The Para-musical Elements of the Artsong Recital: Towards a Taxonomy

Andrew Robert Foote

This thesis is presented for the degree of Doctor of Musical Arts of The University of Western Australia
Conservatorium of Music
2020
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ABSTRACT

The most common presentation format for a song recital in the twenty-first century has a pianist seated at a grand pianoforte playing from notated music, and a singer standing in the bow of the pianoforte singing from memory and moving rarely, if at all. Many performers adopt this convention, yet others challenge this static format.

While many approaches to singing focus upon technical and musical considerations, the para-musical performance elements—aspects beyond or alongside purely musical considerations—are either rarely discussed, or left to performer discretion. This project examines para-musical elements that may be considered in both preparation and performance of (art)song for voice and piano, and employs Franz Schubert’s Winterreise (1827–8) as a case study against which these factors are variously tested. The performance history of Schubert Lieder, and Winterreise in particular, is summarised, with a focus upon: written documents and artworks of performances from Schubert’s time and the mid-nineteenth century; video recordings of recent recitals to identify commonalities, trends, or innovative or non-traditional treatments; and a recital of mixed repertoire presented by the author to further the research process. Informed by these historical perspectives and recital, a taxonomy is developed that incorporates para-musical elements: a “performer’s checklist”. This taxonomy is subsequently considered and applied to a performance of Winterreise as a demonstration of the approach presented.

In considering this taxonomy, those who are devising, preparing, and performing song recitals are provided with options to consciously apply or reject conventions and para-musical elements—whether current, or from the period in which works were composed and initially performed.
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ACKNOWLEDGEMENTS

The words of this thesis are mine, but the vast majority of the ideas and concepts have been observed from thousands of performers from multiple disciplines over five decades. Most of these performers I have never met, but I thank them for informing my opinions, positions, and performances.

Students have a habit of teaching me more than experts, and I thank the thousands of tertiary students I have had the privilege of meeting and working with across the years. Every time you stand (or sit, or lie down) to sing in a lesson, class, rehearsal, or performance, you have taught me something about the art and practice of singing performance.

The basis of my singing, my teaching, and my love of Lieder, is due to the support, teaching and encouragement of Molly McGurk, OAM (1930-2013)—an extraordinary pianist, singer, and teacher. Molly taught singing, but much more—she inspired a generation; about music; how to teach music, and how to approach performance. I will be forever in her debt.

Mark Coughlan and I first collaborated as pianist and singer in 1988. I suspect he taught me more about pianistic interpretation, and specifically the piano parts of Schubert, than he will ever know. His friendship, support, and willingness to collaboratively indulge in the sometimes-offbeat performance presentations we have shared across thirty years have been a great source of joy, and an inspiration within this research project.

Cecilia Sun is a new colleague who has inspired me with her insight into historical performance practice for fortepiano. Her collaboration within my second recital and co-supervision of this thesis has been greatly appreciated.
Every writer of a thesis relies upon a librarian, and mine is Linda Papa at the Wigmore Library of The University of Western Australia. I cannot express the enormity of my admiration for her supportive smile, joyful enthusiasm, and her extensive knowledge and research nous.

My wife Donna has supported me through every step of this research project. Whether listening to me reading early drafts, correcting typos, or quietly accepting countless hours of alone-time while I was engaged elsewhere, her support has been inestimable. This is as much her thesis as mine. Thank you.

Finally, to my colleague and primary supervisor, Nicholas Bannan, I thank you for encouraging me to commence this journey, and for supervising my progress. Many times you have humbled me with your encyclopaedic knowledge and attention to detail, and at other times frustrated me with your suggestions that I follow a rabbit hole here, or tug on a thread there—and yet, every time, there was some nugget of information to be mined that I would otherwise not have considered. (And yes, I accept that you will hate this mixed metaphor.) How fortunate I have been to have you as my guide.

This research was supported by an Australian Government Research Training Program (RTP) Scholarship.
Chapter 1: Introduction

The most common presentation format for a song recital in the twenty-first century has a pianist seated at a grand pianoforte, a singer standing in the bow of the pianoforte performing from memory and moving rarely, if at all, and an audience seated in neat rows while listening attentively, silently, and without reference to electronic devices. The songs are sung without amplification, applause between groups of songs is usually discouraged, and the performers maintain a separation from the audience by rarely introducing or explaining the songs or their contexts. To the initiated—and indeed even the experienced concert-goer—this is an event quite different to most aspects of daily life. While many performers accept, adopt, or even encourage these conventions, others challenge this static form of presentation.1

This thesis considers three main enquiries: what were the performing conditions evidenced in the origins of song performances of the early nineteenth century?; have these changed, and if so, why and in what way/s?; and, the major focus of the thesis, what can and/or should we consider in presenting song recitals today and into the future, and can this be systematised?

The means and methods through which singers acquire their performance craft broadly falls into areas of vocal technique (including sung language skills), musical interpretation, and presentation. The aspects of vocal technique and musical interpretation are well-documented, and will only be briefly referenced in this study where relevant. However, presentation is not as well-documented and is the major emphasis of this thesis.

The genesis of the artsong recital is during the first quarter of the nineteenth century, with the performance of songs in the salons, drawing rooms, and coffee houses frequented by the middle-class.² At the centre of some of these events in Vienna, Franz Schubert was one of the first exemplars of a new style of music for solo voice and piano—what today we call Lieder³—and was often the principal performer at such musical gatherings.⁴ Upon his deathbed, Schubert was making amendments to the publisher’s proof of Winterreise (1827–28), a song cycle of twenty-four Lieder that Schubert selected and ordered from an existing group of poems by Wilhelm Müller (1794–1827).⁵ This thesis investigates the performance

2. See Chapter 2 for detailed descriptions of the terms artsong, recital, and Lieder.
3. Throughout this thesis, the word Lieder will be capitalised to reflect the German spelling.

Schubert’s brother Ferdinand’s Obituary Notice states that on November 14, 1828, Franz “became bedridden, although he sat up for a few hours each day and still corrected the second part of his “Winterreise”.” Otto Erich Deutsch, Schubert: Memoirs by His Friends (London: Adam & Charles Black, 1958), 38.

Ben Tobias Hasslinger, Schubert’s publisher, mentions that the “corrections of this second part of Winterreise were the last strokes of the [pen].” “Winterreise (Advertisement by Ben Tobias Hasslinger),” Wiener Zeitung December 30, 1830.
history of Schubert’s Lieder, and incorporates Winterreise as a case study. To provide an historical perspective of the performance conventions of respective periods, and with a focus upon the non-musical elements, performances from the Schubert’s time, the mid-nineteenth century, and a selection of video recordings of live recitals from the past thirty years are examined. A diverse range of para-musical elements are embedded with these historic, traditional, non-traditional, and innovative performance treatments, and these elements are identified for later consideration within a taxonomy. The term para-musical, which will be significantly explored within Chapters 2 and 3, conveys aspects beyond or alongside purely musical considerations.6

Because the phenomenon of Winterreise begins with Schubert’s own performance in 1827,7 Chapter 3 examines the historical evidence leading to this event, and draws upon the written and published musical scores of the work, eye-witness accounts of Schubert’s performances, and pictorial depictions of salon performances of artsongs from contemporary sources. The chapter concludes with an examination of visual recordings of selected modern performances in order to provide a snapshot of recent performance practices, to observe performing practices and conventions (past and present), and to identify any changes that may have occurred. From examining these various sources, specific para-musical elements are identified, and are later incorporated within the taxonomy.

In Chapter 4, the term taxonomy is reviewed with the purpose of identifying systems and methods that may be applied to para-musical elements. Chapter 5 develops the taxonomic method to be employed, and synthesises the para-musical elements identified

6. For example, a sniff is a para-musical element. It can be employed entirely for dramatic effect, or to enhance good ensemble between performers, or to stop a running nose. Similarly: silence; sound effects; facial expression; physical gesture; lighting; staging.
within a Taxonomy of the Artsong Recital. This taxonomy—which could be termed an annotated performer’s checklist, guide, or manual—comprises a structured listing of elements that performers may consider in preparing and presenting the para-musical aspects of songs, and will be of use to students, teachers, and musicians when devising, preparing and performing song recitals. Chapter 6 identifies the relative time frames, activity, and effort involved in developing and presenting a recital, illustrates the symbiotic relationships that may occur between para-musical and musical choices, and suggests potential topics for future research that flow directly from this project.

1.1 Aim of the Research

The study of the performance conventions from the time when works were created and initially performed provides us with information that we can accept, reject, or modify according to circumstances, abilities, personal taste, taking into account philosophical positions on historical performance practices—and even whim. In developing a taxonomy of potential options based upon past experiences, present realities, and envisioning future possibilities, performers are provided with a single source from which creative choices can be made when devising and presenting an artsong recital.

1.2 Research Processes Employed

The research processes involved in this project embrace three methods that mutually informed each other: a review of history and context of artsongs and recitals; a review of taxonomies, and development of a taxonomy that may influence performance decisions; and musical performances both informed by and contributory to shaping the taxonomic analysis. The research process was designed to be iterative, in order to allow enquiry within each method to influence enquiry within another method—specifically, with the expectation that a number of topics, terms, characteristics, or questions would arise that may directly influence
enquiry within one of the other methods. In particular, the process of undertaking Recital #1 (Appendix C) employed para-musical elements identified from the review of history and application of taxonomies methods, and in turn provided data to feed back into both these methods. While these three processes were engaged with relatively simultaneously, such that they had ongoing and iterative mutual influence, they are necessarily set out in a linear sequence within this thesis.

