogl’s notebooks or Diabelli’s \textit{Die Schöne Müllerin}. It can be assumed that Vogl used these speech effects to accentuate important words within a poem. It has also been noted that as he aged, Vogl’s voice weakened, necessitating the use of falsetto and declamation to navigate challenging passages.\textsuperscript{140} This suggests that Vogl may have used spoken-word effects to compensate for his technical deficiencies. Sonnleithner was not convinced by this aspect of Vogl’s style, stating that it ‘could not be artistically justified or imitated by anyone.’\textsuperscript{141} However, Eduard von Bauernfield stated that while Vogl’s voice weakened with age he ‘(continued) to perform with grace.’\textsuperscript{142}

Vogl was known to be a highly expressive performer. His style was not naturalistic but he was said to have had a ‘deep understanding of emotional impulses’ that led to ‘breathtaking’ performances.\textsuperscript{143} Friends recalled his ‘cultured manner of performance,’ ‘magnificent’ artistry and high intellectual integrity, all characteristics that relate to elements of his expression in Schubert

\textsuperscript{134} Dürr, ‘Schubert and Johann Michael Vogl: A Reappraisal,’ 127–28.
\textsuperscript{135} Ibid.
\textsuperscript{136} Timothy S. Mussard, ‘Embellishing Schubert’s Songs: A Performance Practice’ (UMI Dissertation Service, 1990), 27.
\textsuperscript{137} Deutsch et al., 159.
\textsuperscript{138} Ibid, 240.
\textsuperscript{139} Ibid.
\textsuperscript{140} Ibid, 337–49.
\textsuperscript{141} Ibid, 337.
\textsuperscript{142} Ibid, 159.
\textsuperscript{143} Ibid.
Vogl was likely a natural performer, but his skills were cultivated. He was highly educated, fluent in Latin and English and possessed a keen interest in classical art and literature. This would have been reflected in his characterisation, gestures and detailed understanding of the literature that he performed. This connection to and understanding of classical works would have contributed to his cultivation of a declamatory style that stems from Roman Declamation.

Anton Steinbrüche von Reinwell (1790–1883), a friend of both Vogl and Schubert, recalled Vogl’s ‘noble play of facial expression,’ ‘controlled movements’ and ‘body which conjured up so many and so varied artistic portrayals.’ Many accounts of Vogl’s declamatory style share similarities with the criticisms, compliments and instructions made about other early nineteenth-century declamatory actors. Vogl’s ‘understanding of language’ and ‘emotional impulses’ could be seen as the musical equivalent of Seckendorff. The use of controlled movement and facial expression harkens back to the use of gesture, popular in spoken declamatory performance. Similarly, the intellectualisation of performance relates to the work of Seckendorff, who believed that declamation was a science of the voice, rather than purely a performance. It is highly likely that Vogl may have been influenced by this manner of declamation, either directly or indirectly.

Vogl’s use of ornamentation is best represented in his notebooks, which contain alterations to selected Schubert Lieder, and Diabelli’s publication Die Schöne Müllerin. Subtle in their application they contribute to Vogl’s text-focused style. These ornaments can be categorised into turns, appoggiaturas and mordents, rhythmic alteration and free ornamentation and would have been based on the style of the song and venue in which the song was being performed. Folk-like parlour songs required subtle ornamentation, including cadential turns, appoggiaturas and variations in repetitive phrases. A dramatic song, intended to be performed in a concert hall or theatre would have required florid ornamentation, influenced by the Italian style. In exploring the variation in Vogl’s use of ornamentation, Walter Dürr suggests that the embellishments could be categorised as:

144 Ibid, 240.
145 Liess.
146 Deutsch et al., 159.
147 Ibid.
148 Dupree, ‘From “Dark Singing” to a Science of the Voice.’
149 Mussard, ‘Embellishing Schubert’s Songs.’
150 Ibid.
152 Although the song may have been performed in a theatre, it was not classified as theatrical ornamentation. Ornamentation in the theatrical style was somewhat different to the concert style. Vogl may have brought elements of his theatrical training to Schubert’s song, it was not the same style of theatrical ornamentation used in operatic performance.
1) *Cantar Sodo* (ornamentation used to accent specific notes); 2) *Cantar lombarda* (ornamentation used to complement the overall musical line); and 3) *Cantar d’affetto* (ornamentation used to express specific words/phrases).153 These styles are referred to in Christopher Bernhard’s *Von der Singe-Kunst oder Manieren*, which was written 150 years before Vogl’s manuscripts.154

The appogiatura and turn were frequently referred to in both Vogl’s notebooks and Diabelli’s *Die Schöne Müllerin*. These ornaments were used in both folk-like and dramatic songs and were often applied at cadence points or to words of significance. Timothy S Mussard in ‘Embellishing Schubert Songs: A performance Practice’ noted the importance of the appogiatura, stating that it was used in Vogl’s alterations to *Die Schöne Müllerin* on 39 separate occasions.155 Vogl’s liberal application of the appogiatura is unsurprising, as it was a technique often used mark unaccented syllables, assisting the singer in rhetorical delivery.156 His use of the appogiatura was consistent with Schubert’s style of composition, as Schubert himself often suggested similar ornaments. However, in ‘Jägers Abentlied’ the turn takes precedence, appearing in the score six times.157 Many of the turns and appoggiaturas used in ‘Jägers Abentlied’ emphasise significant words, such as ‘licht’ (light) and ‘liebes’ (love) (b. 10–11 ‘Jägers Abendlied’).

These ornaments conform to the guidelines set by Hiller in ‘Anweisung zum Musikalische Gesang,’ as the embellishment of ‘liebes’ is characteristic of Hiller’s ‘Schleifer’ and the ornamentation, ‘Schnell Verausched’ (‘Quickly Rushed’), complies with the rules for the ‘Double Nachschläg.’158

![Figure III—II. Franz Schubert’s ‘Jägers Abendlied’](image)

154 Ibid.
155 Mussard, ‘Embellishing Schubert’s Songs,’ 45.
157 Ibid.
158 Hiller, Beicken and Beicken, *Treatise on Vocal Performance and Ornamentation*, 78.
The *Cantar d’affetto* style (i.e., the use of ornamentation to emphasise important words in the text) was used in Vogl’s alterations to Schubert’s dramatic lied, ‘Antigone und Oedip.’ Unlike the small alterations found in ‘Der Fischer’ and ‘Jägers Abendlied,’ ‘Antigone und Oedip’ is rich with embellishment. The excessive application of ornamentation is due to the work’s dramatic composition and reflects the two distinct styles of ornamentation used by Vogl. Unlike those songs which are lyrical in nature, ‘Antigone und Oedip’ is dramatic and was composed and set to be performed in a large-scale concert venue. This style of song may have inspired Vogl to use more ornamental and declamatory techniques to emphasise the drama of Schubert’s original work. Vogl’s use of the turn in this lied reflects its dramatic composition. He continues to use the turn frequently, but combines it with additional ornaments to create ornamental flourishes suited to Vogl’s performance of the concert-style song. This can be seen in Vogl’s combined use of a turn and appoggiatura on the words ‘Herzenströmtes’ (heartfelt) and ‘Külen Hauch’ (cool breath).

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159 Mussard, ‘Embellishing Schubert’s Songs,’ 51.

160 Dürr, ‘Schubert and Johann Michael Vogl: A Reappraisal,’ 130.

161 Ibid.
Interestingly, Vogl’s alterations include both the use of a notated turn and the turn symbol. On the word ‘seele’ (see Figure III—V), Vogl notes a turn that precedes a descending appoggiatura on ‘wehn’ (suffering). Conversely, Vogl uses the turn symbol no less than two bars later on for the word ‘zorn.’ It is possible that the turn symbol required a contrasting style of embellishment and thus was used to differentiate the two styles. Vogl’s notebooks contain a number of interesting rhythmic alterations that contribute to his text-driven declamatory style. Fermata are frequently used as a means of building tension and emphasising text. Although it is often an indicator of further embellishment, in Vogl’s case we do not have evidence to suggest that he used it for this purpose.162 In ‘Der Fischer’ (see Figure III—VII), Vogl places a fermata over the word ‘lauscht’ (listen) to mimic the actions of a fisher, pausing to listen.163 This technique is used similarly in ‘Antigone un Oedip’ on four separate occasions. The pause in Figure III—V is used to emphasise the word ‘wehn’ and also to indicate the start of a new section in the piece and a change in mood.


163 Ibid.
Vogl often made significant alterations to rhythm. On occasion, these alterations would change the emphasis placed on words and possible meaning of a sentence. As Figure III—VII shows (especially as compared to Figure III—VIII), Vogl’s rhythmic alterations placed the emphasis on the word ‘was’ (what) whereas in Max Friedländer’s 1852 publication of Schubert’s original setting, the emphasis was placed on the word ‘sag’ (say). Similarly, in ‘Antigone und Oedip’ (see Figures III—IX and III—X), Vogl altered Schubert’s original notation to better resemble speech.
Vogl altered far more than Schubert’s notated rhythms. He often suggested the singer approach sections of lieder that had initially been written to be sung in time as a recitative. This technique was used in areas that were melodically steady, conversational or with a simple accompaniment. Both ‘Antigone und Oedip’ (see Figure III–X) and Die Schöne Müllerin (see Figure III–XII) show Vogl’s conversion of simple, already speech-like passages, to recitative passages. Vogl often altered sections of the score that had been written over a simple, block chord accompaniment. This gave the singer the freedom to sing in a recitative style, without necessitating any change to Schubert’s accompaniment. Vogl suggested the use of recitative; however, there is no evidence of the level of freedom with which he approached these passages. This style of recitative is similar to declamation, as it uses a heightened musical form to imitate speech.
Figure III—XI. Franz Schubert’s ‘Antigone und Oedip,’ alterations by Johann Michael Vogl

Figure III—XII. Franz Schubert’s Song 15, ‘Am Fierabend’ (‘Evenings Rest’)

33
Vogl developed his declamatory style via the addition of arbitrary embellishments, many of which did not adhere to the traditional forms of ornamentation discussed above. ‘Antigone und Oedip,’ the only concert-style song in Vogl’s notebooks, contains the majority of these free alterations that often included major changes to the original score to support Vogl’s declamatory delivery. This is best reflected in Figure III—XIV, which shows how Vogl altered what was originally a repeated note to a descending octave leap. This technique was used to colour the word ‘Helios,’ echoing a passionate cry in a declamatory monologue. Although a leap of this nature is not an unusual, it contributes to the sense of declamation, created by Vogl through embellishment.
‘Antigone und Oedip’ also contains Italianate ornamental flourishes both of which showcase Vogl’s vocal stamina and emphasise text. Figure III—XVI showcases this style; Vogl filled in an interval of a fourth with a run, which resulted in the word ‘Hohen’ being emphasised. Dürr noted that this style of embellishment conforms to the ‘Cantar Passagiato’ style of embellishment.\textsuperscript{164}

![Figure III—XVI. Franz Schubert’s ‘Antigone und Oedip’](image)

This style of ornamentation is often achieved through the combination of two or more styles of turns and appoggiaturas (see above). Small variations occurred in Vogl’s alterations to parlour-style songs, but to a lesser degree. In ‘Jägers Abentlied’ (see Figure III—XVIII), Vogl introduced small flourishes to Schubert’s original melody. These alterations are not declamatory in nature as they occur on weak, unstressed syllables, but they show the way in which Vogl developed the ornamental within the song.

\textsuperscript{164} Ibid, 134. Although this can technically be classified as cantar passagiato style, it is not a particularly striking example of the ornateness generally associated with it.
Vogl often made significant changes to the last line of each stanza in the strophic, parlour-style songs. For example, in ‘Das Wandern,’ Vogl cut a major section of the vocal line, possibly to place more emphasis on the last statement (see Figure III—XIX and compare to Figure III—XX).
Figure III—XXI. Franz Schubert’s ‘Das Wandern’ (‘Wandering’) from the 1830 Diabelli edition

Figure III—XXII further demonstrates Vogl’s use of embellishment. He repeats the final statement of each verse, essentially rewriting the ending of Schubert’s song. The purpose of this ornament is unclear. As Vogl is repeating the last line, it may have been added to place further emphasis on the final statement. This style of variation occurs several times in Vogl’s manuscripts.

Figure III—XXII. Franz Schubert’s ‘Der Fischer,’ Friedlander edition

Figure III—XXIII. Franz Schubert’s ‘Der Fischer,’ alterations by Johann Michael Vogl

H. Modern Scholarly Interpretations of Vogl’s Declamatory Style

Despite there being much historical precedent for Vogl’s style of ornamentation, there has been significant debate as to the appropriateness of its application. Montgomery has been at the forefront of criticisms on performances in the style of Vogl, specifically in relation to the ornamentation of
Schubert lieder.\textsuperscript{165} Having cited over 30 sources, all of which he interprets as supporting a less ornamented version of Schubert lieder, Montgomery concludes that the ornaments used by today’s historical performers are excessive.\textsuperscript{166} He provides supports for his argument in \textit{Franz Schubert’s Music in Performance: Compositional Ideals, Notational Intent, Historical Realities and Pedagogical Foundations}. Conversely, Dürr, citing Diabelli’s \textit{Die schöne Müllerin} as evidence, contends that ornamentation is a vital aspect of performance and has its basis in historical fact.\textsuperscript{167}

In ‘Johann Michael Vogl’s Alterations to Schubert’s “Die schöne Müllerin,”’ Joseph Matson provides a comprehensive study of Vogl’s ornamentations with reference to nineteenth-century vocal treatises. Matson argued that Montgomery’s sources are limited (to only Viennese treatises) and explored Vogl’s ornamentations in conjunction with publications by Mancini, Pellegrini Celoni, Garcia and Cinti-Damoreau.\textsuperscript{168} Matson further contended that these treatises, used by a large number of operatic singers, contain alterations similar to those of Vogl and argues that this further supports the notion that ornamentation, such as Vogl’s, was the norm for many.\textsuperscript{169} In his study, Matson compared the \textit{Neue Schubert Ausgabe} (NSA) edition of \textit{Die schöne Müllerin} to Diabelli’s edition. Revealingly, this study considered the kind of ornamentation used by Vogl and its varying effects.