Chapter 2 defines some key terminology, provides background information regarding the para-musical elements of the artsong recital, and explains the rationale for selecting Schubert and his song cycle \textit{Winterreise} as both a reference point and case study against which the findings are tested. Chapter 3 examines the development of artsong, commencing with Lieder. The history and practices of artsong recitals in the context of the time in which they were composed and performed are considered, as are aspects such as locality, literature, historical performances and practices across a two-hundred-year period, artworks, video recordings, and recent performances. From this survey, initial elements that may be considered para-musical are identified, and both Schubert’s Lieder and \textit{Winterreise} are considered in the context of any findings. Chapter 4 outlines historical and theoretical models for the development of taxonomies. Chapter 5 compiles the para-musical elements identified within Chapters 2 and 3, as well as from Recital #1 (Appendix C), and categorises these within the taxonomy developed (Appendix B). Autoethnographic accounts and support materials for two recitals are presented as appendices. Appendix C summarises a “standard” recital of mixed repertoire devised to test, apply, and identify additional para-musical elements, and forms part of the research process. Appendix E reflects upon a presentation of \textit{Winterreise}, in which the performer’s checklist was applied to evaluate the conscious
employment of para-musical elements. Chapter 6 identifies the potential for direct and immediate application of the taxonomy and performer’s checklist, as well as areas for future research.

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8. The entire dissertation comprises a thesis (this document), a lecture-recital, and two recitals (one of which should be linked to the thesis).
Chapter 2: Terms and Case Study

2.1 Defining Some Working Definitions

Most of the key words in this thesis are in current usage, but some have different interpretations or associations according to time periods or localities (e.g. piano in 1820s Vienna). Because this project is predicated upon the artsong recital, and to underpin investigation into para-musical elements in subsequent chapters, this chapter provides working definitions for the key words artsong, recital, performance, para-musical, and piano. These key words are briefly explained below to ensure consistency throughout this thesis, and clarifications of meaning/s, scope, history (if deemed relevant), and inclusions or exclusions which may be associated with the words are provided.

2.1.1 Artsong

While the single word artsong is applied for consistency throughout this thesis, other variants exist, including “art song”, “Art Song” or “art-song”. Dictionary definitions include: “a song intended for the concert repertory”; “of serious artistic purpose designed for the concert hall”; “secular solo song … [a] short vocal piece of serious artistic purpose”; “[not] traditional or popular”; “solo song with an independent keyboard accompaniment”; and “music that is written down and that takes a more or less established form to transmit some sort of artistic expression”.\(^1\) The problem with such definitions is deciding upon the

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interpretation of the words short, serious, popular, and independent. From these definitions, and the plethora of books on singing and artsongs, the consistent characteristics noted within artsongs are compositions that: are for single voice and keyboard instrument; are notated and not improvised; are predominantly through-composed rather than strophic; have a keyboard part that is fully notated (that is, not a figured bass); and have a keyboard part that has some level of independence, rather than providing a purely harmonic accompaniment.2 There are numerous examples of artsongs that do not conform to these definitions or characteristics, such as traditional songs, and folksongs that may have been incorporated into songs having more advanced harmonic arrangements.3

Determining the origin of the first artsong is not possible, but songs with the above characteristics begin to appear with regularity from the mid-eighteenth century. For example, Peter Dickinson cites a 1759 American manuscript copied by Francis Hopkins as being the first American artsong, Charles Osborne suggests that J. S. Bach’s Bist du bei mir, BWV 508 (1725)—now acknowledged to be a transcription from Gottfried Heinrich Stölzel’s opera Diomedes—as “the first great German lied”, and Richard Stokes attributes Beethoven as

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3. For example, Ralph Vaughan Williams’s Linden Lea: A Dorset Song (1912) and many of Benjamin Britten’s Folksong Arrangements, vol. 1–3 (1943) are “folk” and predominately strophic in nature, yet may be considered artsongs because of their semi-through-composed nature, quasi-independence and variety of the accompaniment, and occasionally adventurous harmonic treatments.
being “the first great Lieder composer … [and] the first composer in the history of German song to coin the word ‘Liederkreis’”.\textsuperscript{4}

A rapid expansion of sub-sets of artsong began to develop from the nineteenth century, perhaps finding a focal point first with German Lied,\textsuperscript{5} then (in loose chronological sequence) with collections of songs composed as linked sets such as song cycles,\textsuperscript{6} French chanson and mélodie, English (language) song,\textsuperscript{7} and folksongs at the point at which these are determined “art”.\textsuperscript{8} Within these sub-sets, musicians and audiences understand that the French terms chanson (song) and mélodie (melody), and the German term Lied (song), represent musical genres having vernacular poetry set to music, usually for a single voice and piano, and have specific musical, textual or stylistic attributes. Within this brief overview it should


\textsuperscript{5} Noting that a number of Franz Schubert’s Lieder, irrespective of when written, are in strophic form.

\textsuperscript{6} Song cycles may include all or some of the following attributes or characteristics: a single composer; single or multiple poets; a common theme between multiple songs, or a complete story told in smaller segments; consistency of musical style and instrumentation; musical key relationships between songs; intended as a complete work rather than a collection of individual songs. See also, Barbara Turchin, “Robert Schumann’s Song Cycles in the Context of the Early Nineteenth-Century ‘Liederkreis’” (8125405 Ph.D dissertation, Columbia University, 1981), https://search-proquest-com.ezproxy.library.uwa.edu.au/docview/303102471?accountid=14681; Richard Kramer, Distant Cycles: Schubert and the Conceiving of Song (Chicago: University of Chicago Press, 1994); Cyrus Hamlin, “The Romantic Song Cycle as Literary Genre” (paper presented at the Word and Music Studies Defining the Field: Proceedings of the First International Conference on Word and Music Studies at Graz, Graz, 1997); John Daverio and revised with an Afterword by David Ferri, “The Song Cycle: Journeys through a Romantic Landscape,” ed. Rufus Hallmark, 2nd ed., German Lieder in the Nineteenth Century (Hoboken: Taylor and Francis, 2010).

\textsuperscript{7} For example, English Artsong, American Artsong, Australian Artsong.

\textsuperscript{8} For example, Joseph Cantaloube’s 30 songs in Chants d'Auvergne, (in 5 volumes, 1923–30) written for both orchestral and piano accompaniment, and employing the Occitan language.
be noted that non-inclusion of other styles or languages (e.g. Norwegian, Russian, Spanish) does not diminish the importance of such works, and merely reflects that, within English-speaking countries, such repertoire is performed less frequently within artsong recital programs. Song forms that are typically found within current artsong recitals are summarised alphabetically in Figure 2.1.

<table>
<thead>
<tr>
<th>Artsong</th>
<th>Non-Artsong</th>
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<tbody>
<tr>
<td>Air</td>
<td>Aria</td>
</tr>
<tr>
<td>Ballad</td>
<td>Catch</td>
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<td>Chanson (perhaps)9</td>
<td>Ditty</td>
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<tr>
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<td>Hymn</td>
</tr>
<tr>
<td>Mélodie</td>
<td>Jingle</td>
</tr>
<tr>
<td>Romance (perhaps)</td>
<td>Melodrama (if sung elements exist)</td>
</tr>
<tr>
<td>Song (perhaps)</td>
<td>Music Theatre (perhaps)</td>
</tr>
<tr>
<td>Song cycle</td>
<td>(Popular) Song</td>
</tr>
<tr>
<td>Vocalise (perhaps)10</td>
<td>Round</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
</tr>
</tbody>
</table>

Figure 1. Typical song forms12

The repertoire for performance in current-day recitals predominantly comprises artsongs drawn from the Artsong column in Figure 2-1, and these are typically presented either as single songs within a diverse program, the focal point of a special event, or part of a

9. Like the German word Lied, the French Chanson can be interpreted as being: a generic term for song; or having folksong qualities; or exhibiting characteristics of an art song. It is included in the Artsong column, but could equally be considered a Non-Artsong depending upon work and composer.

10. Certain vocalises—songs without words and usually sung upon a constant vowel—may also be considered artsongs, such as the first movement of Heitor Villa-Lobos’s Bachianas Brasileiras no. 5, A. 389, written originally for accompaniment of 8 cellos but often performed with a piano reduction.

11. As with the earlier Britten and Vaughan Williams examples, the delineation between folksong and artsong is not always clear (e.g. Brahms’s four collections of Deutsche Volkslieder, WoO 32–35 have elements of both).

12. It is noted that there may be multiple other Non-Artsong styles or genres according to period or region—e.g. plainsong, sixteenth-century English and French lute song, twentieth-century American blues, rap.
performance of one or more complete song cycles. Although this list is not intended to be exhaustive, it provides a starting premise for delineating between artsongs and non-artsongs, and for observing which of these works (if any) exhibit different presentational choices to the main works presented (e.g. an artsong presented with almost no body movement and minimal facial expression, an operatic aria which is acted, a ditty that may actively involve audience participation or interaction).

In summary, and for the purposes of this thesis, the term artsong is considered to be a notated composition of Western Art Music, irrespective of language or composition date, composed for single voice and keyboard (instrument undefined), and where the voice and keyboard parts are predominantly of equal importance or having mutual dependence. The distinction of artsong compared to other non-artsong has a direct bearing upon para-musical elements.

2.1.2 Recital

The difference between a present-day concert and a recital is somewhat arbitrary, with those promoting such events frequently mixing terms. In the mid-nineteenth century, the term recital was initially applied to events comprising poetry that was recited predominantly from memory to a gathering. In relation to musical performances, the term began to appear with increasing frequency from c.1840 to describe predominantly solo piano concerts—variously recorded as first appearing to advertise Franz Liszt’s London concerts in 1840 where Liszt would perform pieces from memory—where the term came “to mean a concert

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given by one performer or a small group”. 15 The term was not—and today is not—
universally interpreted or applied either within English-speaking or other countries, and is
further confused by such terms as concert and chamber music, where one or more soloists or
combinations of musicians are employed. The exception is in post-high school music
institutions, such as conservatoires established in the 1870s, 16 where students typically
present a solo recital as an examined performance event or as a rite of passage. 17

Within the voice recital, the distinction between a solo recital accompanied by a
piano, a duet between voice and piano, and chamber music within a concert is not always
clear. While this may be a moot point, such distinction may have implications for various
para-musical elements (e.g. the choice of terminology may influence the style of presentation,
which may directly inform the para-musical elements included or excluded). Considering
historical and current practices, and when referring to a recital of artsongs, Weber’s catholic
explanation has been adopted as a starting premise for this thesis—summarised as a duet of
voice and piano that may be augmented on occasion by other voices or instruments. Further
investigation of the history and development of recitals is provided in Chapter 3.

2.1.3 Performance

The terminal activity of so much of what composers and performers engage in, and
audience members receive, is a performance. While investigating terms such as musicking 18

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17. A solo recital in this context may mean literally solo (e.g. piano, guitar), or with associate artists (e.g. an accompanist, other singers, or instrumentalists). The distinction is that the primary focus is upon a single individual, usually for examination purposes.
and *performativity* are beyond the scope of this thesis, a working premise that can be understood in the context of the artsong recital (i.e. not a fully worked semiotic case) is that a performance comprises three main attributes—with significant overlap—summarised as individuals who communicate content, and described as:

1. **Persona**—such as the performers, and how this is presented;
2. **Communication**—of auditory and visual attributes conveying some aspect of meaning to listeners and viewers—that is, the audience. (Note the conscious choice to exclude from this thesis discussion of disciplines such as social sciences, psychology, linguistics, and relationships to identity, place or politics); and
3. **Content**—such as the musical score, the printed text (e.g. poetry, lyrics, dialogue), the sounded music, or other physical attributes (e.g. staging, lighting, acting).

### 2.1.3.1 Persona

Philip Auslander’s perspective is that musicians perform and present their own musical personae, suggesting that “the presentation of the performer, not the music, … [is] the primary performance”, and summarising that “the performer seeks to create a certain impression on an audience, and to have the audience accept that impression as part of the operative definition of reality for the interaction.” This is consistent with the ascent and prominence of the virtuoso-soloist-composer within concerts of mid- to late-nineteenth-century (see Chapter 3), with the performer as the centre of attention. Others take a contrary

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view, suggesting that the performer should be subservient to the music (or the composer), as in Igor Stravinsky’s comment “Music should be transmitted and not interpreted, because interpretation reveals the personality of the interpreter rather than that of the author”.

2.1.3.2 Communication

In the field of theatre, Michael Kirby states that in “the basic model of theatre-as-communication … the meaning is the most important thing” and that “in a performance built upon this model, as most performances are, every element is intended to convey meaning or to aid in the process of decoding that meaning [by the audience].” By meaning, Kirby is indicating that the theatrical experience—the actors, the audience, the sets, the words, etc.—is intending to communicate something that may or may not be directly expressed.

Amplifying the topic of meaning, and from a predominantly instrumental musical construct, Christopher Small states that:

> to take part in a performance of a concert work, whether as a performer or as a listener, is to take part, no less than if one were in a theatre, in a dramatic representation of human relationships, which is no less real for giving its characters neither local habitations or names. Nor are these dramatic meanings which the listener and the performer take from the piece as it is performed “extra-musical”. On the contrary, they are the musical meaning of the piece.

Of interest, Small differentiates between a performer and a listener, yet not a spectator or viewer, which seems at odds with his comments on dramatic meanings. Further, the latter part of this statement seems at odds with simple acts such as the walk on, walk off, or turning of pages within a musical performance, which some audience members may not interpret as having dramatic meaning, but rather practical expediency. While such acts may have

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practical, dramatic, or social meanings within the context of an entire performance event, they do not add musical meaning—or perhaps should not, unless consciously chosen. Notwithstanding, I concur with both Small and Kirby when they point to the importance of meaning, and that performers and audience have mutual roles in communicating and interpreting some form of meaning. For performance of vocal music, both theatre and music combine and may provide a greater level of meaning than the purely musical aspects of performance, conveyed through the addition of text, and the facial expression of the singer who is almost always facing the audience directly. (While beyond the scope of this thesis, it should be noted that communication is a two-way process and, while performers may be clear that they have transmitted, neither Small nor Kirby address how one may assess whether meaning has been received. This would be a useful field of research.)

Peter Kivy addresses the aspect of communication in suggesting that a representation is what musical performers are conveying, citing the example of a landscape painting which is a representation of the landscape, but not the landscape itself. While stated in the context of historically informed musical performance, Kivy also discusses that “one endeavours … to reproduce as accurately as is possible the same performance sounds one would have heard if one were present at that time and that place” with an “emphasis on performance as an action.”

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2.1.3.3 Content

Whether employing or aiming to avoid a persona, the performer communicates content. Content for a singer usually implies the sounded interpretation of printed music and text, but may also include other intended or unconsciously applied elements. For example, a singer may decide to sneer to visually amplify the meaning of some words within a song, or may be unaware that they are responding to the words with such a sneer, or may present a sneer as hybrid form somewhere between a deliberate decision and lack of awareness.

Daniel Leech-Wilkinson, when discussing the singing of Schubert in recordings, suggests that performance is the “persuasive sounding of a piece of music”, and his statement that “there are advantages but also disadvantages to being present at a performance and so to having visual input also available” is notable, especially when compared to a focus purely upon “the text” in traditional musicology. Accepting that the thorny issue of how one determines “persuasive sound” is beyond the scope of this thesis, Leech-Wilkinson and Kivy independently infer elements of time and place that are related to content. Some usual examples of time and place within sounded music (i.e. not visual) could include: a piece of music that is predominantly written down or notated and therefore fixed in time (noting that this may not be “sound” per se); recordings of live performances that are fixed in time; live performances that usually progress linearly and in time, yet often respond and adapt dynamically to the environment, venue, and/or audience response (place); recordings of live

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29. For example, there are numerous pre-twentieth century examples where we are still unsure of what the finalised version or Urtext of the musical score is or should be.

30. Noting that even the initial mass recordings, where performers recorded multiple performances directly to disk or cylinder, represent multiple fixed moments in time.
performances that have had post-production editing, and that are fixed in multiple times and places (i.e. the original performance, and the final version); and an identical audio recording experienced by different listeners, at different times, in different locations (e.g. lecture theatre, lounge room, car), and via different mediums (e.g. headphones, hi-fi systems, television)—that is, fixed in time, yet is treated dynamically in time by those hearing it, and which may be received or interpreted entirely differently depending upon location and medium.31 These simple examples imply that content may not always be a fixed entity either within or between performances, and that an aspect of conscious and/or spontaneous reaction and adaption may be an element within some performances.

From this brief survey of content within performance, the predominant theme is that the content of music and poetical text, while both important and relevant to be studied within its own right, is to be taken at face value to be “the text”. The performer’s role is therefore to apply or use this text as a starting point for musical study and ultimately public performance, to develop or eschew a public persona within the performance, and to communicate the musical and poetic text, persona, and meaning to the audience.32 To summarise, within this thesis the term performance means an event where performers communicate some form of

31. Scientific theories related to time, such as string theory and related theories that space-time may dynamically respond to the environment or matter, are beyond the scope of this thesis.

32. Edward Cone’s chapter “Some Thoughts on ‘Erlkönig’” poses many questions regarding meaning, stating that “we are told that music has meaning, although no two authorities seem to be able to agree on what that meaning is.” In addressing the question of who is speaking within a song, he suggests that, depending upon interpretation, this may be singer, pianist, narrator, character/s, composer, poet. Almost as an aside, he suggests that an art song, which he considers “an unfortunate term”, is a dramatic work almost by definition, due to the employment of text. Edward T. Cone, The Composer's Voice, The Ernest Bloch Lectures, (Berkeley: University of California Press, 1974), 1–19.
musical work to an audience, where the musical work is both heard and seen, and is predominantly in real-time.

2.1.4 Para-musical

Audiences anticipate that singers of artsongs exhibit high levels of musical artistry and technique, and will apply these to fully realise the detail within what are quite often exquisite miniature compositions, usually of 3–4 minutes duration. The musical aspects of vocal performance, including acquisition of vocal technique and the musical and textual interpretation of songs, are well documented, and are therefore not the focus of this thesis.33 However, the study of non-musical and non-technical elements of artsongs—the para-musical, which may include presentation aspects—are fragmentary and partial. A brief survey of materials used in preparation for recitals and concerts for other instrumental

categories shows a similar paucity of material. For example, drawing upon a number of studies regarding the history of the solo piano recital, Leonidas Lagrimas summarises that:

> the expected conventions of any modern recital that a casual observer might take for granted (the bowing, the applause, the audience decorum, the performer’s formal attire, the choice of “serious” classical repertoire) are actually all part of a still-evolving musical, social, and cultural performance practice spanning centuries.³⁴

Like the majority of writers surveyed, including the examples of Leech-Wilkinson and Kivy above (see 2.1.3), Lagrimas identifies that such aspects or conventions occur, may be important, are expected, and are still evolving—and yet does not respond with further discussion.

> It could be argued that the song recital is different to other instrumental concerts in that, unlike most other musicians, the singer faces the audience directly and does not make contact with their instrument/s, but rather is the instrument—voice, body, face—and also uses the additional elements of facial expression, if only by the movement of the mouth, and (sung) text. If so, then perhaps the closely-related area of theatre may provide some assistance. In his Introduction to A Formalist Theatre, Michael Kirby states that:

> The experience of reading [a script silently or aloud] is quite different from the experience of attending a performance [of a play within the theatre]. To a great extent, it is this difference that is being analysed here as we examine theatre as an activity of the entire sensory organism rather than as an operation almost exclusively of the eyes—in a very limited way—and the mind.³⁵

Kirby’s observation has direct applicability to the elements of the artsong recital that are para-musical, in that audiences hear, but also see, taste, smell, touch, intuit, interpret, feel. These aspects are self-evident in performed theatre, and often in performed music, and yet,

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surprisingly, are significantly overlooked, or at least dealt with in a negligible way, in musical pedagogy, performance, and literature. In which case, how do singers develop their para-musical skills?

Current performance practice, singer education, and music criticism all indicate that presentation formats of song recitals broadly accepted today as “normal” or “usual” are predominantly based upon a master/apprentice method of teaching performance, an approach summarised as “we’ve always done it this way”. Research into performance practices of the nineteenth century in recent years suggests that in some cases this is a false premise, and that much of what we consider normal or acceptable is predicated upon traditions commenced in the mid- to late-nineteenth-century, rather than necessarily what the composers and poets of early nineteenth-century Lieder were accustomed to. Emmons and Sonntag summarise this most eloquently:


37. For example, the discussion of Manuel Garcia Jnr. and his “false conclusion that he had proved the vocal-cord theory. “Lucie Manén, *Bel Canto: The Teaching of the Classical Italian Song-Schools, Its Decline and Restoration* (Oxford [Oxfordshire]: Oxford University Press, 1987), 8.