In ‘\textit{Anweizung zum Musikalisch Gesang},’ Hiller noted that ‘even in works by the best composers, the singer runs into text settings and repetitions which require improvement and can easily be corrected.’\textsuperscript{170} Hiller further noted that ‘a composer should not take offense at a singer who, by his insight, makes on-the-spot improvements.’\textsuperscript{171} Hiller regarded rhythmic alteration, specifically the lengthening of significant words, as the first and simplest kind of embellishment.\textsuperscript{172} This form of rhythmic embellishment can be observed above (see Figures X and X). Hiller also reviewed the ornamentation used to connect melodies that rise or descend in thirds (see Figure III—XXIV and compare to Figure III—XXIII in which Vogl connected the leap of a third on ‘Müllerin’). Vogl further embellished the last statement of ‘Müllerin’ with an appoggiatura and additional ornamentation.

\textsuperscript{165} David Montgomery et al., ‘Exchanging Schubert for Schillings,’ \textit{Early Music} 26, no. 3 (1998).
\textsuperscript{166} Montgomery.
\textsuperscript{167} Dürr, ‘Schubert and Johann Michael Vogl: A Reappraisal,’ 126–40.
\textsuperscript{169} Matson, ‘Johann Michael Vogl’s Alterations to Schuberts “Die Schöne Müllerin,”’ 38.
\textsuperscript{170} Hiller, Beicken and Beicken, \textit{Treatise on Vocal Performance and Ornamentation}, 71.
\textsuperscript{171} Ibid.
\textsuperscript{172} Ibid, 73.
Ornamentation has been explored in a number of secondary studies. In *Performance Practices in Classic Piano Music*, Sandra Rosenblum explored the appropriate application of ornamentation, predominantly in relation to classical era composers, such as Haydn and Mozart.173 This book largely focused on composers of the classical era; however, as a figure that bridged both eras, it can be applied to Schubert.174 The application of classical techniques is relevant, as Schubert had a great deal of admiration for Mozart, which may have equalled his admiration for Beethoven. Unlike Montgomery, who has suggested it is best to refrain from ornamentation in general because of his fear that it will ‘rewrite’ the piece,175 Rosenblum does not question its use but rather how it is applied. Like Montgomery, Rosenblum cited a number of valuable primary sources, notably including Hummel, Türk, Czerny and Hiller. Rosenblum also referenced Bach, who in his preface to *Sechs Sonaten* (published in 1760) stated that ‘variation in repetition today is indispensable.’176 In relation to how and in what way a performer should ornament, Rosenblum recommended that a performer should limit ornamentation to ‘passages that become tedious upon repetition.’177 Rosenblum also argued

177 Ibid, 289.
that it is best to leave lengthy ornamentation to slower movements, providing they conform with the character of the work. 178

Brown’s *Classical and Romantic Performing Practice 1750—1900* represents a broader continuation of Rosenblum’s study. Brown explored the tradition of ornamentation, particularly in vocal music and considers the specific circumstances in which singers could and could not ornament. Brown provided evidence of ornamentations written by Salieri, a man who had a profound influence on Schubert’s musical education. 179 By way of comparison, Brown also mentioned the fact that Beethoven (who Schubert admired greatly) was ‘opposed to ad-libitum in his music beyond dispute.’ 180 Brown compared these specific composers of the old Italian school, who believed the melody to be merely the skeleton of the piece, to Rossini, who in pieces, such as ‘*Una voce poco fa,*’ wrote embellishments into the published score.181 Brown further noted that long after Rossini’s death, embellishment was still very much the style.182 Schubert was not mentioned by Brown; however, it is reasonable to assume that Vogl’s manner of ornamentation was not unusual. He mentioned Anton Reicha, who described the 40-year period between 1770 and 1810 as ‘a period of musical embellishment.’183

There is significant evidence to suggest that excessive ornamentation was considered uncouth; however, there is also much to set a historical precedent for its use. Despite Montgomery’s claims that the evidence of Vogl’s ornamentations is dubious, as it was published after Schubert’s death, it should nevertheless be considered highly valuable. This evidence along with the comments from pedagogues and theorists suggest that ornamentation represented the prevailing taste for classical performance.

178 Ibid.
180 Ibid, 425.
181 Ibid.
182 Ibid.
183 Ibid, 419.
IV. Case Study One: An Analysis of Native Speakers’ Declaiming Goethe’s ‘Erster Verlust’

This chapter outlines the annotation, transcription and analysis of five German speakers reciting Goethe’s ‘Erster Verlust.’

A. PRAAT diagrams

This poem was analysed using the program PRAAT (as described in Chapter II). The steps used in this process were as follows:

1. The recordings of five German speakers reciting Goethe’s ‘Erster Verlust’ were uploaded into PRAAT.
2. Graphs were then produced by PRAAT, presenting each speaker’s pitch as a blue line and each speaker’s intensity as a green line, which travelled horizontally in line with the speaker’s duration. These graphs display each speaker’s overall use of pitch and intensity in relation to a phrase, the relationship between pitch and intensity and how it contributes to what is perceived as emphasis.
3. The text was manually overlaid onto the graphs to track each speaker’s use of pitch and intensity in relation to individual words. Graphs were created for each stanza of the poem.
4. Analytical observations were then made, comparing each speaker’s interpretations. In these observations, the following questions were considered:
   • Which words in the sentence did the speaker give the most intensity?
   • Which words in the sentence were spoken with the highest pitch?
   • Which words had the highest pitch and intensity simultaneously?
   • Were there any considerable spikes in pitch and intensity that, while not the highest in the sentence, were considerably higher than the surrounding words?
   • How consistent was the speaker’s pitch and intensity for the duration of the sentence? Did intensity and pitch change simultaneously?
   • Are there other factors that may have affected changes in pitch and intensity? If so what are they?

This process was applied in relation to each speaker.
In using PRAAT to investigate the prosodic elements of the five participant’s recitations, the five different features of stress were considered:

- Pitch prominence;
- Increased duration;
- Increased intensity; and
- Change in timbre.

The PRAAT diagrams below measure the speaker’s application and variation of pitch. These two elements were considered when measuring each speaker’s lexical stress. It was difficult to measure durational stress, as it is not possible to measure duration on PRAAT diagram and these diagrams do not record the specific rhythms used by the speakers. Pitch provides a strong indicator of emphasis; however, there are a number of additional factors that also need to be considered. PRAAT graphs are sensitive and record information that would not be obvious to a listener (e.g., increases in pitch that relates to a change in vowel and increases in pitch for the purpose of emphasis). Thus, increase in intensity was taken as the primary indicator of emphasis. Pitch increase was taken into account if it was significant and occurred with a significant increase in intensity. Speakers’ use of rhythm influences the listener’s perception of emphasis; however, PRAAT graphs are limited in their presentation of duration. The words annotated underneath the graphs provide limited insights into the use of duration in speech, but they do not represent a speaker’s use of rhythm and rubato in its entirety.
Stanza 1.

Figure IV—I. PAAT diagrams for Stanza 1 of Goethe’s ‘Ester Verlust’

Analytical Observations

‘Ach, wer bringt die Schonen Tage’

- All of the participants emphasised the word ‘ach’ via an increase in intensity. Participants 1, 2 and 5 spoke ‘ach’ as the most intense word of the sentence. Each participants use of pitch on ‘ach’ varied; the majority showed no significant increase; however, Participant 1 demonstrated a combined increase in pitch and intensity. Thus, Participant 1 emphasised ‘ach’ more than the other five participants. The emphasis on ‘ach’ by Participants 3 and 4 was partly durational (increased intensity can be observed in their graphs). ‘Ach’ was not
comparatively more intense that the neighbouring words; however, it was longer in duration, which created emphasis.

- Participants were varied in their overall use of pitch. Participant 1 used very little variation in pitch while Participant 5’s pitch contour was clear. The contours of each participant generally contrasted; however, there were some similarities (e.g., all of the participants’ pitch increased on ‘bringt’ and decreased towards the end of the sentence).
- Participants 2, 3 and 4 presented a pitch increase on ‘wer’ that was not perceived aurally as stressed. This may be due the fact that while these participants’ volumes increased on ‘wer,’ the preceding word ‘bringt’ maintained a similar amplitude (if slightly softer), but a significant increase in pitch was recorded. This may also relate to participants’ use of rhythm (see discussion below).
- Participants 1, 2, 3 and 4 stressed ‘schönen’ (via a slight increase in pitch and intensity) in relation to its neighbouring words ‘die’ and ‘tage.’ Conversely, Participant 5’s volume and pitch for ‘schönen’ decreased.

‘Jene Tage der ersten Liebe’

- All of the participants demonstrated a pitch spike on ‘jene,’ with a gradual pitch decrease. Participants’ pitch also spiked slightly on the word ‘liebe.’ There may be two reasons for the spike in pitch on this particular word; however, it was most likely influenced by the brightens of the [i] vowel and the participants’ inclination to stress ‘liebe.’
- ‘Jene’ was the highest pitched word for four of the five participants (Participant 1’s highest pitched word was ‘tage’). ‘Jene’ was perceived as having some stress due to its placement at the beginning of the sentence; however, it was recorded in the aural transcriptions as an unstressed word.
- Participants 1, 2 and 5 spoke the word ‘tage’ with the most intensity in relation to the overall phrase. Conversely, Participants 3 and 4 were recorded as speaking ‘tage’ with less emphasis than ‘jene.’
- In the second phrase, Participants 3, 4 and 5’s volume decreased, Participant 2’s volume remained static and Participant 1’s volume increased in intensity. These results show the subjective nature of dynamics and dynamic variations in poetry recitation. For the purpose of the present study, this second phrase was spoken at a lower dynamic by a majority of the participants.

‘Ach, wer bringt nur eine Stunde’

- The second statement of ‘ach’ was treated with similar incline in pitch and intensity to the first. However, it was marginally less intense than it was in the first statement of this phrase. Similarly, participants use of rhythm and duration varied from the first statement of ‘ach.’ Participant 1 and 4 left a larger space between ‘ach’ and ‘wer’ while Participant’s 2, 3 and 5 gave ‘ach’ less duration in this statement than the first statement.
- Unlike in the first statement of this sentence, ‘wer’ was comparatively less intense in relation to ‘ach’ for Participants 2, 3, 4 and 5. However, Participant 1 displayed a significant increase on ‘wer.’ This may be partially due to the placement of ‘wer’ by these participants, which came after a significant pause after ‘ach.’
- All of the participants showed a similar amplitude on the phrase ‘eine stunde.’ However, the pitch on ‘eine’ was significantly higher for Participants 1, 4 and 5. This was interesting, as in the aural transcription ‘stunde’ appeared to be more emphasised. This relates to participants’ use of rhythm and the fact that ‘stunde’ has significant amplitude for its placement in the sentence. Most words at the end of the sentence are naturally lower in amplitude; thus, ‘stunde’ appeared to be more emphasised partially because the amplitude had not dropped. Participants 3 and 5 showed a sudden spike in intensity at the beginning of ‘stunde.’ This spike in intensity occurred because of the emphasis they placed on the
consonant at the beginning of the word. Conversely, Participant 5’s intensity and pitch decreased immediately, creating the perception that ‘stunde,’ while stressed had been slightly less stressed than ‘eine.’

‘Jene Holde Zeit zurück’

- There was a gradual decrease in intensity throughout this phrase for all participants. Pitch decreased gradually at a similar rate to intensity.
- Participants 2 and 3 spoke ‘jene’ with the highest intensity in the sentence while Participants 1 and 4 spoke ‘holde’ with the most intensity. Participant 5 spoke the end of ‘jene’ with high intensity, but spoke ‘holde’ with more prolonged intensity.
- ‘Zurück’ was the least intense word for Participants 1, 2, 3 and 4. However, Participant 1 gave ‘zeit’ the least intensity in the phrase.

Stanza 2
Participant 1

![PRAAT diagram for Participant 1](image)

Participant 2

![PRAAT diagram for Participant 2](image)

Participant 3

![PRAAT diagram for Participant 3](image)

Participant 4

![PRAAT diagram for Participant 4](image)

Participant 5

![PRAAT diagram for Participant 5](image)

Figure IV—I. PRAAT diagrams for the Stanza 2 of Goethe’s ‘Ester Verlust’
Analytical Observations

‘Einsam nähr ich meine Wunde’

- The PRAAT graphs show that four of the five participants stressed ‘einsam’ both in terms of intensity and pitch. Similarly, in the aural transcriptions, ‘einsam’ was shown as being the word primarily stressed by all of the participants. However, Participant 3 stressed ‘nähr’ in intensity, but like the other participants spoke ‘einsam’ with the highest pitch in the phrase.
- Four of the five participants raised the pitch slightly on the word ‘nähr.’

‘Und mit stehts erneuter Klage’

- Participants 1, 3, 4 and 5 increased in pitch on the second syllable of ‘erneuter.’
- The PRAAT graphs show that Participants 1, 3, 4 and 5 gave the most intensity to the word ‘stehts.’ This data is supported by the aural transcriptions that showed that ‘stehts’ was the most emphasised word in the sentence. ‘Stehts’ was the highest pitched word for Participants 1, 2, 4 and 5. However, Participant 3’s pitch decreased on ‘stehts.’
- All of the participant’s intensity was similar for the phrase ‘erneuter Klage.’

‘Traur ich ums verlorne gluck’

- ‘Traur’ was the word with the highest pitch in the sentence for all of the participants. Similarly, Participants 1, 3 and 4 had the highest intensity on ‘traur.’
- Participant 5 had the highest intensity on ‘verlorne gluck’ while Participant had the highest intensity on ‘gluck.’
- All of the participants spoke ‘ums’ with the lowest intensity in the sentence. For many of the participants, this was not the word with the lowest pitch, as ‘ums’ often had a similar pitch to the neighbouring word, ‘verlorne.’
Figure IV—III. PRAAT diagrams for the Stanza 3 of Goethe’s ‘Ester Verlust’
Analytical Observations

‘Ach, wer bringt die schonen Tage’
- In this sentence, Participants 3, 4 and 5 spoke with the most intensity. Participant 2 spoke ‘ach’ with a similar intensity to ‘bringt,’ but their use of intensity in ‘ach’ was more prolonged. Participant 1 spoke ‘wer’ with the most intensity.