Those of us who care [about song recitals] must clarify the picture, see the problems involved, revise our thinking, and re-evaluate some of our beliefs if we wish to stimulate a reanimation of the old form, or indeed fabricate a new form.39

These initial observations serve as a useful starting point for this thesis. By identifying para-musical elements and placing these within a taxonomy, there is the possibility that, paraphrasing Kirby, we can perhaps make the study of the artsong recital as “objective and systematic as science”.40

To summarise, within this thesis the term para-musical element conveys an aspect beyond or alongside purely musical considerations, and addresses the various elements involved in traditional, non-traditional, and innovative performance treatments.

2.1.5 The Piano

Keyboard instruments vary considerably between countries and regions, and the dates of manufacture, specifications, and everyday use, or the availability of specific instruments has not always been meticulously recorded. In particular, the terms piano, pianoforte, fortepiano, clavier, Hammerklavier, etc., cause significant confusion. For the purpose of this thesis, the two main terms consistently used apply Malcom Bilsom’s terminology for instruments from the 1770s:

*Fortepiano* (or Viennese piano): an instrument of light construction, almost always a wooden frame, light metal strings, leather dampeners, a gentle quality, a rapid decay to the sound, minimal dynamic range, and having a light, delicate, and responsive “Viennese key action” (hammers connected directly to the keys);

**Pianoforte** (or **English piano**): an instrument of heavier construction, usually having a metal frame, more robust strings, often having cross-stringing, felt dampeners, a powerful sound, a longer decay, and large dynamic range, and having a heavier, clumsy, “English key action” (hammers deployed using an intermediary mechanism). This is the immediate predecessor to the modern-day Steinway style of grand piano (developed in 1855) that the twenty-first-century concert-going public are most familiar with.\(^{41}\)

Within Vienna and Germany, the Viennese fortepiano was the most prevalent instrument, and its “sensitivity” was preferred by the public.\(^{42}\) From the beginning of the nineteenth century, these instruments began to include a variety of pedals (for example, a “Moderator”),\(^{43}\) extended their compass, and, to some extent, enhanced their dynamic range. Viennese and German composers did write music for the English piano—notably Beethoven, who was often the recipient of new instruments from Paris and London—but, based upon their personal pianos or those at their disposal, Schubert, Schumann, and Brahms preferred the Viennese pianos.\(^{44}\)

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43. A de facto equivalent to the modern soft pedal, although creating a different effect by interposing some form of dampening material such as cloth or leather strips between the hammers and strings. See for example, Michael Cole, “Fortepiano,” *Square Pianos*, 2015, accessed October 16, 2016, https://www.squarepianos.com/fortepiano.html.

44. In a letter to his parents on July 25, 1825, Schubert addresses a matter of piano performance style that was most likely influenced by the developing English piano, by stating that “I cannot endure the accursed chopping in which even distinguished pianoforte players indulge and which delights neither the ear or the mind”. Otto Erich Deutsch, *Schubert: A
2.2 Franz Schubert (1797–1828): Composer, Singer, and Performer

A brief review of Schubert as composer and performer provides a context to the choice of Winterreise as the case study, and links the terms examined above with accounts of performances and opportunities for which Schubert may have been composing.

Schubert was born into middle-class Vienna in 1797 at a time when the Austrian state was under threat of war and political instability. Vienna was conquered by Napoleon in 1809, and declared bankrupt in 1811 following an 80% currency devaluation. Financial hardship was increasingly common, and state censorship—although somewhat benevolent—had been in place for some decades. Schubert received a scholarship for his schooling, sang in the school and court choirs, played violin and piano, and in his twenties took on various paid assignments as a musician. Accounts of Schubert’s singing suggest that “no one sang as Schubert did, and that without a voice”, and describe his voice as “unusually high”, “weak, though sympathetic”, and as “the voice of a composer.”

In 1814, Schubert’s father gifted him a fortepiano made by Conrad Graf, which most likely had a compass of five octaves (FF-f4) or five and a half octaves (CC-f4), and most likely had a sustaining pedal and moderator—even if not, Schubert would certainly have

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45. “Middle-class” is not used in a pejorative sense, but rather to identify that Schubert was situated in an economic and social class comprising professionals and business people, and between the working class and the nobility classes. Patronage or commissions for compositions, as Beethoven and others had achieved, was less likely due to lack of social connections, and any form of personal exertion income was more likely to be obtained through business activities, or through professions such as teaching, law, medicine, etc.


become familiar with these devices from hearing such instruments in concerts and from playing them in the salons of his friends. Almost all of Schubert’s songs in their original keys fall within the compass of the five-octave Graf instrument. There are conflicting accounts of Schubert’s abilities as a pianist, with most accounts confirming that he was workmanlike but not first-rate. His brother Ferdinand wrote that “although [he] never represented himself as a virtuoso, any connoisseur who had the chance of hearing him in private circles will nevertheless attest that he knew how to treat this instrument with mastery and in a quite peculiar manner”.

While life was a struggle for much of the middle-class Viennese society surrounding Schubert, there is little evidence to suggest that he was ever in especial hardship for extended periods. Indeed, there appeared to be an ever-willing circle of family—initially his father and subsequently his brothers—and friends who were prepared to support him financially, personally, and professionally, and to promote his music through the publishing and performances of his works. Close friends included a few composers, as well as artists, poets and dramatists, civil servants, and retired professional musicians—notably Johann Michael Vogl, the respected Viennese court operatic baritone, who often performed with Schubert.

Living a mere thirty-one years, it is unsurprising that the majority of Schubert’s works were composed during his twenties. This coincided with the early years of the so-called Biedermeier period (1815–1848), often translated as “the good ol’ days” (die gute alte Zeit).

50. Many of Schubert’s non-song compositions exceed this five-octave range.
51. Further confirmed by Louis Schlösser, who wrote “from the standpoint of virtuoso performance, this piano playing could not in any way compete with the world-famous master pianists”. Deutsch, Schubert: Memoirs, 36–7, 330.
where Viennese society, and particularly the middle-class, looked to the first family of Austria as their model for how they should live and act. During this period, the middle-class tended to adopt a patriarchal and benevolent society that focused upon family, non-political activities, and the enjoyment of art.52 As will be seen in Chapter 3 below, private salons for the higher social orders transitioned from political to almost exclusively cultural gatherings, middle-class family and friends frequently performed music together or had music performed for them, and public concerts and theatrical entertainment flourished and were approaching their peak in frequency. Performances for private events were mostly free in their format and content, and were often performed at home or in local coffee houses, but rarely in public theatres due to cost, availability, and censorship. Conversely, public events were limited in what content was performed due to state censorship, and the choice of composer to be performed or artist engaged due to rules of various associations or club memberships. This latter aspect, where Schubert was not always a member of associations or clubs, sets Schubert apart from other composers such as Beethoven or Rossini, who inhabited different worlds due to either social status or personal connections, and who “lived at the same time [but] in different Viennas”.53

During his adult years, Schubert was a middle-class man who was living and working in, and being supported by, middle-class society. His compositions were almost never performed in large concert venues, nor for the higher classes, but frequently played for family and friends within homes or small public houses. Yet, despite his comparatively humble circumstances, Schubert today is often called the “father of Lieder”—not because he invented the form, but because of his prodigious output of more than 600 completed songs, his

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52. Erickson, Schubert’s Vienna, 25.
53. Erickson, Schubert’s Vienna, 26.
employment of a comparatively new musical device where voice and piano parts were afforded predominantly equal importance,\(^{54}\) and the legacy that his songs created immediately following his death and to the present day.\(^{55}\)

The elevation of a minor genre to the level of the sublime was a conscious and deliberate movement in literature and painting. How conscious it was in music I am not sure, although I can hardly imagine that Schubert would have composed two enormous song cycles without thinking that he was giving greater dignity and importance to the art of the \textit{Lied} in which he was then acknowledged to be preeminent.\(^{56}\)

\subsection{2.3 Winterreise: Genesis and Earliest Performances}

In 1823 Schubert composed the song cycle \textit{Die schöne Müllerin}, op. 25, to poems by Wilhelm Müller, but it was not until 1827, when he came across Müller’s collection of \textit{Wanderlieder von Wilhelm Müller. Die Winterreise. In zwölf Liedern}\(^{57}\) that he began composing the \textit{Winterreise} songs.\(^{58}\) It is probable that the first presentation of \textit{Winterreise} in late 1827, with Schubert as both singer and pianist, consisted of these first twelve songs (what is today sometimes referred to as “Part One”) to an audience of two—Joseph von

\footnotesize
54. Not all of Schubert’s songs have equal voice and piano parts. Strophic songs, even within his later works such as \textit{Die schöne Müllerin}, often having simple figurations that act more as harmonic and rhythmic accompaniment rather than piano independence.

55. Stokes, \textit{Book of Lieder}, xiii. In the Foreword, Ian Bostridge states that “1814 stands out as the watershed in the history of song … “Gretchen am Spinnrade” is what one might call the \textit{Urlied} [(original song)], the \textit{fons et origo} [(source and origin)]. It allows us to talk about the invention of the Lied, in the sense of a world-conquering genre which forms to this day a central part of the classical repertoire.”


57. \textit{Wanderlieder von Wilhelm Müller. Die Winterreise. In zwölf Liedern} was printed within the almanack \textit{Urania. Taschenbuch auf das Jahr 1823} (\textit{Urania. Paperback on the year of 1823}). The title of “The Winter’s Journey. In twelve songs” is of interest—it is unclear from the word “songs” whether Müller intended these to be set to music, or whether this was for poetic effect.

58. Although various publishers and commentators have added the definite article “\textit{Die}” as in Müller’s poems, at no time did Schubert ever entitle his work with the definite article. Similarly, some of the songs’ titles have also omitted the definite article and amended punctuation.
Spaun and Franz von Schober, in von Schober’s apartment. Von Spaun’s account of that first presentation provides information about the impact of both the work and the performer upon its small audience, with Schubert stating in response to his audience’s dislike of the gloomy mood of the works that “I like these songs more than all the others, and you will get to like them too.”

During 1828 Schubert began composing an additional twelve songs, based upon the updated and completed set of Müller’s twenty-four poems he had discovered (published in 1824); reordering some poems, omitting others, and changing the key of the original song No. 12 Einsamkeit to create a key relationship to the new No. 13 Die Post. Schubert was annotating the publisher’s draft of the first edition of Part Two on his death bed and, as we are uncertain whether such annotations were completed, the work cannot be said to be authoritatively finalised by his hand.

While individual songs from Winterreise were performed during the last year of Schubert’s life, it is not certain whether the entire cycle was performed then, and the date and circumstances of first public performance of the entire work are unclear: von Spaun states that Vogl “performed [Winterreise] in a masterly way”, and implies this was during Schubert’s last year (but this may have been songs 1–12 of Part One); Deutsch states that Vogl sang it between his retirement in 1834 and death in 1840 at a gathering for Karl von

59. von Spaun’s “Notes on my association with Franz Schubert” (1858) was written thirty years after Schubert’s death. As with many of these belated accounts, it presents a personal viewpoint which may or not be objective or verifiable. Deutsch, Schubert: Memoirs, 138.

60. Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten (Poems from the posthumous papers of a travelling horn-player) in 2 volumes, 1821–24.


62. For example, Ludwig Tietze sang Gute Nacht on January 10, 1828, noted as “the first song of the cycle to be performed in a semi-public concert.” Deutsch, Schubert: A Documentary Biography, 709.


Enderes (but importantly, does not specify the source for this assertion in either of his volumes),\textsuperscript{65} and Julia Wirth (née Stockhausen) states that her father, Julius Stockhausen, sang unspecified Müller songs in 1851 in London, which Graeme Johnson suggests was his first complete performance of the work, and was presented in Müller’s original order.\textsuperscript{66}

Schubert wrote twenty or more dramatic works for voice, including operas, \textit{Singspiele}, and incidental music for other staged works,\textsuperscript{67} yet, despite the intensely dramatic text and musical composition, there is no indication that he intended \textit{Winterreise} as a work for the stage. As Schubert’s major work for solo voice and piano,\textsuperscript{68} \textit{Winterreise} has been chosen as the case study for four main reasons:

1. It is widely acknowledged by musicians to be one of the great works for voice and piano, and as a work that influenced the musical, poetic and performance elements of song; it formed a model for future generations of composers to consider; and is a \textit{tour de force} for both singer and pianist.\textsuperscript{69}

2. Either as an entire work, or by individual song, it reveals many of the characteristics applicable to artsongs from other time periods, languages, and styles including: musical complexity alternating with simplicity; the ambiguities inherent in interpreting Wilhelm Müller’s poetry; a level of interplay between text, melody and accompaniment, and its realisation by performers; and performance traditions


\textsuperscript{68} Consistent with Schubert’s other songs as discussed in 2.1.5 above, it is most likely that the entire work was conceived for the Viennese piano (fortepiano).

associated with the work over the last two-hundred years that embrace a variety of different presentational choices;

3. There is no fixed, authentic, or correct way to perform the work, leaving performers to consider a variety of performance-related decisions;70 and

4. As a song cycle comprising twenty-four songs with a duration of approximately 75 minutes, it represents a complete musical (and perhaps theatrical) experience for performers and audiences in communicating a continuity of musical language via first-person story-telling by the singer.

This brief overview of Schubert and Winterreise raises a number of questions regarding the context of performance practice of Lieder and the work Winterreise, and directly links to the research aims (the study of performance conventions from the time when works were created and initially performed), and the proposed processes and outcomes of this project (the review of para-musical elements, the development of a taxonomy, and the application of these within a case study):

- Considering the performance opportunities immediately available to him, was Schubert intending to write for public or private performance, and what forms did these performances take?
- Considering the flourishing public dramatic and musical performances at the major theatres and halls in Vienna, was Schubert envisaging his works being performed in such venues and by artists frequenting those venues?
- Considering the salon format of the majority of performances of Schubert’s works, was this a determining factor within his compositional style? For example, were the songs intended to be sung by professional or amateur singers, in delicate acoustics, and with a Viennese fortepiano?

70. This may be said of other musical works and is not unique to Winterreise.
• Considering that the majority of Schubert’s songs are focussed upon human emotions rather than philosophical or classical stories, why did he choose certain texts, and often by lesser-known or amateur authors?

• Considering that Schubert composed seven operas (of which only one was ever performed in his lifetime), many substantial fragments and sketches for at least seven additional staged works, his re-ordering of Müller’s original settings, and the dramatic nature of most of the text within Winterreise, is it possible that Winterreise was conceived as a one or two Act opera for a single singing-actor?

Some of these questions may not be able to be answered definitively, but there may be clues from a review of historical performance practices. However, the majority of these questions will be addressed in Chapter 3, and will begin to both populate and inform a developing list of para-musical elements in Chapters 4 and 5 that may be of relevance to modern day performances. These results will be applied directly to a performance of Winterreise as a natural outcome and integral part of this dissertation. (See Appendices E–G.)

71. Erickson, Schubert’s Vienna, 237.


73. Similar questions could be asked regarding Die schöne Müllerin, which implies a complete narrative story, but not Schwanengesang, which was published posthumously and is seen more as a collection of songs.
Chapter 3: Historical Matters

Either consciously or unconsciously, we practice our discipline under the influence of the past. The materials of history, especially for earlier periods, were preserved and identified in the past; many of our traditional attitudes were formed and our common methods developed in the past; the purposes and questions of history together with the parameters of possible answers were formulated in the past.

—R. W. Vince

3.1 Overview and Context

Much research has been carried out within the fields of linguistic, technical, and musical aspects of artsong in general and Winterreise in particular, including: the context of socio-political influences in Vienna during the Biedermeier period; the rise of Romanticism; the historical background of Schubert and his individual songs; historical analyses of the poetry; rhythmic, and melodic elements; historically-informed musical


2. Erickson, Schubert's Vienna.


performance practice; the role of the keyboard accompaniment in song; the advances in keyboard design and manufacture, and the influence these had upon composers and performers. However, the role of venue and mode of performance presentation in artsong—or para-musical elements—is less well researched.

Building upon Chapter 2, where various terms were explained and provided a context for why Schubert, Lieder, and Winterreise were chosen as elements for consideration within this thesis, this chapter examines Lieder from a historical performance presentation perspective. Commencing with tracing the origins of artsong and the artsong recital, this chapter reviews written accounts and pictures of Lieder performances from and shortly after Schubert’s time, considers the historical backdrop against which concerts were developing, and examines some twentieth-century visual recordings of artsong recitals, and Winterreise in particular. Elements such as venues, audiences, presentation modes, and changes that occurred from c.1800 to the present day are considered, and provide a historical overview of evolving performance practices that may inform choices for current-day performance. From this review of history and context, and in weighing the relative merits of sources where they may provide contradictory viewpoints, the aspects of how Schubert may have anticipated his songs being performed and presented are considered, and an initial identification of various para-musical elements of performance is undertaken.

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3.2 The Development of Artsong, Commencing with the Lied

I suspect that many Lieder singers do not have a clear idea of what exactly they want to express and communicate. There seems to be a large grey area, coupled with a lot of confusion. All these questions are hardly ever approached in some depth.
—Wolfgang Lockemann

The Lied should be understood as theatre, as psychodrama. An immersion in the whole work of art, the poetic idea transformed and sublimated through its musical and dramatic re-enactment; this is the heart of the matter, and the key to the invention of the Lied.
—Richard Stokes

A focus upon Lieder has been chosen to commence a review of artsong development for two reasons: as seen in 2.1.1 above, it was the prototype of artsong; and because Winterreise has been chosen as the case study. The term Lied can be traced back to twelfth-century troubadour songs, but it is the fifteenth-century Oswald von Wolkenstein who is often credited as “the creator of the lied for his pioneering marriage of text and music”. Pinpointing with definitive accuracy the first Romantic Lied, as we may describe it from a current day perspective, is a futile task. For example, despite the often-touted claim that Schubert is “the father of the Lied”, Mozart’s Das Veilchen, K. 476 (1785) and Abendempfindung, K. 523 (1787) and Beethoven’s Adelade, op. 46 (1795) reflect the essential elements of the Romantic Lied form; independent voice and piano parts supporting

through-composed melody and poetry. It is likely that Schubert has earned his fame because of his first two published and widely performed works; *Erlkönig*, D. 328 (1815, and his fourth version published as op. 1 in 1821) and *Gretchen am Spinnrade*, D. 118 (1814, and published as op. 2 in 1821). Both of these works set the poetry of Johann von Goethe, which would have secured immediate public notice and respectability. They exhibit exceptional independence of the piano while also embodying characterisation of the text or story (e.g. the galloping horse in *Erlkönig*, and the spinning wheel in *Gretchen*), and were often performed in public as part of mixed programs during Schubert’s lifetime, with the first public performances of *Erlkönig* in 1821 and *Gretchen* in 1823.

German composers after Schubert both emulated and expanded upon Schubert’s innovative writing, most obviously in the Lieder of Robert Schumann during 1840–1852 and Johannes Brahms during 1853–1896. In the last quarter of the nineteenth century, other composers such as Hugo Wolf and Richard Strauss developed the artform further by employing the developing tonal language of the time. Within the twentieth century, and notwithstanding the early works of Gustav Mahler (for example, *Lieder eines fahrenden Gesellen*) which, as a song cycle of four songs of approximately 16–18 minutes duration,

14. Although Marjorie Hirsch cites several writers in the second half of the nineteenth century who maintain that the Lied is a different form to an aria, and therefore should maintain strophic form, limited expression, and have a simple accompaniment so that “anyone with healthy vocal cords can sing; no musical talent or training is necessary.” Marjorie Hirsch, "Gretchen Abandonata: The Lied as Aria," in *Drama in the Music of Franz Schubert*, ed. Joe Davies and James William Sobaskie (Woodbridge, UK: The Boydell Press, 2019), 112.