‘Jene Holden Zeit Zurück’
- Participants 1, 3 and 4 spoke ‘jene’ with the most intensity. Participant 1 placed equal intensity on words ‘jene,’ ‘holden’ and ‘zurück’; however. Participant 1’s intensity on ‘jene’ was more prolonged.
- Participant 1 spoke ‘holden’ and ‘zurück’ with the lowest intensity. ‘Holden’ was more sustained in duration, but had a gradual dip in intensity. ‘Zurück’ had a lower pitch and shorter duration.
- Participant 5 spoke ‘zeit’ with the least intensity; however, the majority of the participants (i.e., Participant 2, 3 and 4) spoke ‘zurück’ with the least intensity.

Table 1 compares the five participants’ mean pitch and intensity for each stanza of the poem. This was devised to influence the use of dynamics in the spoken and sung declamations of ‘Erster Verlust.’ It is difficult to use pitch and intensity means as a guide, as there was little variation participants’ intensity and pitch between the stanzas. It may be that the change in intensity and pitch between the stanzas relates to the participants’ use of expression; however, there are a number of other factors that may have affected the results. The participants were not recorded in a controlled studio environment. Thus, it is possible that variations in pitch and intensity were due to outside factors. This is most evident in the results for Participant 2, as outside noise likely affected the variation in pitch and intensity. Participant 2’s results are the least consistent with the other participants. For the majority of the participants, change in intensity and pitch occurred simultaneously; however, Participant 2’s intensity and pitch do not align for any of the three phrases. Similarly, the pitch and intensity for both Participants 1 and 3 do not align for two of the three phrases.

<table>
<thead>
<tr>
<th></th>
<th>Stanza 1</th>
<th>Stanza 2</th>
<th>Stanza 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participant 1: dB</td>
<td>62.7 dB</td>
<td>60.68 dB</td>
<td>59.39 dB</td>
</tr>
<tr>
<td>Participant 1: Hz</td>
<td>203.9 Hz</td>
<td>184.3 Hz</td>
<td>189.6 Hz</td>
</tr>
<tr>
<td>Participant 2: dB</td>
<td>60.21 dB</td>
<td>59.57 dB</td>
<td>59.2 dB</td>
</tr>
<tr>
<td>Participant 2: Hz</td>
<td>214.3 Hz</td>
<td>209.5 Hz</td>
<td>214.4 Hz</td>
</tr>
<tr>
<td>Participant 3: dB</td>
<td>51.47 dB</td>
<td>51.48 dB</td>
<td>50.15 dB</td>
</tr>
<tr>
<td>Participant 3: Hz</td>
<td>183.3 Hz</td>
<td>180.4 Hz</td>
<td>171.1 Hz</td>
</tr>
<tr>
<td>Participant 4: dB</td>
<td>63 dB</td>
<td>60.87 dB</td>
<td>58.45 dB</td>
</tr>
<tr>
<td>Participant 4: Hz</td>
<td>186 Hz</td>
<td>178.7 Hz</td>
<td>155.3 Hz</td>
</tr>
<tr>
<td>Participant 5: dB</td>
<td>66.18 dB</td>
<td>65.02 dB</td>
<td>65.43 dB</td>
</tr>
<tr>
<td>Participant 5: Hz</td>
<td>154.9 Hz</td>
<td>141.6 Hz</td>
<td>136.4 Hz</td>
</tr>
</tbody>
</table>
Participants 1, 2, 4 and 5 spoke the first stanza with the most intensity. Participants 1, 4 and 5 were also recorded as having the highest pitch. It is difficult to know whether this is due to these participants’ reactions to the content of the poem, the grammar or the sentence structure of the first stanza. As this was the first stanza of the poem, the participants may have had more energy and this may have subsequently influenced them to speak with higher intensity and pitch. There was little consistency in pitch and intensity among participants for the remaining two stanzas.

Given that the differences in pitch and volume were minimal, they were not taken into account in the final declamation. However, they did demonstrate the effects of outside factors. The placement of variances in intensity and pitch remained consistent for the majority of participants in relation to the first stanza and similar results were observed in the final performances.

PRAAT was initially chosen for use as it is an objective tool that visually highlights the acoustic properties of speech. This allowed for direct comparisons to be made between pitch and intensity, both of which contribute to the perception of lexical stress. Part of the process was exploring this technology as a means of streamlining the process of speech analysis. There were a number of benefits associated with using PRAAT as the first tool for analysing the five participants’ recitations. PRAAT’s presentation of pitch was the most useful, as it revealed the interrelationship between each participant’s pitch and intensity, which promoted further discussions around the nature of emphasis and the way it can be annotated in speech. As the PRAAT diagrams show, this was revealed most in the disparities between intensity and by what was perceived aurally as stress and intensity. It encouraged questions to be asked as to what stress and intensity were in the context of this thesis and how stress and intensity are perceived. It also raised questions about the difference between stress and intensity and, more specifically, how different combinations of pitch, intensity and duration contribute to perceptions of emphasis.

In this study, stress referred to a combined increase in intensity, pitch and duration. Stress was affected by the structure of the sentence in which a stressed word was placed. It was often intrinsically linked to the overall rhythmic structure of the phrase. Many of the poems analysed conform to a strict metre that dictates a speaker’s use of stress. However, emphasis is an entity in and of itself. Emphasis is dependent on context. Like stress, emphasis can be expressed through a rise in pitch, duration or intensity; however, it is defined by its contrast to the surrounding phrase. The issues associated with use of the PRAAT software revealed the need for an aural transcription of speech. The most important issue arose in relation to the notation of rhythm, as PRAAT does not show the rhythmic patterns adopted by speakers; however, it does show duration in relation to the number of seconds per syllable. Transcription of a speaker’s stress, be it their primary or secondary emphasis,
was similarly important, as it was compared to the information presented in the PRAAT diagrams. PRAAT is a valuable tool but without some other measure of a participant’s prosody it is insufficient.

### B. Aural Transcription of Speech

After an in-depth consideration of the secondary literature, a nomenclature was created for the aural annotation emphasis and speech rhythm (see Chapter II). This was used to supplement the information derived from the PRAAT diagrams. The style of annotation is related to auditory phonetics, which is the most common way to annotate the prosodic featured of language. Auditory phonetics measures the subjective features of speech experienced by a listener. Figure IV—IV. sets out the symbols used for speech annotation in this study, which were loosely based on the nomenclature in Wennerstrom’s music in everyday speech, which was based on the TOBI system of transcription. These symbols were used to annotate features such as stress, pitch variation, rhythm, metre and pause.

<table>
<thead>
<tr>
<th>Annotation</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speeding up</td>
<td>&gt;&gt;</td>
</tr>
<tr>
<td>Slowing down</td>
<td>&lt;&lt;</td>
</tr>
<tr>
<td>Elongated vowel</td>
<td>⟷</td>
</tr>
<tr>
<td>Pause</td>
<td>(</td>
</tr>
<tr>
<td>Beat</td>
<td>/</td>
</tr>
<tr>
<td>No break between sentences</td>
<td>→</td>
</tr>
<tr>
<td>Emphasis on consonant</td>
<td>•</td>
</tr>
<tr>
<td>Audible rise and fall in pitch</td>
<td>⬆️</td>
</tr>
<tr>
<td>Primary word emphasis</td>
<td>⬇️</td>
</tr>
<tr>
<td>Secondary word emphasis</td>
<td>⬆️</td>
</tr>
<tr>
<td>Clear rise in pitch</td>
<td>⬆️</td>
</tr>
<tr>
<td>Clear fall in pitch</td>
<td>⬇️</td>
</tr>
</tbody>
</table>

Figure IV—IV. Ledged outlining the symbols used in speech transcription

In addition to annotations based on the legend (see Figure IV—IV), each participants’ rhythm was transcribed aurally, using musical notation. The transcriptions, which compared the five participants’ speech, provided an overview of the similarities and differences between each speaker’s interpretations. This comparison was used to create an idealised version of the poem that presents the features most prevalent in the speech annotations. These annotations are far from objective and
should not be seen as an objective representation of each participant’s interpretation. However, they do provide a guide as to how the participants’ interpreted the text and this informed the interpretation of text in this study.

Analytical observations were made, based on the following questions:

1. Which words did the participants most commonly give primary and secondary emphasis?
2. Were the participants consistent with each other in their use of stress?
3. Did the participants use rubato? If so, how and to what effect?
4. Were the participants who used rubato consistent in their use of rubato?
5. How did the participants interpret the text rhythmically? Were they consistent with each other in their rhythms? How did their use of rhythm contribute to emphasis?

<table>
<thead>
<tr>
<th>Line one</th>
<th>‘Ach, wer bringt die schönen Tage’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participant 1</td>
<td>• All of the participants stressed the word ‘ach.’</td>
</tr>
<tr>
<td>Participant 2</td>
<td>• Four of the five participants elongated the [a] vowel in ‘ach’ for further emphasis.</td>
</tr>
<tr>
<td>Participant 3</td>
<td>• Three participants paused between ‘ach’ and ‘wer.’</td>
</tr>
<tr>
<td>Participant 4</td>
<td>• Three participants stressed both ‘schönen’ and ‘tage’ while two participants only stressed ‘schönen.’</td>
</tr>
<tr>
<td>Participant 5</td>
<td>• Other contributions to the emphasis of ‘tage’ included the combined increase in duration, pitch and intensity placed on the first syllable.</td>
</tr>
<tr>
<td></td>
<td>• The participants who were perceived to have placed the primary stress on ‘tage,’ elongated the [a] vowel, giving the word a greater rhythmic value and slowing the momentum of the speech. Together with the information that words at the end of sentences were by nature less intense, this allowed for the perception of stress.</td>
</tr>
</tbody>
</table>

Audio Example 1 P1 S1 ‘Erster Verlust’  
Audio Example 2 P2 S2 ‘Erster Verlust’  
Audio Example 3 P3 S3 ‘Erster Verlust’  
Audio Example 4 P4 S4 ‘Erster Verlust’  
Audio Example 5 P5 S5 ‘Erster Verlust’

Figure IV—V. Speech transcriptions: Participants 1–5 speaking sentence one of stanza 1 of Goethe’s ‘Erster Verlust’
Line two

`Jene Tage der ersten Liebe`

- All of the participants placed the primary stress on ‘tage.’
- The participants’ use of rubato and rhythmic flexibility varied. Participants 4 and 5 used too little rubato to be noted. However, Participants 1 and 2 sped up through ‘jene’ and slowed down to emphasis ‘tage.’
- In relation to ‘ersten liebe,’ Participant 1 rushed through ‘liebe’ while Participant 2 slowed down. Four of the five participants stressed ‘ersten liebe,’ but only Participant 2 stressed ‘liebe’
- The participants were consistent in their use of rhythm with some minor inconsistencies throughout. Participants 1, 3 and 4 spoke in what was perceived to be triple time while Participant 2 spoke in duple time.
- Participants 2 and 5 paused between ‘tage’ and ‘der.’ This does not appear to have affected the participants’ use of stress and emphasis.

Audio Example 6 P1 S2 ‘Erster Verlust’

Audio Example 7 P2 S2 ‘Erster Verlust’

Audio Example 8 P3 S2 ‘Erster Verlust’

Audio Example 9 P4 S2 ‘Erster Verlust’

Audio Example 10 P5 S2 ‘Erster Verlust’

Figure IV—VI. Speech transcriptions: Participants 1–5 speaking sentence two of stanza 1 of Goethe’s ‘Erster Verlust’
Ach, wer bringt nur eine Stunde

- The transcriptions suggest that all of the participants stressed ‘ach,’ ‘bringt’ and ‘stunde.’
- Three of the five participants were perceived to have stressed ‘eine.’
- Three of five participants slowed down on ‘stunde’ to add emphasis.

Audio Example 11 P1 S3 ‘Erster Verlust’
Audio Example 12 P2 S3 ‘Erster Verlust’
Audio Example 13 P3 S3 ‘Erster Verlust’
Audio Example 14 P4 S3 ‘Erster Verlust’
Audio Example 15 P5 S3 ‘Erster Verlust’

Figure IV—VII. Speech transcriptions: Participants 1–5 speaking sentence three of stanza 1 of Goethe’s ‘Erster Verlust’

Jener holden Zeit zurück

- This phrase was audibly lower in pitch and intensity. Rhythm was steady and pitch gradually declined.
- For most participants, the words ‘jene,’ ‘holden’ and ‘zeit’ had equal stress.
- Participants 1, 3 and 5 stressed ‘zeit’ slightly more than the words on either side. This stress was partly to do with participants lengthening ‘zeit,’ creating variation in what was an overall rhythmically even sentence.

Audio Example 16 P1 S4 ‘Erster Verlust’
Audio Example 17 P2 S4 ‘Erster Verlust’
Audio Example 18 P3 S4 ‘Erster Verlust’
Audio Example 19 P4 S3 ‘Erster Verlust’
Audio Example 20 P5 S3 ‘Erster Verlust’

Figure IV—VIII. Speech transcriptions: Participants 1–5 speaking sentence four of stanza 1 of Goethe’s ‘Erster Verlust’
Line five

- All of the participants lengthened ‘einsam’ and ‘nähr’
- Four of the five participants moved through ‘ich meine’; however, Participants 4 and 5 slowed down on ‘wunde,’ while Participants 1 and 2 continued the forward movement through ‘wunde.’
- All of the participants stressed ‘wunde.’

Audio Example 21 P1 S4 ‘Erster Verlust’
Audio Example 22 P2 S4 ‘Erster Verlust’
Audio Example 23 P3 S4 ‘Erster Verlust’
Audio Example 24 P4 S4 ‘Erster Verlust’
Audio Example 25 P5 S5 ‘Erster Verlust’

Figure IV—IX. Speech transcriptions: Participants 1–5 speaking sentence one of stanza 2 of Goethe’s ‘Erster Verlust’

Line six

- Participants 1, 2, 4 and 5 emphasised the second syllable of ‘erneuter.’
- Participants 1, 3, 4 and 5 increased their pitch in the second syllable of ‘erneuter.’
- ‘Klage’ was emphasised rhythmically by all of the participants.

Audio Example 26 P1 S5 ‘Erster Verlust’
Audio Example 27 P2 S5 ‘Erster Verlust’
Audio Example 28 P3 S5 ‘Erster Verlust’
Audio Example 29 P4 S5 ‘Erster Verlust’
Audio Example 30 P5 S5 ‘Erster Verlust’

Figure IV—X. Speech transcriptions: Participants 1–5 speaking sentence two of stanza 2 of Goethe’s ‘Erster Verlust’
All of the participants placed the primary emphasis on ‘traur’ and three of the five participants elongated the vowel.