15. Within his own lifetime, Goethe was highly regarded as a philosopher, statesman, visual artist, poet, scientist, and highly published author. As an actor and theatre director, he codified some rules of acting, and had strong views on how songs should be presented. (See also 3.5 below). Apart from some collations of folksongs that he undertook in c.1771, he does not appear to have had a musical background. Nicholas Boyle, “Johann Wolfgang Von Goethe: German Author,” Encyclopædia Britannica, accessed April 18, 2019, https://www.britannica.com/biography/Johann-Wolfgang-von-Goethe.

reprises many of the themes within Winterreise\(^{17}\), Arnold Schoenberg, Alban Berg and Anton Webern, composition of Lieder for voice and piano started to wane in favour of orchestrated songs—although these were often still referred to as Lieder—and sometimes existed in both orchestrated and piano versions. By the middle of the nineteenth century, performance of Schubert songs in other countries had become common, although they were usually sung in the local vernacular, with Julius Stockhausen\(^{18}\) and the Frenchman Albert Nourit\(^{19}\) being credited with spreading the works beyond Germany.

As non-German composers began to apply the principles of independent voice and piano within their own national styles and languages, the artsong gradually became widespread, and was no longer limited to German Lieder. In France, composers from the mid-nineteenth century such as Hector Berlioz, Charles Gounod, Victor Massé, Jules Massenet, Gabriel Fauré, Henri Duparc, Ernest Chausson, Claude Debussy and Reynaldo Hahn were developing a new and distinctive style of French artsongs called mélodies. As French baritone and pedagogue Pierre Bernac notes:

> Debussy goes on to write that “clarity of expression, precision and concentration of form are qualities peculiar to the French genius.” These qualities are indeed most noticeable when again compared with the German genius [within the Lied], excelling

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17. Youens, “Schubert, Mahler and the Weight of the Past.”

18. For example, in a concert program on March 2, 1869, at the Saal der Gesellschaft der Musikfreunde in Vienna, baritone Julius Stockhausen accompanied by Johannes Brahms included Schubert’s Der zürnenden Diana, op. 36, D. 707 (1820/1825), within a mixed program of piano works by Beethoven, Brahms and Rameau (the latter assumed as a transcription), an operatic aria from Boieldieu’s Le petit chaperon de rouge (1818), and concluding with Schumann’s Liederkreis, op. 39 on poems by Eichendorf (1840). Weber, Great Transformation of Musical Taste, Illustration no. 8 between 144–45.

as it does in long, uninhibited outpourings, directly opposed to the French taste, which abhors overstatement and venerates concision and diversity.\textsuperscript{20}

Notwithstanding Bernac’s backhanded compliment to the German genius, many \textit{mélodies} were consistent with Schumann’s and Brahms’s Lieder having a piano part that often could be performed convincingly without the vocal line—for example, Fauré’s \textit{Clair de lune}, op. 46, no. 2 (1887) and Reynaldo Hahn’s \textit{L’Heure exquise}, from \textit{7 Chansons grises}, no. 5 (1890). This did not imply that the vocal line was inferior or superfluous, but rather that the piano writing was taken to a new level of independence, may have required greater technical mastery, and was probably influenced by the greater tonal and dynamic variations possible on the now well-developed pianoforte. Later French composers, or those adopting new or different approaches to harmony and form—such as Eric Satie, Maurice Ravel and Francis Poulenc—combined an approach of interdependence of voice and piano parts while adding their own distinctive harmonic treatments either within exquisite miniatures, or within grander song cycles or sets of songs intended for contiguous performance.

Within the English speaking world, nineteenth-century composers tended not to adopt a style of writing for independent voice and piano parts, but usually wrote \textit{ballads} having more predictable or episodic form, and comparatively simple or predictable harmonies.\textsuperscript{21} Within England and many of its colonies, this was a period where great choral works were performed and choral societies formed, with major concerts comprising oratorios by composers such as Handel and Mendelssohn—ironically both Germans, and often considered as developers of a particular style of “English” music—and smaller concerts comprising airs, ballads, glees, and operatic arias predominantly by English composers. Where these smaller

\textsuperscript{20} Bernac’s quotation of Debussy is unreferenced. As Debussy died when Bernac was aged 19, and Bernac did not debut in recital until age 26, it is unclear whether Bernac ever met Debussy. Bernac, \textit{The Interpretation of French Song}, 33.

\textsuperscript{21} Kimball, \textit{Art Song Style and Literature}, 351.
concerts included songs by non-English composers, these were usually sung in English versions, even by visiting European artists. American composers of the period tended toward writing popular and *parlor songs*—for example those by Stephen Foster—or artsongs that were heavily influenced by their studies abroad with German and French teachers, and their works were sometimes criticised for being derivative rather than original. However, by the early-twentieth century both English and American composers were developing styles that created their own distinctive national idioms, whether in English or other languages, and, as the French had commenced from mid-nineteenth century, often adopted independent voice and piano parts: for example, in Britain, Ralph Vaughan Williams, Roger Quilter, Gerald Finzi and later Benjamin Britten; and in America, Harry Burleigh (who set both contemporary American poetry as well as “negro” songs and spirituals into artsong form), Charles Ives, Aaron Copland, Samuel Barber and, with a lesser solo song output, Leonard Bernstein.

22. A noted example is the German operatic and concert soprano Wilhelmine Schröder-Devrient who sang Schubert’s *Erlkönig* in an English version by Sir Walter Scott in 1832, which was subsequently published. It was not until 1871 that editions of Schubert songs in German began being published and sold within England. John Reed, “Schubert's Reception History in Nineteenth-Century England,” in *The Cambridge Companion to Schubert*, ed. Christopher Howard Gibbs (Cambridge, UK; New York: Cambridge University Press, 1997), 254–56.

23. Burleigh was an African-American, but always referred to his own settings of traditional songs as Negro Spirituals. He was a fine baritone singer who, after being initially declined a place at National Conservatory of Music in New York—one assumes on racial grounds—was admitted a few days later under full scholarship. He worked with Antonín Dvořák, who incorporated the melodies of *Goin’ Home* and *Swing Low, Sweet Chariot* within his *Symphony* no. 9 (“New World”). While well-known for his spirituals, Burleigh composed more than 130 artsongs to contemporary American poetry. Patricia Saunders Nixon, “Harry T. Burleigh’s Art Songs: A Forgotten Repertory” (D.M.A. dissertation, Shenandoah University, 2011), 10.
Beyond this short historical overview, it is noted that composers from other countries—predominantly from Europe, various British colonies, and South America—also started to develop their own national styles of artsongs.

3.3 **History of Viennese and German Artsong Performances**

Throughout the nineteenth century, the emerging musical developments of Viennese and German artsong compositions suggested opportunities for new places for performance beyond the salon, as well as new modes or methods of vocal and declamatory expression. As will be examined within this section, notable developments were public concerts and recitals where artsongs, and specifically Lieder, were no longer singular pieces within a mixed program, but were becoming the sole or major element within a public performance.

Many of the personal accounts and memories of Schubert documented in Otto Deutsch’s works suggest that most of performances of Schubert’s music during his adult years (c.1815–1828) were within private rather than public settings. Many of these private events, as well as many events involving other composers and social circles, may never have been documented, or such personal accounts in letters or diaries may not have survived or be publicly available. Notwithstanding, there is a variety of evidence detailing performance practices during that period within Vienna and the wider German Confederation including: fragmentary statements within Schubert’s letters and letters from his friends, who were predominantly not musicians themselves but rather, erudite spectators and listeners;²⁴ treatises or instruction manuals for performance of various instruments and voice from...

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c.1800; newspaper articles about, and reviews of, public performances; and artworks. (See Chapter 3.4: Iconology).

Regarding autobiographies, diary entries, and similar personal correspondence, and in referencing Philip Highfill Jr., et al.’s Biographical Dictionary, Thomas Postlewait identifies “the problem of anecdotal evidence” where “credibility is seldom certain” as a primary factor that may threaten scholarly methodology and integrity, but also summarises Highfill’s argument that “anecdotes cannot simply be dismissed”. In the context of salon events in Berlin during the 1800s, Jennifer Ronyak references various monographs containing letters and memoirs, noting that “no past event is ever available to us in unmediated form, but that it is nevertheless often necessary to consider the past as real and tangible, however we care to qualify our epistemological stance.” Of course Ronyak’s words speak more broadly to any form of commentary where the veracity and credibility of sources need to be assessed, and where individual opinion should not be taken to accurately represent the view of society, or any sub-group or society—whether widely-acknowledged authorities such as George Bernard Shaw and Ezra Pound, or the modern day musicologist or reviewer—but rather, add but a single opinion to the totality of viewpoints to be considered. Such epistemological

26. For example: the weekly Allgemeine musikalische Zeitung magazine (from 1798).
matters are beyond the scope of this thesis, but provide a caution when examining materials and subsequently drawing hypotheses and conclusions. Acknowledging these limited sources and the details within them, Ronyak nevertheless considers these useful for enquiry providing that we “[treat] available sources as a combination of traces of past performances and scripts for possible ones in light of governing ideals and practices of the period.”