Participants 1, 3, 4 and 5 gave the second syllable of ‘verlorene’ secondary stress.

Audio Example 31 P1 S6 ‘Erster Verlust’
Audio Example 32 P2 S6 ‘Erster Verlust’
Audio Example 33 P3 S6 ‘Erster Verlust’
Audio Example 34 P4 S6 ‘Erster Verlust’
Audio Example 35 P5 S6 ‘Erster Verlust’

Figure IV—XI. Speech transcriptions: Participants 1–5 speaking sentence three of stanza 2 of Goethe’s ‘Erster Verlust’
Line eight

‘Ach, wer bringt die schönen Tage’
- For four of the five participants, the last stanza was the least intense.
- All of the participants stressed ‘ach.’ Four of the five participants emphasised ‘ach’ as the primary stress in the sentence. Four of the five participants lengthened the [a] vowel while three of the four participants paused after ‘ach’ for further emphasis.
- One of the five participants emphasised ‘bringt.’
- Four of the five participants sped up in the phrase ‘wer bringt die.’ Three of the five participants continued to rush until the word ‘Tage’ while one of the five slowed down on the word ‘schönen.’
- Four of the five participants emphasised ‘schönen.’
- One of the five participants was rhythmically steady throughout the phrase.

Audio Example 36 P1 S7 ‘Erster Verlust’
Audio Example 37 P2 S7 ‘Erster Verlust’
Audio Example 38 P3 S7 ‘Erster Verlust’
Audio Example 39 P4 S7 ‘Erster Verlust’
Audio Example 40 P5 S7 ‘Erster Verlust’

Figure IV—XII. Speech transcriptions: Participants 1–5 speaking sentence one of stanza 2 of Goethe’s ‘Erster Verlust’
In comparison to the preceding phrase, there was less variation in emphasis. All of the participants emphasised ‘zeit.’ However, the emphasis was relatively weak, as there was a sense for all of the participants that the words were equally stressed. All of the participants were rhythmically steady throughout the phrase. This created a sense of calm in comparison to the preceding phrase. Participants’ use of rhythm was consistent throughout the phrase.

Audio Example 41 P1 S7 ‘Erster Verlust’
Audio Example 42 P2 S7 ‘Erster Verlust’
Audio Example 43 P3 S7 ‘Erster Verlust’
Audio Example 44 P4 S7 ‘Erster Verlust’
Audio Example 45 P5 S7 ‘Erster Verlust’

Figure IV—XIII. Speech transcriptions: Participants 1–5 speaking sentence two of stanza 3 of Goethe’s ‘Erster Verlust’

The transcriptions highlight the key characteristics of each participant’s recitation: stress, emphasis, rhythm, pitch, articulation and rubato. The structure of both the poem and language dictated each participant’s application of these characteristics. Much like the use of PRAAT, this method had its limitations. The first limitation relates to the use of musical notation to transcribe speech rhythm. This is an effective method for writing the rhythm used in speech; however, without significant skill, it is impossible for the rhythms to be transcribed exactly as they were spoken. I am limited in my capacity to transcribe; thus, the transcriptions represent an approximation of the five participant’s rhythm. There are often a number of options as to how a speaker’s use of rhythm, rubato, stress and emphasis should be transcribed. Perceptions of emphasis are subjective. The transcription of the emphases in the above figures is merely one interpretation of each participant’s approach. This highlights the importance of using objective measures, such as PRAAT, to support and inform transcriptions of stress and emphasis. The notation of rhythm and rubato were similarly flexible. Often a speech could be notated with either rubato or a specific rhythm within which rubato was notated. There are a number of flaws in this approach; however, it was sufficient for the purpose of developing an interpretation of the poem based on the commonalities in speech between the five speakers and thus fulfilled the requirements of this project.
Another major limitation of the study related to the small pool of participants chosen. This was due to a lack of access to native German speakers. As only a small pool of speakers was available, their background and education were not taken into account. In addition, the recording equipment used was not of a professional standard and it was not always possible to find environments free from disturbances. These limitations suggest avenues for further study and ways in which this project could be improved.

C. Discussion: Summary of Prevalent Features

The following discussion outlines the combined findings from the speech annotations and the PRAAT graphs. The discussion focuses on general observations of the speakers’ interpretations.

1. Stress

There was consistency between the five participants in terms of the stress and emphasis recorded. This was partially due to the structure of Goethe’s poem and the syntax of the language. The participants only rarely deviated from the intended Trochaic stress of the poem, using a combination of rhythmic lengthening and emphasis to create a sense of the beat. There were some examples of the speakers deviating from the intended metre, but this was a rare occurrence.

The participants differed most in their use and choice of words on which they placed the primary emphasis. In this study, ‘primary emphases referred to the most emphasised word in a sentence. There were similarities between the participant’s approaches to primary emphasis and the participants were often divided between two or three approaches. For example, often two or three participants would adopt one use of emphasis while another two would adopt a different approach. These small inconsistencies could also be seen in the participant’s use of agogic emphasis. Rubato was used to further emphasise a word and often two or three participants would use rubato to emphasise the same word. Rubato was not used as consistently by the participants, as their general poetic stress allowed more room for interpretation. If agogic emphasis was not used or a participant sped up through an emphasised word, it did not negate the word stress. This reveals the importance of structure and how it governs participants’ use of expression. It also indicated that the ways in which interpretations vary are subtler than simple stress and relate more to participants’ use of articulation, rubato and lengthening.

2. Pitch and Intensity

The PRAAT graphs show that participants’ intensity declined over the duration of the sentence. A spike in intensity on the graph correlated with the perceived stress recorded in the aural transcriptions. This
can be seen in the participants’ treatment of the word ‘ach,’ which was both recorded as having the highest intensity in the phrase and was transcribed as the word on which primary emphasis was placed. All of the participants’ recorded pitch of ‘ach’ was high, demonstrating the correlation between pitch, intensity and stress. Similarly, the word ‘bringt’ was recorded as being stressed in the speech annotation and also showed a spike in pitch on the PRAAT graphs. However, participants’ pitch and intensity were not always synonymous. In the sentence ‘Jene Tage der ersten Liebe,’ there was a decrease in pitch on the word ‘Tage.’ In the emphases recorded by the PRAAT graphs, the pitch of the word either remained equal to the neighbouring word ‘jene’ or spiked slightly. This is interesting, as in the speech annotations, ‘Tage’ was recorded as having the primary emphasis in the sentence, but the PRAAT graphs showed that its emphasis was equal to that of ‘jene.’ The issue with intensity most likely relates to the location of ‘Tage.’ As the first word in the sentence, it is naturally that ‘jene’ was the most energised. ‘Tage’ may appear more intense than ‘jene’; however, its intensity relates to its placement in the sentence rather than emphasis used by the participant. The difference in pitch between ‘jene’ and ‘Tage’ also relate to the difference in vowel. The [e] vowel on ‘jene’ has more upper partials than the [a] on ‘Tage’ and was thus recorded as being higher in pitch. This pattern was found repeatedly throughout the analysis.

There were some similarities between the participants’ pitch contours, but they did not always follow the same form. This may be due to their expression and how the participants used pitch to communicate expressive ideas (see PRAAT graphs for ‘Einsam Nähr ich meine Wunde’). The pitch contour shared by the participants was partially based on the vowels used and the formation and stress of the language.

There were also clear differences in pitch based on each participant’s interpretation. An increase in pitch often correlated with a speaker’s intended emphasis. Words that were perceived as having the greatest level of stress had an increase in pitch, intensity and duration. Thus, pitch was correlated with emphasis. These results support ideas about the work of eighteenth-century declaimers, who explored pitch as a component of emphasis.

3. Rhythm
The five participants’ use of rhythm varied. The instances at which the participants’ rhythms deviated were mostly related to their use of expression, which they communicated through stress and word emphasis. A range of rhythmic patterns were used, but they often shared similarities. An example of the common rhythmic patterns used by the participants can be found in the treatment of ‘ach’ (see Figure IV—V), which was given double the rhythmic value of its neighbouring word ‘wer’ by the majority of participants. However, a number of approaches were adopted for the phrase ‘bringt die
schönen Tage.’ Participants 1 and 2 spoke this phrase rhythmically straight. These two participants shared similarities in rhythm, but differed in their use of rubato, which changed both participants’ word emphasis. Participants 4 and 6 shared similar rhythmic characteristics for the phrase, while Participant 5 adopted a combination of both approaches. These rhythmic similarities and differences are evident in all the transcriptions. The participants shared similar rhythmic characteristics in relation to particular words, but small variations changed the rhythm of the sentence as a whole. Thus, while the participants shared common rhythmic ideas in relation to words, their conception of rhythm in the sentence sometimes differed. To create a speech annotation, based on the participants’ transcriptions, the common rhythmic elements of specific words were combined and applied. This created a sentence that best reflected the participants’ common rhythmic patterns.

The context of the sentence also produced a difference in rhythm. This was demonstrated by the statement ‘Ach, wer bringt die schönen Tage,’ which appears at both at the start of the poem and in the final line. Participants’ rhythms varied according to the placement of the line in the poem. All of the participants stressed ‘bringt’ in their reading of ‘Erster Verlust’s’ first line; however, only one participant stressed ‘bringt’ in the second statement. Some participants were consistent in their use of rhythm between the verses (i.e., Participant 1), but others varied dramatically (i.e., Participant 3). Thus, the rhythm differed depending on the context of the sentence.

4. Tempo and Rubato

The participants adopted two or three prevailing approaches in relation to rubato. The participants used rubato for word emphasis, stress and to communicate expressive ideas within a phrase. The participants delayed words with primary emphasis (see the treatment of ‘tage’ by Participants 2, 4 and 5 in Figure IV—V). Rubato created the primary emphasis; however, such emphasis can often exist without rubato. Rubato was also used by the participants outside text expression. The participants slowed down at the end of the sentence, delaying the last word. This was not an expressive device but an aspect of the natural speech patterns of the participants.

Both the participants’ tempo and use of rubato communicated their emotional reactions to the text. This can be seen in the changes in tempo from the A section of ‘Erster Verlust’ to the B section. The participants generally spoke the B section in a faster tempo, using more rubato and quickening the pace towards important words. Conversely, participants generally spoke the A section in a comparatively steady manner, complying with the stress of the poem and using rubato mainly as a tool to emphasise words. These results demonstrate the scope for using rubato in speech, a use that could also be transferred to sung declamation.
5. Other Expressive Devices

The participants used other devices (e.g., lengthening vowels, emphasising consonants, emphasising the onset of a vowel and pausing on, before or after key words) for additional emphasis. These devices were used on words that had primary emphasis and in a sentence if a participant wanted to stress it as a whole (see the treatment of ‘Jene holden Zeit zurück’). The participants generally used an expressive device on the same word, but they did not always choose the same type device. For example, each participant emphasised the word ‘zeit’ (see Figure IV—XIII), but did so in different ways. Participant 1 lengthened and emphasised the consonant, Participant 5 marked the consonant and emphasised the vowel and Participant 3 used pitch as a means of emphasis. However, three of the five participants did mark the consonant; thus, there was some coherence in the use of expressive devices among the participants, but this coherence was not consistent and did not follow a discernible pattern.

Thus, the five participants adopted a broad range of approaches. Despite some similarities in their approaches to words within a sentence, their overall approaches to the sentence generally differed. Significant comparisons of the transcriptions and PRAAT graphs had to be undertaken to create the idealised recitation (see below).

D. Idealised Recitation: ‘Erster Verlust’

The speech annotations below represent the common elements of speech used by the five participants. This transcription presents an idealised version of a speaker’s rhythm, pitch, stress and use of emphasis. The transcription was created by directly comparing the speech transcriptions and applying the most common traits. It was used to inform both the musical and spoken performance of ‘Erster Verlust.’
These final speech annotations act as a blueprint for the interpretation of text in a declamatory style performance. Transcriptions of native speakers reciting the text were used to produce an interpretation of the text that was impartial and best represented how a majority of speakers would approach the text. This approach has a number of limitations. Although the German speaker’s recitations act as a guide for rhetorically informed performance they most likely differ from the style of speech used one hundred and fifty years prior. The annotations do, however, reveal approaches to the text that are plausible within the context of the early nineteenth century, and allow for a speculative yet informed exploration and application of stress to performances of Schubert in a declamatory style. The next chapter explores how the speech annotations can be used to inform performance in the declamatory style. Specifically, it considers how elements of speech can be interpreted to best reflect the work of performers, such as Seckendorff, and how this exploration can inform a declamatory performance of Schubert’s ‘Erster Verlust.’
V. Case Study Two: An Analysis of Native Speakers’ Declaiming Goethe’s ‘Geistes Gruβ’

Case Study 2 used the same procedures as those used in Case Study 1. The second poem ‘Gesites Gruβ’ was chosen and analysed because it was thought that its contrasting style would reveal further information about the five participants’ use of pitch, intensity and rhythm to convey expression.

A. PRAAT diagrams

First Stanza

Figure V—I. PRAAT diagrams for Stanza 1 of ‘Geistes Gruβ’
Analytical Observations

‘Hoch auf dem alten Thurme steht’

- All of the participants spoke ‘hoch’ with the equal highest pitch and intensity.
- Participants 1, 2, 3 and 5 spoke ‘alten’ with the second highest pitch.
- Participant 2 spoke ‘thurme’ with the second highest pitch.
- Participants 1, 2 and 3 spoke ‘auf’ with the second most intensity while Participants 3 and 4 spoke ‘alten’ as the second most intense word.
- Pitch contours were consistent between the participants; however, some used more dramatic variations in pitch. Notably, Participant 3 used very little pitch variation in comparison to Participants 1, 2, 4 and 5.

‘Des Helden Edler Geist’

- All of the participants spoke ‘helden’ with the highest intensity and pitch.
- Participants’ pitch slowly decreased throughout this sentence.
- All of the pitch contours followed a similar pattern.