Throughout most of the nineteenth century within Austria and Germany, Lieder were performed for differing audiences within three locations: for family and close intimates within the home; for close friends and selected invited guests of middle-class society within the salon; and for all who met the entrance requirements at public concert venues. These distinctions reflect different points of view regarding intimacy and performance, and particularly the apparent disconnect between the innerness (Innigkeit) of Romantic German poetry and the outwardness of public expression. Non-public performances were clearly situated within a social setting, admission was not charged, and nor was there a primary intention of a means of paid employment for those performing. Rather, performance had the clear task of presenting a composer’s and poet’s works to an audience of attentive and, certainly within Schubert’s circle of friends, culturally-attuned listeners and observers. The best-known example of such events was the Schubertiade—”unpublicized events devoted primarily or exclusively to [Schubert’s] music”—which conformed to this format, and where those of the “cultivated amateur class” invited to perform were chosen for their social status

and cultural appreciation, rather than their technical ability as professional musicians.\textsuperscript{34}

These events—which sometimes included “recitations, eating, drinking, and dancing”\textsuperscript{35}—had at their core Lieder, part-songs, dances, and keyboard works for four hands, and usually had Schubert performing as solo pianist, as both singer and pianist, but more often as pianist with singers.\textsuperscript{36} Assuming that details of most performances of Schubert’s music during his lifetime were not documented,\textsuperscript{37} Ronyak provides a variety of information detailing performance practices during that period within Vienna and the wider German Confederation.\textsuperscript{38} The fragmentary statements within Schubert’s letters, letters from friends—who were predominantly not musicians themselves but rather erudite spectators and listeners—as well as treatises and instruction manuals for performance of various instruments and voice from c.1820 provide a variety of often contradictory viewpoints of what was heard and seen in these early performances.

Outside of the predominantly intimate settings of the salon, individual Lieder were occasionally presented within mixed programs of orchestral and chamber-music works, operatic arias, and part-songs—to mixed reviews, and with non-universal acceptance. For

\textsuperscript{34} Gramit, “The Passion for Friendship,” 64–65.

\textsuperscript{35} Gibbs, \textit{The Life of Schubert}, 74.

\textsuperscript{36} Gibbs, \textit{The Life of Schubert}, 75; Deutsch, \textit{Schubert: Memoirs}, 182.

\textsuperscript{37} Ronyak, \textit{Intimacy, Performance, and the Lied}, 5.

\textsuperscript{38} Reference to “Germany” occurs throughout this thesis, but of course Germany had a different geographical, political and social construct to what we see today. In c.800 a loose association known as the Holy Roman Empire was formed under Charlemagne (or Charles the Great). The empire was dissolved in 1806, giving rise to the German Confederation formed during 1814–15 as part of the Congress of Vienna. It is this period that forms the predominant historical background of this thesis. The Confederation held, despite civil and political unrest during the revolutionary period commencing 1848, and the German Empire, devised and overseen by Otto von Bismarck, was proclaimed in 1871.
example, Schubert’s contemporaries stated that, in order that “the most delicate shading must not be lost”, 39 performances of Lieder were:

[not] suited to the concert-hall or the stage. The listener must also have a feeling for the poem and enjoy the lovely song together with it; in a word, the public must be quite a different one from that which fills the theatres and concert halls.40

This account is consistent with an 1813 concert review of a mixed program presented in Vienna in which a Beethoven Lied was presented:

Herr Wild sang Matthisson’s Adelaide, set to music by L. v. Beethoven, and accompanied by Mr. Kapellmeister Gyrowetz at the pianoforte, very beautifully and with much sensitivity. Nevertheless, this correspondent is of the opinion that songs set for the piano alone must always lose their effect in a large concert hall, and ultimately do not belong there.41

Printed programs of Viennese public concerts show a recurring theme: a mix of repertoire performed by a diverse range of performers; almost no repetition of style of music or composer; compositions by the “big three”—Haydn, Mozart and Beethoven—as the cornerstones of the concerts, with living composers providing the balance of the program.42

William Weber’s extensive research provides great insight into the changes of public music making within Europe, England and North America during the nineteenth century. Of interest in relation to the solo song is the period 1830–1850 where large changes occurred in the number of public concerts, and specifically: the way concerts were presented, including choice of venues; social status of attendees, where more mixing of social classes occurred; and programming choices. Solo public vocal performance had always existed, but performers in these events had been predominantly professional opera singers, rather than the cultivated amateur of the salon. Consistent with the treatment of Lieder by other composers, Schubert’s songs were not often performed publicly during his lifetime, and it was not until the 1850s that these became part of the accepted canon for chamber-music concerts. This acceptance developed gradually during the Abendunterhaltungen (Evening Entertainments concerts) in Vienna during the 1830s, where string quartets formed the nucleus of programs that included repertoire such as part-songs for male voices, solo songs, solo instrumental works, and (predominantly Italian) operatic arias. Salons and their intimacy still existed, but public music-making events were becoming more popular, and censorship of the content of programs less restrictive.

Concurrent with these concert developments, the English pianoforte was beginning to threaten the Viennese fortepiano as the keyboard instrument of choice, particularly outside of Vienna and Germany. The English piano was capable of far more sustaining power and dynamic variation, and was therefore more suitable for larger, public performances. Viennese piano makers attempted to match these developments by way of extended compass.

43. An unusual exception is the performance of Schubert songs, in French translations, within the larger French salons in the 1830s and beyond, predominantly because of the influence of the French tenor Albert Nouri. Tunley, Salons, Singers and Songs, 50, 89–98.

and, to a lesser extent, capacity for dynamic variation, but by nature of lighter framing and stringing, the instrument maintained its more delicate and subtle tone. By the 1840s composers were sometimes writing artsongs reflecting the different capabilities of the larger and more sonorous English-style of instrument, and yet, during Robert Schumann’s Liederjahr (year of song in 1840), his output of more than 130 songs, including single Lieder, ballads, and four of his five song cycles or collections, seem to have been considered with the Viennese piano in mind. In contrast, and not the sole example, Carl Loewe (1796–1869) was a popular north-German composer-performer who wrote ballads rather than Lieder. While he was attracted to similar poets as Schubert and Schumann—for example Goethe’s Erlkönig (written shortly after Schubert), and Chamisso’s Frauenliebe und leben (written four years before Schumann)—his settings tended to be strophic, rhapsodic, or episodic in nature, and in contrast to the more delicate style evident in Lieder. Unlike Schubert, both Schumann and Loewe were clearly composing for the concert environment, but even into the 1880s their works were being presented as part of mixed programs—for example, in 1866, Clara Schumann performed an entire program as piano soloist and collaborative pianist in a Schubert Sonata, the first four songs of the R. Schumann Frauenliebe cycle, Beethoven Variationen, an Ernst Rudorff piano duo, the remainder of Frauenliebe cycle, and three R. Schumann piano solos.


46. The advertisement for the program stated “Variationen C-moll op.36 – Beethoven”, but this is incorrect, as op.36 is the Symphony No.2 in D minor. The work could have been 32 Variationen über ein eigenes Thema in C minor, WoO 80, but if so, it is unclear why op.36 has been cited. Other possibilities may include Piano Sonata No.32 in C Minor, op.111, or, Fünfzehn Variationen mit einer Fuge in Eb major (“Eroica”), op. 35. Kravitt, The Lied: Mirror of Late Romanticism, 19.
The practice of mixed repertoire, voices, and instruments evident in concert programming throughout most of the nineteenth century continued, although a gradual shift is evident with the gradual development of the single instrument virtuoso performance or recital. (See Chapter 2.) The virtuoso performer—and specifically the composer-performer—had always existed (e.g. Mozart), but was now further emerging within programs of extended length by such artists as violinist Niccolò Paganini, and pianists Clara Schumann (née Wieck) and Franz Liszt. Most organisations and promoters of public concerts required inclusion of both vocal and instrumental pieces, where “[t]wo or more examples of the same genre could not occur back to back, and contrast was maintained among male and female singers and soloists playing on different instruments.” From about 1848, perhaps encouraged by the freedoms afforded from the Year of Revolution, concerts increased in frequency and attendance, and started to develop the hallmarks of the current-day recital and concert, including: “serious demeanour during performance”; musical taste vesting with the generally acknowledged classics; “hierarchical ordering of genres”; and the expectation that audiences actually listen to the music. By the end of the century there was a notable trend to change the diverse offerings within concert programs, to aim for homogeneity of instruments and sound palettes, and to remove chamber music and solo works out of large halls so that they be “heard only at informal gatherings with indirect lighting”.

Against this backdrop, the smaller public concert and recital for voice developed during the last decades of the century. Some notable aspects of these recitals were that singers tended to sing from printed music, rather than from memory, and that

50. Commentary during this period upon the aspect of singers performing songs from memory or from notated score is virtually non-existent, although see 3.4.8. Iconology
complimentary song sheets containing song texts were usually distributed for the audience to read before and during the performance. An element of reform was prevalent, with some extreme presentations: calling for halls to be scented with perfumes “according to the mood of a particular song”; hiding singers and their gesticulations from public gaze so that the music and text could be more intently focussed upon and to create a sense of mystery; employing lighting effects and stage settings such as shrubbery; and consciously withholding of applause so that the mood was not disrupted. These various para-musical elements appear to be unrelated to original intentions of the composers, and could be characterised as being on a scale: at one end, genuine innovation to enhance the audience’s experience; and at the other, innovation for its own sake.

Notwithstanding these tantalising accounts of public events, there is little written about how these songs were presented within the private salon. Jennifer Ronyak, in her attempt to examine the evidence of performances within the first few decades of the nineteenth century, concludes that there are limited documentary sources of intimate, private, home-based performances and therefore proposes “treating available sources as a

Summary Observations below. Memorisation for piano performance receives more attention. While Clara Schumann (née Wieck) and other pianists had begun to play from memory in public during the 1830s and earlier, this was neither usual nor universally accepted as good practice. Commenting upon a Berlin performance during 1837, social activist Bettina von Arnim is reputed to have remarked, “How pretentiously she [C. Schumann] seats herself at the piano, and without notes, too. How modest, on the other hand, is [Theodor] Doehler, who placed the music in front of him.” Nancy B. Reich, Clara Schumann: The Artist and the Woman (2nd Edition) (Ithaca, NY: Cornell University Press, 2001), 271–72.

51. Kravitt, Lied: Mirror of Late Romanticism, 22.
52. A generation later, William Walton’s Façade (poetry by Edith Sitwell) was first publicly performed in 1923 by Sitwell, who was situated behind a specially painted curtain and narrated through a megaphone. While Façade is an “entertainment” rather than an artsong, the link between the early experiments of absence from view to this later avant-garde presentation of text with music accompaniment is noted.

combination of traces of past performances and scripts for possible ones in light of governing ideals and practices of the period”.

An investigation of artworks may help to illuminate some of these practices.