Der, wie das Schiff vorübergeht’

- Participants 1, 2, 3 and 4 spoke ‘der’ with the most intensity while Participant 5 spoke ‘vorübergeht’ with most intensity. For both the first and second sentence, the majority of participants spoke the first word with the highest intensity. This may be partially due to its placement in the sentence. The stress of ‘der’ may have been further emphasised, as it is preceded by a comma.
- Participants 1, 3 and 4 spoke ‘der’ with the highest pitch. Thus, the majority of participants spoke ‘der’ with both the highest pitch and intensity. However, Participants 2 and 5 spoke ‘schiff’ with the highest pitch. ‘Schiff’ was not given the highest or second highest intensity by these participants, but all of the participants showed an increase in emphasis, suggesting stress on ‘schiff.’ Participants 1 and 4 spoke ‘schiff’ with the second highest intensity while Participant 3 spoke ‘vorübergeht’ with the second highest intensity.

‘Es wohl zufahren heißt’

- Participants 2, 3 and 4 spoke ‘fahren’ with the highest pitch. Participant 1 was recorded as initially having the highest pitch on ‘fahren,’ but it was followed by an immediate decrease in pitch, which may have been due to the placement of ‘fahren’ at the end of the sentence.
- Participant 1 was recorded as having the highest sustained pitch for ‘wohl.’
- Participant 5 spoke ‘zu’ with the highest pitch. The pitch of the [z] consonant on ‘zu’ may have contributed to this increase.
- Participants 2 and 4 spoke ‘wohl’ with the highest intensity while Participants 3 and 5 spoke ‘fahren’ with the highest intensity. Participant 1 spoke ‘Es’ with the most intensity.
Second Stanza

Figure V—II. PRAAT Diagrams for Stanza 2 of ‘Geistes Gruβ’
Analytical Observations

‘Sieh, diese Senne war so stark’

- Participants 2, 3 and 4 spoke ‘sieh’ with the highest pitch. Participant 1 spoke ‘senne’ with the highest pitch and Participant 5 spoke ‘diese’ with the highest pitch.
- Participants 1 and 3 spoke ‘senne’ with the highest intensity and Participants 2 and 4 spoke ‘sieh’ with the highest intensity.
- Participant 5 spoke three words, ‘diese,’ ‘war’ and ‘stark’ with the equal highest intensity.
- Participant 1 spoke ‘sieh’ with the second highest pitch, while Participants 2 and 3 spoke ‘senne’ with the second highest pitch and Participants 4 and 5 spoke ‘senne’ with the second highest pitch.
- In relation to participants’ use of pitch and intensity in this sentence, the participants stressed ‘sieh,’ ‘diese’ and ‘senne’ the most. There was some variation among the participants as to which of these three words warranted the most emphasis. This can be seen by comparing the pitch contours of the participants, which were more varied than the pitch contour graphs for sentences in the first stanza.

‘Dieß Herz so fest und wild’

- Both Participants 1 and 5 spoke ‘wild’ with the highest intensity while Participants 3 and 4 spoke ‘fest’ with the highest amplitude and Participant 2 spoke ‘wild’ with the highest intensity.
- ‘Participants 1, 3 and 5 spoke ‘Herz’ with the highest pitch while Participant 4 spoke ‘wild’ with the highest pitch and Participant 2 spoke ‘fest’ and ‘wild’ at the equal highest pitch.
- Adopting the natural stress of the poem, the participants gave either ‘fest,’ ‘wild’ and ‘Herz’ the secondary stress. This and the above results were not unexpected, as they mirror the emphasis intended by the poet.
- There was more variation between the participants’ pitch and intensity contours in this statement than in the first stanza.

‘Die Knochen voll von Rittermark’

- Participants 1 and 2 spoke ‘knochen’ with the highest intensity, while Participants 3 and 4 spoke ‘voll’ with the most amplitude. Participant 5 spoke ‘rittermark’ and ‘knochen’ with equal intensity.
- Participants 1, 2, 3 and 4 spoke ‘knochen’ with the highest pitch while Participant 5 spoke ‘rittermark’ with the highest pitch. Thus, ‘knochen’ was the most stressed word in the sentence, as it was spoken with the highest pitch by four of the five participants and at the highest intensity for three of the five participants. ‘knochen’ was also spoken with the second highest intensity by Participants 3 and 4; thus, it would have been perceived as having either the primary or secondary stress for these participants, depending on their use or rhythm.
- ‘Rittermark’ was not the word emphasised the most or the second most by a majority of participants; however, it was spoken with the second highest pitch by Participants 2, 3 and 4.
- The pitch contours between the participants were relatively similar.

‘Der Becher angefühlt’

- Participants 1, 3 and 5 spoke ‘becher’ with the highest intensity, Participant 2 spoke ‘angefühlt’ with the highest intensity, while Participant 4 spoke ‘der’ and ‘becher’ with the equal highest intensity.
- Participants 1, 3, 4 and 5 spoke ‘becher’ with the highest pitch, while Participant 2 spoke ‘angefühlt’ with the highest pitch.
Figure V—III. PRAAT Diagrams for Stanza 3 of ‘Geistes Gruß’
B. Aural Transcription of Speech

Analytical Observations

‘Hoch auf dem alten Thurme steht’
- All of the participants stressed ‘hoch’ with a noticeable incline in pitch
- All of the participants stressed ‘steht.’ Participants 1, 4 and 5 elongated the vowel of ‘steht’ while Participant 2 paused and Participant 3 slowed down.
- All of the participants sped up through the words ‘auf dem.’
- Participants 1, 2 and 5 steadied the pace on the phase ‘alten Thurme,’ which was stressed by all of the participants. Participant 3 only slowed down at ‘steht’ while Participant 4 slowed down at ‘thurme.’
- The rhythms were consistent among the participants; however, the participants adopted two different approaches. This was most noticeable in the two different rhythms used for ‘alten Thurme.’

‘Des Helden edler Geist’
- Participants 1, 2 and 5 placed the primary emphasis on ‘helden.’ The annotations showed that Participants 3 and 4 gave all of the words in the phrase an equal emphasis.
- All of the participants stressed ‘edler Geist.’
- Participants 2, 3, 4 and 5 used the same rhythm on this phrase. Participant 1 was the only speaker to use a contrasting rhythm.

Audio Example 46 ‘Gesites Gruß’
Audio Example 47 ‘Gesites Gruß’
Audio Example 48 ‘Gesites Gruß’
Audio Example 49 ‘Gesites Gruß’
Audio Example 50 ‘Gesites Gruß’

Figure V-IV. Aural Transcriptions: Participants 1–5 speaking sentences one and two of stanza 1 of Goethe’s ‘Geistes Gruß’
Analytical Observations
‘Der, wie das Schiff vorübergeht’
- All of the participants stressed ‘der’ and ‘schiff.’
- All of the participants paused at the comma directly after ‘Der.’
- Participants 1, 3 and 4 paused on ‘der.’ Participant 5 elongated the word slightly and Participant 2 slowed down.
- Participants 1, 4 and 5 audibly increased their pitch on ‘Schiff.’
- Participants 1, 2, 3 and 4 slowed down on ‘schiff,’ contributing to a perception of emphasis. Participant 5 slowed down slightly before ‘schiff.’
- There was little continuity in the participants’ use of rhythm for this sentence.

‘Es wohl zu fahren heißt’
- Participants adopted two approaches to the rhythm of this sentence (the rhythm adopted by Participant 1 was the most predominant).
- Participants 1, 2, 3 and 5 stressed ‘wohl.’ However, Participant 5 was the only participant to place the primary emphasis on ‘wohl’ and Participant 4 did not emphasise ‘wohl’ at all.
- Half of the participants emphasised ‘fahren heißt,’ while the others only emphasised ‘fahren.’ The participants who only emphasised ‘fahren’ gave it the primary emphasis while those who emphasised both the words spoke them with less emphasis.

Audio Example 51 P1 S1 ‘Gesites Gruß’
Audio Example 52 P2 S1 ‘Gesites Gruß’
Audio Example 53 P3 S1 ‘Gesites Gruß’
Audio Example 54 P4 S1 ‘Gesites Gruß’
Audio Example 55 P5 S1 ‘Gesites Gruß’

Figure V—V. Aural Transcriptions: Participants 1–5 speaking sentences two and three of stanza 1 of Goethe’s ‘Geistes Gruß’
Analytical Observations

‘Sieh, diese Senne war so stark’
- All of the participants placed the primary stress on ‘sieh.’ This is reflected in the PRAAT graphs for Participants 2, 3 and 4, who spoke ‘sieh’ with the highest pitch. The PRAAT graphs indicate that Participant 1 spoke ‘senne’ at a higher pitch and intensity than ‘sieh.’ The pause after ‘sieh’ by Participants 1, 3, 4 and 5 contributed to the perception that stress was being placed on this word.
- The participants were generally consistent with each other in their use of stress. The majority of the participants stressed ‘senne’ and ‘stark.’
- The rhythm of the participants was generally quite similar for this sentence, with the exception of Participant 5. Most of the participants used even rhythmic values; however, Participant 5’s rhythm had a lilting quaver, semi-quaver character.

‘Dieß Herz so fest und wild’
- Participants 1, 2 and 5 spoke this sentence with the same rhythm.
- All of the participants stressed ‘herz,’ ‘fest’ and ‘wild.’
- The participants differed in their use of primary and secondary stress. The PRAAT graphs shows participants’ use of stress and the differences in stress.

Audio Example 56 P1 S2 ‘Gesites Gruß’
Audio Example 57 P2 S2 ‘Gesites Gruß’
Audio Example 58 P3 S2 ‘Gesites Gruß’
Audio Example 59 P4 S2 ‘Gesites Gruß’
Audio Example 60 P5 S2 ‘Gesites Gruß’

Figure V—VI. Aural Transcriptions: Participants 1–5 speaking sentences one and two of stanza 2 of Goethe’s ‘Geistes Gruß’
Figure V—VII. Aural Transcriptions: Participants 1–5 speaking sentences three and four of stanza 2 of Goethe’s ‘Geistes Gruß’

Analytical Observations

‘Die Knochen voll von Rittermark’
- All of the participants had varying approaches for the rhythm of this sentence.
- All of the participants emphasised ‘knochen’ and three of five of the participants specifically emphasised the consonant.
- All of the participants stressed ‘rittermark.’
- Participants 1, 2, 3 and 5 slowed down on ‘voll’ to create rhythmic emphasis.
- The perceived stress notes in the aural transcriptions was supported by information in the PRAAT graphs.

‘Der Becher angefüllt’
- All of the participants stressed both ‘becher’ and ‘angefüllt,’ but differed in their primary and secondary emphasis. ‘becher’ was the word most stressed by Participant 4 while Participants 2 and 3 stressed ‘angefüllt.’ Participants 1 and 5 displayed no discernible differences in stress in relation to the two words.
- Participants 2, 3 and 4 adopted the same rhythm for this sentence while Participants 1 and 5 showed slight differences.
- Participants 3 and 5 slowed down slightly on ‘becher,’ but this was not recorded as a major contributing factor of words stress.

Audio Example 61 P1 S3 ‘Gesites Gruß’
Audio Example 62 P2 S3 ‘Gesites Gruß’
Audio Example 63 P3 S3 ‘Gesites Gruß’
Audio Example 64 P4 S3 ‘Gesites Gruß’
Audio Example 65 P5 S3 ‘Gesites Gruß’
Figure V—VIII. Aural Transcriptions: Participants 1–5 speaking sentences one and two of stanza 3 of Goethe’s ‘Geistes Gruß’

Analytical Observations

‘Mein halbes Leben Stürmt ich fort’

- Participants 1 and 3 approached this phrase with a similar strait quaver rhythm, while Participants 2, 4 and 5 spoke with the same alternating crotchet quaver rhythm.
- Participants 1, 3, 4 and 5 emphasised ‘stürmt,’ but did so in different ways. Participant 1 emphasised the consonant and dropped their pitch while Participant 5 audibly raised their pitch for this word. Both Participants 3 and 4 emphasised the word rhythmically, by slowing down and lengthening the word. The PRAAT graphs recorded participants’ emphasis on ‘stürmt,’ but it was not the word with the highest pitch or intensity in the sentence. Participants’ paused before ‘stürmt’ (see all of the PRAAT graphs), indicating rhythmic emphasis.
- Two of the five participants emphasised ‘halbes.’ However, the PRAAT graphs indicated that all of the participants spoke ‘halbes’ with the highest pitch.

‘Verdehnt die Hälft in Ruh’

- All of the participants stressed the second syllable of both ‘verdehnt’ and ‘hälft.’ Participants 1, 2 and 3 place the most emphasis on ‘verdehnt’ in the sentence while Participant 5 place the most stress on ‘hälft’ with the most. The emphasis placed on ‘verdehnt’ can be seen in the PRAAT graphs; a majority of the participants displayed the highest levels of pitch and intensity for ‘verdehnt.’
- Participants’ rhythms were overall very similar; however, Participant 3’s transcriptions revealed minor differences.

Audio Example 66 P1 S4 ‘Gesites Gruß’

Audio Example 67 P2 S4 ‘Gesites Gruß’

Audio Example 68 P3 S4 ‘Gesites Gruß’

Audio Example 69 P4 S4 ‘Gesites Gruß’

Audio Example 70 P5 S4 ‘Gesites Gruß’
Analytical Observations

‘Und du, du Menschen-Schifflein dort’

- The first statement of ‘du’ was the most emphasised by all of the participants. Notably, participants slowed down on ‘du’ and paused afterwards. This reflects the information displayed in the PRAAT diagrams.
- The participants generally emphasised the majority of the words in the phrase.
- There were significant rhythmic variations among participants, which generally related to how the participants treated the stressed syllables.

‘Fahr immer, immer zu’

- The majority of participants placed the primary stress on ‘immer.’
- Three of the five participants placed the secondary stress on second ‘immer zu.’

Audio Example 71 P1 S5 ‘Gesites Gruβ’
Audio Example 72 P2 S5 ‘Gesites Gruβ’
Audio Example 73 P3 S5 ‘Gesites Gruβ’
Audio Example 74 P4 S5 ‘Gesites Gruβ’
Audio Example 75 P5 S5 ‘Gesites Gruβ’

Figure V—IX. Aural Transcriptions: Participants 1–5 speaking sentences three and four of stanza 3 of Goethe’s ‘Geistes Gruß’
C. Idealised Transcription: ‘Geistes Gruß’

Figure V—X. Idealised transcription of ‘Geistes Gruß’
VI. Practice-Based Experiments towards a Declamatory Performance in Schubert Lieder

This chapter reports on the practical application of my research. Specifically, it describes the results of a series of experimental workshops that centred on the performance of Schubert lieder. The results were manifested in a series of audio recordings of the following works:

1. Schubert, ‘Antigone und Oedip’;
2. Schubert, ‘Jägers Abendlied’;
3. Seckendorff, ‘Das Mädchen’s Klage’;
4. Schubert, ‘Erster Verlust’; and
5. Schubert, ‘Geistes Gruß.’

Recordings of these works have been embedded into this chapter as audio links in the sections below. ‘Antigone und Oedip’ and ‘Jägers Abendlied’ explores the application of Vogl’s rhetorical (and declamatory) approach to ornamentation (see Chapter III). Similarly, ‘Das Mädchen’s Klage’ illustrates how Seckendorff used musical pitch as a model for speech declamation and explores some of his concepts (see Chapter III).

‘Erster Verlust’ and ‘Geistes Gruß’ are more complex examples. They build on both Vogl’s and Seckendorff’s concepts of declamation, including Vogl’s approach to rhetorical ornamentation. However, they also apply the findings of the analytical case studies discussed in Chapters IV and V. At the ends of Chapters IV and V, an outline of an ‘idealised’ recitation based on the most prevalent declamatory features used by the five modern German speakers was provided. These features have been extrapolated and applied within the context of Schubert’s musical setting and were also informed by the declamation theories that have arisen from both Vogl’s and Seckendorff’s work. Consequently, they represent a culmination of the practice-led findings of this research project. It is not claimed that these performances represent the final word on Schubert lieder performance. Indeed, these performances include an experimental and indeed speculative dimension. However, they also present a plausible representation of what 19-century declamatory lieder performance may have sounded like.

The performances were developed in a series of workshops held over a two-month period in April and May 2019, after all of the other information gathered by this project had been completed and compiled. The workshops consisted of six two-hour sessions attended by myself, as the singer, and Associate Professor Stewart Smith, a member of my supervisory panel. As he was aware of my research and also a specialist in historical keyboard instruments, Associate Professor Stewart Smith was able to explain to me and show me the various ‘historical’ ways in which the piano can respond
to a singer in the performance of lieder. Consequently, not only was I able to read about dislocation, arpeggiation and rubato from secondary sources (and here Neal Peres da Costa’s book, *Off the Record*, was particularly helpful), I was also able to hear and experiment with these practices in the performance workshops.\textsuperscript{184} The primary driver of the workshops related to the declamatory performance practices. Thus, I actively sought to put theory and experiment into practice.

I started the process by studying various recorded performances of the spoken-text versions of ‘Erster Verlust’ and ‘Geistess Gruß.’ This work was naturally supplemented by my close working knowledge of the secondary literature in relation to declamation. Putting these two things together, I practised reciting various German poems in different (often radically different) ways. A breakthrough moment occurred during the workshopping of Seckendorff’s ‘Des Mädchens Klage.’ In this workshop, I closely explored the link between the spoken and sung voice, which in turn contributed to how I worked with the fusion of the spoken and sung style of Schubert lieder. As an aid, I focused on Vogl’s two heavily annotated performance-versions of two Schubert songs: ‘Antigone und Oedip’ and ‘Jägers Abendlied.’ By tracing the footsteps of Vogl (most notably by trying to embody his filigree ornamentation and his declamatory practices), I not only eventually produced finished performances of these two songs, I also gained the confidence and an understanding of which performance approaches were required to interpret Schubert’s ‘Erster Verlust’ and ‘Geistess Gruß.’

It should also be noted that I was guided along this path by examples of singers—and indeed, all types of musicians—from the earliest days of recording onwards. Thus, the very real differences between the notes on the page and their eventual realisation in performance gave me, as the interpreter, the confidence to experiment and ultimately to continue my search for the most beautiful and expressive interpretations.

A. ‘Antigone und Oedip:’ An Explication of Performance Decisions

Audio Example 76 ‘Antigone und Oedip’: Olivia Sanders Robinson (Voice) and Stewart Smith (Piano)

The performance of Vogl’s version of ‘Antigone und Oedip’ provided insights into the execution of rhetorically-motivated ornamentation and the rhythmic flexibility required to accommodate it. Similarly, the performance of this piece allowed for experimentation with tone colour and the fusion

of the spoken and sung voice, motivated by evidence of Vogl’s ‘sudden spoken word outbursts’ and dramatic use of dynamic variation.

The use of rubato is evident from the outset. The piano provides significant flexibility, following the ebb and flow of the harmony and ultimately the text. This flexibility was necessary to successfully (musically) accommodate Vogl’s ornamentation (especially on ‘Herzenströmtes’ (heart streamed) and ‘Kühlen Hauch’ (cool breath). It took some time to understand these ornaments. Certainly, when the tempo was metrical and inflexible, the ornaments were rushed, cluttered and clunky. This motivated me to radically experiment with a range of different speeds; for example, by grouping musical ideas with their own tempos. I also learned that there was more than one way to execute an ornament. ‘Herzenströmtes,’ being particularly florid, required much flexibility in the accompaniment and the voice had to lean into the ornament. Conversely, ‘Kühlen’ could be sung relatively briskly. I also experimented with different tone colours over the different ornaments. As noted in Chapter III, Vogl often used pauses to accentuate the different ideas within a text. I experimented as an orator would; to ensure I was intelligible, I sought to differentiate each section as much as possible. I also explored contrasts in tempo, articulation, on the voice and off the voice, dynamics, thought etc.

The pause in bar six of ‘Antigone und Oedip’ is used for dramatic tension; however, its duration is unclear. In the final recording, a few seconds of pause were created (at 00:29) to allow time for the chord on the piano, which had been changed by Vogl from what was originally a broken chord, to dissipate. This leaves a second of silence that creates momentary suspense until the final phrase is sung. The use of a pause in this section mimics the style of an orator who pauses before a significant statement to keep their audience in suspense. The second pause (at 00:40, Bar 7) signifies the start of a new section that required a different character and tempo to those used previously. This was supported by the text, as it signifies the change (Antigone stops begging the gods to save her father and takes action by offering her life in place of his). A swifter tempo was chosen to mirror Antigone’s increasing anxiety. The ornament on ‘genüget’ (suffices) supports this change in tempo, as unlike the previous tempo that required great flexibility, this ornament can be sung in time and thus complements the new, faster tempo.

Experimentation with tone colour, often accompanied by variation in tempo, was imperative to communicate the text in a declamatory style. The change in harmony and the significance of the word ‘Vernichte’ (annihilate; at Bar 11, 00:59) is mirrored by a softer, straighter vocal quality. This required much experimentation, as the vocal timbre used in the recording is not common in modern performances of Schubert and not encouraged in more traditional ‘Bel Canto’–style singing. However, this harkens back to Vogl, a singer who used all the resources within his power to communicate the
text above all else. Similarly, pulling the tempo back in response to the change in harmony and vocal quality allowed for greater emphasis to be placed on Vogl’s ornaments to the text ‘betrübte Dulderin’ (trouble, patiently enduring woman; at Bars 12–13, 1:08). This also complements Mayhoffer’s image of Antigone as a martyr.

Bar 16 marks the first section of Vogl’s recitative. This indicated significant freedom from both the voice and piano and allowed for the best execution of ornamentation on ‘firmament’ (firmament) and ‘Bleibt’ (remains). It should be noted that without the flexibility in tempo marked by the recitative, these ornaments would have appeared awkward and would have been difficult to fit within the given time. The elongation of rhythm continues to Bars 18 and 19 and is accompanied by a change in tone colour, sung ‘off the voice.’ This communicates the stillness described by Antigone in the text. Vogl’s ornamentation is again an indicator of a broad flexible and elongated sense of tempo, as if they had been sung completely in time, they would have sound rushed, the antithesis of the accompanying text.

Further exploration of tone colour was made at Bar 27 (‘Was seufzt und söhnt der blieche Vater’). This phrase was experimented with in different ways; it was both sung on the voice and completely spoken. Ultimately, an amalgamation of the two styles was reached. This whispered quality is somewhat similar to that used in Bar 18. This level of experimentation with vocal colour and timbre reflects the manner in which Vogl would have placed the text at the forefront of his delivery. It also relates to Vogl’s use of the spoken voice in performance. Speech quality is experimented with again at Bar 35; the phrase begins by being spoken and merges into being sung during the phrase. Full voice is used on the phrase ‘Er Spricht’ to create a dramatic contrast between the pervious phrase and pre-emptively signal the change in character from ‘Antigone und Oedip.’

In modern recordings, this lied is sung as a duet; however, as the two characters do not sing simultaneously, one singer can perform both characters. It is likely that Vogl would have sung both characters and may have sung Antigone’s section of the piece in falsetto.185 For this reason, a darker vocal quality was used to introduce Oedip’s first statement, ‘Ich Traume einen schweren Traum’ (I dream a troubled dream). As ‘schweren traum’ is notated low in the voice, a half-sung half-spoken quality was used. The apparent ugliness of this quality reflects the distress in Oedip’s premonition. The low tessitura of Oedip’s part allowed for significant experimentation with vocal timbre and dynamic. This can be seen in the fragility of the vocal quality used at Page 26, especially when compared to that used at Pages 24 and 25.

This recording allowed for experimentation with the capabilities of the spoken and sung voice and revealed the range of possible colours available when the two vocal style are combined. This

185 Johnson and Wigmore, Franz Schubert, 222.
choice of timbre, colour and dynamic was impacted by the tessitura and harmony. Many of the choices made in this recording are comparatively unusual when compared to modern interpretations of this song; however, these choices reflect much of the anecdotal evidence of Vogl’s declamatory style.

B. ‘Jägers Abendlied:’ An Explication of Performance Decisions

Audio Example 77 ‘Jägers Abendlied’: Olivia Sanders Robinson (Voice) and Stewart Smith (Piano)

‘Jägers Abendlied’ demonstrates Vogl’s alterations to parlour-style songs. Unlike ‘Antigone und Oedip,’ spoken word effects are rarely used. A similar observance of rhythmic flexibility in relation to the text and the harmony remains. Most noticeable is the variation in rhythm, dynamic and choice of tone colour between the verses. For example, the last verse was performed significantly more slowly than the preceding verses. This was partially due to Vogl’s cadential ornament at the end of the verse that required a slow, flexible tempo to accommodate it. The text of this verse, which is more intimate, required a delicate and venerable tonal quality from the singer and pianist alike.

C. ‘Das Mädchens Klage’: An Explication of Performance Decisions

Audio Example 78 ‘Das Mädchens Klage’: Olivia Sanders Robinson (Voice) and Stewart Smith (Piano) Tracks 1–8

Seckendorff’s setting of ‘Das Mädchens Klage’ was used as a tool for declamation, finding pitch in the spoken voice and merging spoken and sung styles of delivery. Experimentation within this excerpt informed the application of a speech style in sections of ‘Geistes Gruß’ and ‘Antigone und Oedip.’ Experimenting with this short work was particularly illuminating; it allowed me to see how and why Seckendorff used this song in his teaching. The stages of experimentation are outlined in Table 2.
Table 2. The stages of performance experimentation in Seckendorf’s ‘Das Mädchens Klage’

<table>
<thead>
<tr>
<th>Track</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Track 1</td>
<td>Exaggerated spoken style. The singer observes some of Seckendorf’s pitch contours through speech, but it bears little resemblance to his notated version.</td>
</tr>
<tr>
<td>Track 2</td>
<td>This is sung at pitch, but elements of a spoken style have been introduced. The singer performs with freedom and is not bound to Seckendorf’s pitch and rhythm.</td>
</tr>
<tr>
<td>Track 3</td>
<td>Whispered, alternating between spoken and sung style.</td>
</tr>
<tr>
<td>Track 4</td>
<td>Fully spoken, using Seckendorf’s setting to inform the use of stress and emphasis.</td>
</tr>
<tr>
<td>Track 5</td>
<td>Sung at pitch, strictly observing Seckendorf’s notated pitch and rhythm.</td>
</tr>
<tr>
<td>Track 8</td>
<td>Spoken, observing pitch contour as much as possible in the fully-spoken voice.</td>
</tr>
<tr>
<td>Track 9</td>
<td>Using a sung style with speech inflections. Pitch is generally used but the vocal style is closer to speech.</td>
</tr>
<tr>
<td>Track 10</td>
<td>Experimenting with dynamics. This track begins in a sung style, sung ppp. As it progresses the singer introduces speech-like elements, ending in a half-spoken half-sung approach.</td>
</tr>
</tbody>
</table>

D. ‘Erster Verlust’: Reflections on the Application of Nineteenth-Century Declamation Theory

Audio Example 79 ‘Erster Verlust’: Olivia Sanders Robinson (Voice) and Stewart Smith (Piano)

I chose to work with Schubert’s ‘Erster Verlust’ partly because I wanted to experiment with a parlour-style song and partly because I wanted to find a short song to try to ‘squeeze as much meaning out of it’ as possible. Written by Goethe in 1785 and set to music by Schubert in 1815, ‘Erster Verlust’ describes the loss of first love. In ‘Antigone und Oedip,’ I largely modelled my performance on the declamatory techniques. Conversely, in Vogl’s edition of in ‘Erster Verlust’ (a much simpler song), I initially looked to the pared down style of ‘Jägers Abentled.’ However, in workshopping the song I found myself wanting to imbue it with as much detail as I could, an aesthetic stance that is completely attributable to my engagement with this research project.

Many of the alterations were based around the phrasing from the idealised speech transcription; the most notable being the execution of the opening word ‘ach.’ Here the speakers pause, a technique reminiscent of that often used by Vogl to give emphasis to the text. This pause reflects the speech transcriptions in which the majority of the speakers not only rhythmically emphasised this word but also swelled in volume to indicate the visceral pain of the poet’s heartbreak. I experimented with the evocation of this pain through the short, pathos-lead, improvised piano introduction. After numerous experiments, I chose a version in which I overlapped the resolution of the piano prelude with the entry of the voice. I also mapped the natural crescendo in the various speakers’ interpretations of the opening word to my own performance. The forward movement in the
second line of the spoken performances is similarly mapped to my performance, as is the drawing out of the key word of the clause: ‘Liebe.’

At Bars 7–9, I round off the first section by very obvious large-scale tempo fluctuations. From Bar 10 (‘einsam’) the three lines—voice; piano right hand and piano left hand—are deliberately dislocated in a desire to be expressive. There is a pause between Bars 9 and 10, indicating the start of the new section. During this pause, I experiment with a different vocal quality, reminiscent of a weeping poet. This sound is fuller in body than the previous sound, but still influenced by the natural ebb and flow of Goethe’s text. The most declamatory reading occurs at Bars 14–16. Here ‘glück’ is spoken while the preceding text, ‘Traur ich ums verlorne,’ is sung freely in a recitative style. The ornament at ‘wer jene holde’ provides an impassioned sadness, a conceit that is continued in the last bar of the song, through the subtle alteration of Schubert’s chordal voicing.

E. From Analysis to Performance: Applying the Case Studies Findings to the Performance of ‘Erster Verlust’

This section outlines the process involved in translating the findings of the case study presented in Chapter IV in preparing a declamatory performance of Schubert’s ‘Erster Verlust’ (*First Love*). Information taken from the idealised speech transcription (see the end of Chapter IV) was used to inform the application of speech rhythm (rubato), articulation and emphasis in the recorded performances. The stress noted in the speech rhythm informed the use of ornamentation, written in the style of Vogl. These alterations included: spoken word outbursts, turns and appoggiatura on emphasised words, recitative sections and free embellishments.

1. Speech Transcriptions and Schubert’s Setting

Both Schubert’s setting of ‘Erster Verlust’ and the corresponding speech annotation share many musical characteristics. The rhythmic similarities between Schubert’s setting and the speech annotations were to be expected. Schubert was known to pay close attention to his treatment of text and often used the poetry as a blueprint for his composition.

The small inconsistencies between the speech annotations and Schubert’s setting expanded the possibilities for rhythmic alterations in the song. An example of the way in which differences in rhythm may affect possible interpretations of ‘Erster Verlust’ can be seen in the contrasting treatments of ‘Ach, wer bringt nur’ and ‘Ach ver bringt die.’ In relation to the phrase ‘Ach, wer bringt die,’ both ‘bringt’ and ‘die’ have equal rhythmic value. Conversely, in relation to the phrase, ‘Ach wer bringt nur,’ Schubert opted for the lilting dotted crotched quaver pattern of the previous bar. The speech annotation was the reverse (a dotted crotched quaver pattern was used on ‘ach wer bringt
die’ to give an equal rhythmic value to ‘bringt nur’). These inconsistencies are clearly a matter of interpretation and both are valid. These differences were applied to the Schubert setting to create a kind of rhythmic ornamentation. This style of ornamentation was often used by Vogl and was described in both Vogl’s notebooks and Diabelli’s *Die Schöne Müllerin*. Table 3 shows the differences between the speech annotation and Schubert’s ‘Erster Verlust.’

Figure VI—I. Schubert’s ‘Erster Verlust’ with annotations from the idealised speech annotation\(^\text{186}\)

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Table 3 summarises the similarities and differences between the speech annotation and Schubert’s setting.

**Table 3. Comparison between Schubert’s setting of ‘Erster Verlust’ and the idealised speech annotation**

<table>
<thead>
<tr>
<th>Schubert</th>
<th>Declamation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schubert gives rhythmic emphasis to ‘ach.’</td>
<td>‘Ach’ is also the most emphasised word in the speech annotation. Both Schubert’s setting and the speech annotation share major rhythmic characteristics, including that ‘ach’ has three times the value of the neighbouring word ‘wer.’ The speech annotation notates a slight pause between ‘ach’ and ‘wer,’ which is not notated in Schubert’s setting; however, the observance of this pause does not conflict with the overall harmonic progression of the phrase and can be performed as a declamatory alteration to the original score.</td>
</tr>
<tr>
<td>‘Schönen’ is the most emphasised word in Schubert’s setting, both as the longest and highest note in the phrase.</td>
<td>The speech annotations show some emphasis on ‘schönen’; however, in the speech annotations, the primary emphasis is placed on ‘tage.’ The speech annotations suggest that ‘schönen’ should be rushed through and ‘tage’ emphasised agogically.</td>
</tr>
<tr>
<td>‘Tage,’ ‘jene’ and ‘klage’ all share a dotted crotchet to semi-quaver rhythm. This is used to emphasis the first syllable of the word. The phrase ‘Jene Tage der ersten Liebe’ is met with a brief foray into the parallel major. This expresses the bittersweet nature of the poet’s predicament; a desperate longing for a lost love juxtaposed with memories of experiences that provide brief glimmers of hope. Schubert often oscillates between the major and minor in this song to express this sense of conflict. Particularly prevalent is the relationship between the relative major (F major) and d minor.</td>
<td>In the final annotation, the rhythms for ‘tage,’ ‘jene’ and ‘klage’ are strait. However, it was assumed that the speaker will slightly emphasise the first syllable of the word to match the stress of the language.</td>
</tr>
<tr>
<td>‘Tage’ is the highest note of the second phrase and is emphasised rhythmically.</td>
<td>‘Tage’ is similarly emphasised in the speech annotation, as it is both stressed as the primary word and rhythmically stressed.</td>
</tr>
<tr>
<td>Schubert employed a measured setting for the phrase, ‘Jener Holden Zeit zurück.’ ‘Zeit zurück’ is emphasised, as it has a more melodic movement then the preceding bar.</td>
<td>The speech annotation shares similar characteristics with Schubert’s setting. It is similarly rhythmically measured and suggests a primary emphasis on the word ‘zeit.’</td>
</tr>
</tbody>
</table>
‘Einsam nähr ich meine Wunde’ is comparatively drawn to its proceeding phrase. ‘Einsam’ is lengthened, leading towards the syncopated statement of ‘Nähr ich meine’ that hovers over the seventh. ‘Wunde’ resolves on an imperfect cadence in the subdominant key of g minor. The fall of a semitone, an image that traditionally connotes crying emphasises both ‘wunde’ and describes the speaker’s pain, like that of an open wound.

‘Einsam’ is both stressed and lengthened in the speech analysis and is the word on which the primary stress is placed. Both ‘nähr’ and ‘wunde’ have been given secondary emphases.

Schubert’s setting of the phrase ‘Und mit stets erneuter Klage’ shares many rhythmic characteristics to the speech annotation. Most noticeable is the contrast between the strait and dotted rhythms in this phrase. Schubert stresses the words ‘stets’ and the second syllable of the words ‘erneuter’ and ‘klage.’

The speech annotation gives the primary emphasis to ‘stets’ and the secondary emphases to ‘erneuter’ and ‘klage.’

‘Traur is ums verlorne Gluck’

‘Traur ich’ is the most emphasised phrase and the second syllable of ‘verlorne’ is given the secondary emphasis.

| ‘Einsam nähr ich meine Wunde’ is comparatively drawn to its proceeding phrase. ‘Einsam’ is lengthened, leading towards the syncopated statement of ‘Nähr ich meine’ that hovers over the seventh. ‘Wunde’ resolves on an imperfect cadence in the subdominant key of g minor. The fall of a semitone, an image that traditionally connotes crying emphasises both ‘wunde’ and describes the speaker’s pain, like that of an open wound. | ‘Einsam’ is both stressed and lengthened in the speech analysis and is the word on which the primary stress is placed. Both ‘nähr’ and ‘wunde’ have been given secondary emphases. |
| Schubert’s setting of the phrase ‘Und mit stets erneuter Klage’ shares many rhythmic characteristics to the speech annotation. Most noticeable is the contrast between the strait and dotted rhythms in this phrase. Schubert stresses the words ‘stets’ and the second syllable of the words ‘erneuter’ and ‘klage.’ | The speech annotation gives the primary emphasis to ‘stets’ and the secondary emphases to ‘erneuter’ and ‘klage.’ |
| ‘Traur is ums verlorne Gluck’ | ‘Traur ich’ is the most emphasised phrase and the second syllable of ‘verlorne’ is given the secondary emphasis. |

2. Aural Transcription and Further Notes on Ornamentation

The observance of stress and rubato taken from the speech analysis provided insights into how ‘Erster Verulst’ may be performed in a declamatory style, but does not fully explore Vogl’s approach and its application to Schubert song. As discussed in Chapter III, Vogl’s ornamentation was the most concrete example of his work. Figure VII—II uses ornamentation in the style of Vogl to musically develop the rubato, stress and emphasis notated in the speech analysis.
Table 4 outlines how both the speech annotation and alterations from Vogl’s notebooks and *Die Schöne Müllerin* informed the ornamentation shown in Figure VI—II. Table 4 also shows the relationship between declamation and ornamentation. As discussed in Chapter III, Vogl’s alterations are often used to express text. To reinforce information from the speech analysis to develop a declamatory performance, alterations to Schubert’s ‘Erster Verlust’ have been made in a similar vein.
Table 4. Relationship between ornamentation in Figure VI—I5, idealised speech annotation and Vogl’s style

<table>
<thead>
<tr>
<th>Ornamentation</th>
<th>Speech Annotation</th>
<th>Vogl</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fermata over the first statement of ‘ach,’ followed by a pause.</td>
<td>The majority of German speakers stressed ‘ach,’ pausing afterwards to separate it from the following sentence. ‘Ach’ was written as a part of the full sentence; however, it could also be considered a cry, separate to the statement that followed.</td>
<td>Vogl often used fermata to emphasise specific words or poetic ideas or images. He applied this ornament most liberally in ‘Der Fischer,’ as discussed earlier in this thesis.</td>
</tr>
<tr>
<td>Rhythmic ornamentation, changing from a dotted quaver to a semi-quaver to two quavers. Rhythm was similarly altered on the phrase ‘Ach wer bringt nur eine Stunde’ to better reflect the speech analysis.</td>
<td>This rhythmic alteration reflects the rhythms transcribed in the speech analysis.</td>
<td>Vogl was known to alter the rhythm of Schubert’s original score (see Diabelli’s publication of <em>Die Schöne Müllerin</em>).</td>
</tr>
<tr>
<td>Turn on ‘Zeit Zurück’ placed at a cadence point.</td>
<td>‘Zeit’ is given the primary emphasis in this phrase.</td>
<td>Cadential turns are littered throughout Vogl’s ‘singbücher.’ Vogl used them as a way of both emphasising important words and decorating Schubert’s score.</td>
</tr>
<tr>
<td>Recit. Bars 14–16.</td>
<td>Vogl’s indulgence in changing segments of Schubert’s original score to recitative style contributed to what we know of his ‘declamatory’ style. He would often change segments with static chordal accompaniment to recitative. This technique can be seen in his alterations to ‘Am Fierabend’ and ‘Antigone und Oedip.’</td>
<td></td>
</tr>
<tr>
<td>Suggestion of spoken word on ‘Gluck’ in Bar 16.</td>
<td>Vogl was known to have ‘sudden spoken word outbursts,’ a technique which was met with some contention in the Viennese musical community.187</td>
<td></td>
</tr>
<tr>
<td>Bars 20–21 Free Ornamentation on ‘Jene Holden Zeit Zurück.’</td>
<td>All of the speakers spoke this last line with a sense of finality. However, only ‘Zeit’ was recognised as being stressed. It should also be noted that the speakers gave equal weight to all of the other words.</td>
<td>Vogl reserved the majority of his more eclectic ornamentation for songs written for the theatre. However, he did take some liberties in the final cadence points of small parlour-style songs. The ornaments written above were created to emulate this style and were thus placed at the final cadence of the songs. The alteration of duplets to triplets was similarly used by Vogl in his notebooks and used here to emulate his style.</td>
</tr>
</tbody>
</table>

187 Deutsch et al., 367.
F. ‘Geistes Gruß’: Reflections on the Application of Nineteenth-Century
Declamation Theory

Audio Example 80 ‘Geistes Gruß’: Olivia Sanders Robinson (Voice) and Stewart Smith (Piano)

‘Geistes Gruß’ paints the image of a hero’s ghost, proudly standing on a tower, wishing travellers who pass by well. This poem was devised in 1774 by Goethe, who on a trip from Ems to Lahn was inspired by the ruins of Castle Lahnek.188 The poem took little time to write, but Schubert laboured over the text, eventually setting six different versions.189 The above score and corresponding recording is Schubert’s first setting, written in 1816. This setting was chosen for its recitative style that allows for declamatory alterations and ornamentation. It has been suggested that Vogl influenced the ornamentation of Schubert’s 1821 setting by further encouraging the use of declamatory alterations in the lied.190

Based on the prelude introductions that were commonly used in the eighteenth century, a short flourish introduces the song.191 By interjecting with the first phrase ‘Hoch auf dem Alten Thurme steht,’ notated as mf, the singer establishes the grandiose character of the piece. In Schubert’s 1828 setting, ‘Steht’ was written as a part of the next phrase. Conversely, based on the participants’ speech, ‘steht’ would be spoken in the first. Both ‘Hoch’ and ‘Thurme’ were stressed by the singer moving through ‘auf dem.’ A hushed p was used on the second statement, ‘des Helden edler Geist’ to reflect the mysterious quality of the ghost. Ornamental semi-quavers connect the third on ‘Helden,’ while a turn on ‘edler’ and an appoggiatura on ‘Geist’ reflect the use of stress and emphasis in the participants’ speech transcriptions. There are numerous examples of this style of ornamentation in Vogl’s notebooks and Diabelli’s Die Schöne Müllerin. In the next sentence, ‘Der wie das Schiff vorübergeht’ the rhythms are free, mirroring the patterns, inflections and momentum used by the five German participants. Based on the rubato used by the participants on ‘wohl,’ another cadential ornament was used on ‘zufahren’ with an agogic emphasis.

188 Johnson and Wigmore, Franz Schubert, 676.
190 Johnson and Wigmore, Franz Schubert, 676.
Schubert marked the second stanza with a change in key to Gb major and the instruction ‘mit Majestät’ (with majesty). These directions represent a change in speaker from the narrator to the voice of the ghost himself. This is supported by the singer’s change in tone colour to create a fuller sound with a more clipped observance of metre. The significant words of ‘senne’ and ‘stark’ were ornamented in the style of Vogl. These words were similarly stressed in the idealised recitation. The phrase, ‘Dies Herz so Fest und Wild’ calls for a contrasting style. The tone of the singer is hushed with less vibrato and a clear sense of rhythmic space. This reflects the idea that the heart is something delicate, unusual and mysterious. On ‘Fest und Wild’ the singer speaks with more energy in the consonants. ‘Wild’ is half-spoken half-sung in a style reminiscent of Vogl’s ‘spoken word outbursts.’ The next statement, ‘Die Knochen voll von Rittermark,’ uses an ornamental run to fill the interval of a fourth on ‘Knochen.’ This harks back to Vogl’s ornamentation at the beginning of ‘Antigone und Oedip,’ which was sung with a feeling of impetus. Comparatively florid ornamentation was used on ‘Der Becher Angefüllt’ to paint the image of the knight’s overflowing cup. The singer aims for a lyrical, legato sound to mimic Goethe’s imagery of liquid. A similar kind of contrast is presented in the next two statements, between the knight charging forth to him resting in peace. For the first of these images, ‘mein halbes Leben Stürmt ich’ fort, the singer and pianist crescendo through the phrase with forward momentum. This is counteracted by the drop in dynamic and space created on the next statement ‘verdehnt die helft in ruh.’ Ornamentation fills the third on ‘Verdehnt’ and an appoggiatura emphasises ‘ruh.’

Spoken word is used again on the phrase ‘und du, und du.’ This was partially due to the low tessitura that supports a ‘spoken word outburst’ and partially to emphasise the change in text. Unlike the previous stanza, in which the knight speaks of his experiences, in this stanza the knight directly addresses the reader. The use of speech in this passage creates a sense of intimacy between the singer and listener.

G. From Analysis to Performance: Applying the Findings of the Case Studies to the Performance of ‘Geistes Gruß’

This section outlines the process used to translate the findings of the case study presented in Chapter IV in preparing a declamatory performance of Schubert’s ‘Geistes Gruß’ Information taken from the idealised the speech transcription (at the end of Chapter IV) was used to inform the application of speech rhythm (rubato), articulation and emphasis in the recorded performances. Stress noted in the speech rhythm informed the use of an ornamentation written in the style of Vogl. These alterations include: spoken word outbursts, turns and appoggiatura on emphasised words, recitative sections and free embellishments.
1. Speech Transcriptions and Schubert’s Setting
   a) The 1816 Edition

   **Figure VI—III. Schubert’s 1816 ‘Geistes Gruß’ with annotation from idealised speech annotation**

b) The 1828 Edition

Figure VI—IV. Schubert’s 1816 ‘Geistes Gruß’ with annotation from idealised speech annotation\(^{193}\)

\(^{193}\) Ibid.
Table 5. The relationship between Schubert’s 1816 Setting, 1828 Setting and the Aural Transcription in Figure V—X

<table>
<thead>
<tr>
<th>Original Text</th>
<th>Schubert 1816 Setting</th>
<th>1828 Setting</th>
<th>Aural Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Hoch auf dem alten Thurme steht’</td>
<td>‘Hoch’ is the highest note in the phrase with the longest rhythmic value. By placing ‘steht’ at the start of the second sentence rather than the end of the first sentence, Schubert structured the sentence differently to how the poem was set. However, ‘steht’ was still emphasised.</td>
<td>‘Hoch’ is the most emphasised word; it is both the highest and longest in the phrase. Unlike the 1816 setting, ‘hoch’ is longer (a minum rather than a crotchet) and ‘alten’ is dotted.</td>
<td>Both ‘hoch’ and ‘steht’ are the most emphasised words in the sentence. The transcription used the same rhythm as Schubert’s 1816 setting.</td>
</tr>
<tr>
<td>‘Des Helden edler Geist’</td>
<td>Schubert emphasised ‘helden’ by raising the singer’s pitch on this note. The rhythm of Schubert’s setting is similar to that in the idealised transcription.</td>
<td>‘Steht’ is the longest, highest and most emphasised word in this phrase.</td>
<td>The idealised transcription does not include ‘Steht’ in the sentence. ‘Helden’ was the word most emphasised by the speakers. The speakers similarly emphasised the word ‘Gesit’ by slowing down at the end of the sentence. This use of rubato is transferable to Schubert’s settings.</td>
</tr>
<tr>
<td>‘Der, wie das Schiff vorübergeht’</td>
<td>Schubert emphasised ‘wie, schiff’ and the second vowel in the word ‘vorübergeht.’</td>
<td>‘Der’ was emphasised rhythmically, similar to the pause on ‘der’ notated in the aural transcriptions.</td>
<td>‘Der’ and ‘schiff’ were the most emphasised words.</td>
</tr>
<tr>
<td>‘Es wohl zu fahren heiß’</td>
<td>‘Wohl’ was the most emphasised word, as it was both the highest and longest in the phrase. The rhythms differed from the aural transcription.</td>
<td>‘Wohl’ was the most emphasised word in this setting.</td>
<td>‘Wohl’ was emphasised in the idealised transcription, but it was not emphasised more than the words ‘fahren heiß.’ The speakers emphasised ‘wohl’ rhythmically.</td>
</tr>
<tr>
<td>‘Sieh, diese Senne war so stark’</td>
<td>The rhythm was dotted to emphasise the stressed syllables in the sentence. Schubert’s rhythm is most similar to that of Participant 5. Schubert ornamented ‘war’ to create some emphasis.</td>
<td>The setting is the same as Schubert’s 1816 version; however, there was a minor change to the ornament at ‘war.’</td>
<td>‘Sieh’ was the most emphasised word. Unlike in Schubert’s setting, the participants placed no emphasis on ‘war.’ The rhythm was comparatively even to Schubert’s setting. The participants generally rushed through this phrase and spoke it with equal duration to the pervious phrases; however, Schubert elongated this phrase.</td>
</tr>
<tr>
<td>'Dieβ Hertz so fest und wild'</td>
<td>'Hertz’ was emphasised rhythmically. Unlike in the aural transcription, ‘fest’ has some emphasis, but the emphasis is not equal to that placed on ‘Hertz.’</td>
<td>'Herz’ was the most emphasised.</td>
<td>'Herz’ and ‘fest’ were the equal most emphasised words.</td>
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<tr>
<td>'Die Knochen voll von Rittermark'</td>
<td>A similar emphasis was used in this sentence to that used in the aural transcriptions.</td>
<td>'Knochen,’ ‘voll’ and ‘rittermark’ all have some emphasis. ‘Voll’ was emphasised through the participants’ use of rubato. Generally, the rubato marked in the idealised transcriptions does not complement Schubert’s phrasing.</td>
<td>'Angefüllt’ was the most emphasised word.</td>
</tr>
<tr>
<td>'Der Becher angefüllt’</td>
<td>Unlike the strait rhythm noted in the speech transcriptions, the rhythm in this sentence was dotted.</td>
<td>This sentence was set the same in both settings. Notably, Schubert’s setting places a lack of rhythmic emphasis on ‘sturmpt,’ as the phrase is leading towards its climax at ‘fort.’ This may allow the singer some emphasis through articulation but not to the same degree as that written in the speech annotation.</td>
<td></td>
</tr>
<tr>
<td>'Mein Halbes Leben Sturmpt ich fort’</td>
<td>This line shares similar rhythmic characteristics to the speech annotations. Schubert rhythmically emphasised ‘fort’ in this sentence.</td>
<td>This sentence was set the same in both settings.</td>
<td>The participants rushed through the first half of this sentence, slowing down on ‘sturmpt.’ This created the sense that the primary emphasis was on ‘sturmpt.’</td>
</tr>
<tr>
<td>'Verdehnt die hälft in Ruh’</td>
<td>Schubert stressed the second syllable of ‘verdehnt.’</td>
<td>The participants used agogic emphasis on the second syllable of ‘verdehnt.’ This is transferable to Schubert setting.</td>
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<tr>
<td>'Und du, du Menschen-Schifflein dort’</td>
<td>Unlike in the original poem, Schubert repeated ‘und du’ twice. The rhythm in this setting is a combination of the two main approaches used by the participants in aural transcriptions.</td>
<td>The text setting was the same as the 1816 version.</td>
<td>‘Du’ was the most emphasised word in this phrase; the majority of the participants slowed down and elongated the vowel in this word. This reflected Schubert’s setting. The majority of participants rushed through the phrase ‘Menschen-Schifflein dort.’ Conversely, Schubert set this phrase with a sense of space and elongation.</td>
</tr>
<tr>
<td>'Fahr immer, immer zu’</td>
<td>Schubert’s rhythms differed to those in the aural transcription, as the first syllable of ‘immer’ was lengthened, rather than strait. However, Schubert did use similar</td>
<td>The text setting was the same as the 1816 version.</td>
<td>The rhythms of the participants differed to the rhythms of Schubert’s setting. The participants’ primary emphasis of</td>
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</tbody>
</table>
stress; the first statement of ‘immer’ had the primary stress. ‘immer’ and the rubato of the majority of speakers complements Schubert’s final phrase.

2. Aural Transcription and Further Notes on Ornamentation

   a) The 1816 Edition

   \begin{figure}
   \includegraphics[width=\textwidth]{image}
   \end{figure}

   ibid, 1.
Figure VI—V. ‘Geistes Gruß’ with ornamentation in the style of Johann Michael Vogl
Table 6. The relationship between ornamentation in the speech annotations and Vogl’s style

<table>
<thead>
<tr>
<th>Ornamentation/Alteration</th>
<th>Speech Annotation</th>
<th>Vogl</th>
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</thead>
<tbody>
<tr>
<td>There is a change in phrasing based on speech, no break between ‘thurme’ and ‘Steh’ and a small pause before ‘Des.’</td>
<td>Based on the setting of the poetry, the participants paused after ‘Steh.’</td>
<td>This reflects Vogl’s ornamentation use in ‘Antigone und Oedip’ (see Figure V—10). Vogl often ornamented at cadential moments such as this.</td>
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<tr>
<td>Ornamentation on the phrase ‘Helden Edler Geist.’ Semi-quavers connecting the third on ‘helden,’ a turn on ‘edler’ and an appoggiatura on ‘geist’ emphasise this passage. This ornamentation is written over a V7-I. There is little movement in the accompaniment, as Schubert marked recit to allow more freedom in the singer’s use of rubato.</td>
<td>This ornamentation supports the speech annotation, as stress has been annotated over the full phrase ‘Helden Edler Giest.’</td>
<td></td>
</tr>
<tr>
<td>Change in rhythm on ‘wie das’ to reflect speech annotation. This change in rhythm places more emphasis on ‘Schiff,’ which also reflects the emphasis used in the speech annotations.</td>
<td>In the speech annotation, two equal semi-quavers are noted. Conversely, in Schubert’s setting ‘wie’ is given a longer rhythmic value.</td>
<td>Vogl would often change rhythm in Schubert song to better reflect speech. See Example V—12, which shows a change in rhythm on ‘Der meister sagt zu allen.’</td>
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<tr>
<td>Ornament on ‘fest’ similar to the ornament marked by Schubert at Bar 7 (on ‘war’). The ornament on ‘war’ was omitted and replaced with the same ornament on ‘fest,’ as ‘war’ was given no emphasis in the idealised recitation in which ‘fest’ has the primary emphasis.</td>
<td>‘Fest’ was given the primary emphasis in this sentence.</td>
<td>Vogl often used ornaments marked by Schubert to influence his own ornamentation. See Figure V—8, ‘Jägers Abendlied,’ in which Vogl used Schubert’s ornament of filling in a third with a three note triplet flourish in later unornamented sections of the piece.</td>
</tr>
<tr>
<td>Emphasis is placed on ‘wild’ via a half-spoken, half-sung approach. This effect is achievable as the ‘wild’ is set low in the voice.</td>
<td>‘Wild’ was emphasised secondary to ‘fest.’</td>
<td>Vogl was known for sudden spoken outbursts in performance. This use of spoken word may not be considered an outburst; however, like Vogl, I used the spoken voice to create a similar dramatic effect.</td>
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<tr>
<td>Filling in the interval of a fifth on ‘Knochen.’</td>
<td>‘Knochen’ was stressed in the speech annotation by the participants.</td>
<td>See Figure V—16 ‘Antigone und Oedip.’</td>
</tr>
<tr>
<td>Filling in a third, lengthening the second syllable of ‘Verdehnt’ and shortening ‘die.’</td>
<td>The second syllable of ‘Verdehnt’ was emphasised</td>
<td>See Figure V—8 ‘Jägers Abendlied.’</td>
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<tr>
<td>Appoggiatura on ‘Ruh.’</td>
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<td></td>
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<tr>
<td>Fifth filled in with a scalar run on ‘Schifflein’ and an appoggiatura on ‘dort.’</td>
<td></td>
<td>See Figure V,—16 ‘Antigone und Oedip.’</td>
</tr>
<tr>
<td>Turn on the second statement of ‘immer’ and an appoggiatura on ‘Zu.’</td>
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H. Concluding Thoughts

This thesis confirmed that there are numerous possibilities for the application of declamation in the performance of nineteenth-century lieder. Indeed, this research has arguably made an original contribution in several key areas. Notably, the detailed exploration of nineteenth-century sources on both spoken declamation and sung declamation has made it clear that there is a deep and rich tradition of spoken declamation in nineteenth-century Germany upon which declamatory practices in lieder performance are arguably closely connected.

The modelling of declamation through recordings and the analyses of modern German native speakers declaiming Goethe poems (see Chapters IV and V) also represent a novel and innovative approach. Despite issues related to subjectivity, this modelling attempted to be rigorous in its methods.

The practice-led experiments undertaken in relation to declamation in this chapter also represent an important research contribution, as they draw together the multiple strands of knowledge that this thesis explored, including the nineteenth-century evidence on declamatory practice (as outlined in Chapter III). The attempt to connect the dots in the extrapolatory application of the ideas drawn from the case studies to construct declamatory performances of Schubert’s musical settings of these same poems was also innovative. This opens new avenues for further research into the application of declamatory speech styles and ideas to Schubert Lieder. Further analysis of early recordings which are closer in chronological proximity to the styles of speech used in Schubert’s era may assist in giving greater contextualisation to the ideas discussed in this dissertation.

Some of these concepts might seem unsettling in terms of modern orthodoxy; however, they arguably have the potential to open up a new expressive vista for Schubert lieder performance. As noted above, no claims about absolute truth have been made; rather, these performances and their explications were offered in the spirit of practice-led research experimentation and while they provide a plausible evidence-based reconstruction, there is still much that we do not know.
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