### 3.4 An Iconology of Salon Performances (c.1800–1850)

We do not possess an all-encompassing philosophy of art and a generally valid method for its interpretation, deduced from that philosophy, to which we might relate our iconographical procedures. Our situation, therefore, is comparable to that of explorers traveling without a map. We can make provisional decisions only, suited as much as possible to the situation in which we find ourselves.

Pictorial representations of early- to mid-nineteenth-century performances and conventions within private gatherings may provide additional insight into either factual events or artists’ impressions of cultural practice. In considering pictorial representations an iconology of performances from the period is discussed below, and presents observations of para-musical elements depicted or implied within those representations.

#### 3.4.1 Iconology: Defined

While a full analysis of the term iconology is beyond the scope of this thesis, a brief summary is provided. The meaning of the term iconology has significantly changed over time, and is both related to, and often used interchangeably with, the term iconography. Thomas Heck quotes the 1644 French edition of Cesare Ripa’s treatise Iconologie (first published in 1593) where the title page is translated “Iconology, or, a new explanation of numerous pictures [images], emblems, and other hieroglyphic figures of virtues, vices, arts,

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sciences, natural causes, diverse humors [moods].”

While the prefix term icon- (Greek εικον), which considers images or pictorial representation, has largely not changed since Ripa’s usage, the suffix terms -logy and -graphy have changed in both usage and interpretation. For example, Ripa’s Iconologia and Iconologie included words and commentary (the logia of iconology) with the images, yet other contemporary works were more restricted to portraits of famous people (the graphia of iconography). This mixing of terms continued throughout the eighteenth and nineteenth centuries, and became less well-defined in the late-twentieth century with the developing use of abbreviated or augmented language.

Within this thesis, Ripa’s original use of the term iconology is adopted, as summarised in Janet Wassermann’s statement that “While iconography is defined as the study and interpretation of portraits, iconology is defined more broadly as the study of the meaning of


58. Additional factors considered includes Heck’s summaries of various positions that consider icon- as being either particular, general, or incorporating the concept of absence. For example: Martin Carlson’s view that icon is representational (where a real or painted chair can represent the authority of a king) or realistic (where a chair is just a chair); Martin Meisel’s view that icon represents the ideal image such as an archetype (e.g. a painting of the Madonna as the ideal woman or mother); and J. L. Wing’s use of iconicity where absence of seen (or heard) things within a theatrical play create fragmentation that viewers must piece together by inference, imagination, or participation within the context of what is observed. Heck, “Iconology and Iconography Descriptive Definitions,” 34–35; Marvin Carlson, “The Iconic Stage,” Journal of Dramatic Theory and Criticism 3, no. 2 (1989), https://journals.ku.edu/jdtc/article/view/1709; Martin Meisel, Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England (Princeton, NJ: Princeton University Press, 1983); J. L. Wing, “The Iconicity of Absence: Dario Fo and the Radical Invisible,” Theatre Journal 45, no. 3 (1993), https://doi.org/10.2307/3208356.
pictorial motifs within their cultural and historical context”, and as amplified by Marion Müller’s approach of a “qualitative method of visual content analysis and interpretation, influenced by cultural traditions and guided by research interests originating both in the humanities and the social sciences.”

3.4.2 When is a Picture Reality?

An audio recording of a musical performance provides a useful analogy for interpretation of artworks. The present-day critical listener usually accepts that early versions of audio recordings of music provide results that are a function of the available technology at the time recordings were made: for example, early recordings of Verdi operatic arias accompanied by a violin, trombone and piano are not accepted as historically-informed performances of Verdi’s intentions, but rather a function of the number of louder or more direct-sounding instruments that could physically be accommodated within a small recording room, and that a (crude) horn acting as a microphone could capture. As audio recording and playback technology improved, clearer and more consistently accurate sounds were recorded and reproduced. Excluding recordings of unedited live performance, current day recordings are not necessarily documents of cultural practice but manufactured and edited


61. It is noted that such recordings are historically-informed performances of recording, but not of live performance.

either subtly through such effects as reverberation or equalisation, or less subtly through such processes as auto-tuning, multi-tracking, recording of multiple selections, and splicing the “best bits” together as one would in a word-processing document. The results can purport to be a definitive representation of artists’ performances recorded for posterity, and the listening public accept this either consciously as informed listeners, subconsciously because they have become accustomed to this level of “perfection” in recordings, or unconsciously because they are unaware (or have not thought about it). Daniel Leech-Wilkinson adds to this challenge where he identifies a significant mismatch between recorded sound of c.1900 performing artists and their treatises and teaching books, summarising that:

What we find is devastating to the whole notion of historically informed performance. It would be impossible to come anywhere near the sounds people actually make by following only what they write. Documentary evidence now seems hopelessly insufficient without sound.63

Neal Peres da Costa investigates this further, by comparing recording of pianists (and some composer/pianists) Reinecke, Leschetizky, Saint-Saëns, Grieg and Brahms, being the “oldest generation of pianists on record”, suggesting that these recordings provide a snapshot of a current performance practice or tradition.64 By comparing these recordings to written texts on piano playing from the time of various compositions, he concludes that an important performance practice was not to notate every detail of a piece, but frequently to allow the performer to perform with taste and style in accordance with the current practice at the time.

Both Leech-Wilkson and Peres da Costa indicate a danger in the assumption that we accept a recording as the “truth”, or as an accurate aural depiction of something that really


occurred. They point to the need to critically appraise recordings in context, rather than interpret various elements or meaning where they do not exist, or at least did not exist at the time of recording. Examination of images has this same danger. Notwithstanding these concerns, Baldassare suggests that:

visual documents have a significant value in understanding not only the past but also cultural practices in general. They should be appreciated as written sources and treated with the same attention and caution. As it cannot be taken for granted that written sources are in any case faithful records, visual sources do not, as mentioned, necessarily follow principles of historical truth or credibility. Ambiguity is embodied in any epistemological document, regardless of its physical nature. The fact that we often forget to question what we see is a typical symptom of our time ...

With the exception of the modern photograph that captures an image almost exactly as it appears to the naked eye, most forms of pictorial representations are just that—representations of images, events or circumstances. To interpret these representations literally is, as Antonio Baldassarre and Heck, et al. caution, a dangerous assumption. Unless matters such as context, cultural and social practice, technology, techniques, and formats are critically appraised, there is a danger in making assumptions about or drawing conclusions from artworks or pictures. A simple modern example is to consider what future researchers of early twenty-first century imagery will interpret from the ubiquitous pouty-lipped pictures captured by smartphones and posted to social media! The question therefore must always be posed, “Is this picture, as a true historical document, or a simple, quasi-photographic representation of an individual moment or event, or the encapsulation of a more


complex set of ideas or meanings; and therefore how much of the representation of the event can be relied upon?"

When viewing artworks, Baldassarre argues that the sketches and paintings of the nineteenth-century and earlier are heavily weighted towards what is unseen or alluded to. While he suggests that these artworks are artists’ impressions rather than visual fact, in contradiction he states that ‘‘observation’ and ‘objective reporting’ are the principles of Biedermeier art’’. Baldassarre’s examples relating to Schubert identify a person not at the centre, but rather “at the margins” of various artworks, which indicates that the ideals of Biedermeier culture—a longing for “the good old days” prior to the Napoleonic invasion and the censorship of Metternich—may be represented as being more nostalgic than realistic:

These depictions provide a mirror of expectations, interests and ideologies of a society. We can read and interpret them therefore as evidence, like written sources, and apply them as sources for research about the history of reception and performance, about the composer’s position within society, in particular within the so-called “Schubertiaden”, and the history of his [Schubert’s] work. Furthermore, visual documents can elucidate ideas of music in Schubert’s time.

In considering historical performance practice, Heck suggests that researchers should consider in decreasing order of certitude: performance treatises; musical scores; written descriptions by contemporaries of performances and presentations; archival records of musicians employed and music performed; and, pointedly as the last and least reliable of the

68. Klemens von Metternich, Austria’s Foreign Minister from 1809 and Chancellor from 1821–48, was at the forefront of most of the diplomatic agreements and congresses of the first half of the nineteenth century. Within Austria he was unpopular for his strongly conservative positions such as not provoking Napoleon Bonaparte or the French. To this end he employed a spy network and applied censorship as a means of suppressing civil unrest, including the requirement that concert organisers seek approval for musical content, song texts, and program notes to ensure that these were not considered seditious. Erickson, *Schubert's Vienna*, 20–24, 30–31.
list of sources, iconographic materials. Iconologists consistently warn of the importance of considering any artwork in context and without inferring information into the artwork that was either not intended, or not intended literally, with Heck stating that “(a) art usually imitates art more than it imitates life; (b) there are several levels of consciousness that viewers need to develop in reading works of art; and (c) the same picture may support, indeed encourage, several worthwhile variant interpretations.”

Notwithstanding these various warnings and potential limitations, artworks can be important pieces of viable surviving evidence of what may have occurred within a period.

3.4.3 Iconology: Methodology

The overarching method chosen to develop an iconology has been to adopt Erwin Panofsky’s three-stage approach: describe individual artworks; analyse and interpret individual artworks; and summarise the body of artworks to identify consistencies, themes, and to draw conclusions. Working towards description and analysis within a music-performance context, the broad process suggested by M.A. Katrisky has been applied:

1. Identify sources;
2. Find pictures;
3. Obtain legible reproductions;
4. Classify the pictures art-historically;
5. Interpret their performance content and significance.

72. Panofsky is often quoted by art historians because of the critical and theoretical approach he applied to the varying topics within iconography and art history. Müller, “Iconography and Iconology as a Visual Method and Approach,” 286.
This final point of content and significance is the aspect of most relevance to this thesis. Being mindful of the premise to consider context, artworks were examined against Heck’s levels of consciousness:

Consciousness 1: a surface or literal meaning;

Consciousness 2: a deeper, more formal reading of the work, which seeks to enter the mind of the artists and ask how and why he put a given composition together, what he borrowed and from where, who commissioned it, etc.;

Consciousness 3: the deepest reading of the work, relating it, if possible, to artistic traditions, the symbolic conventions or the time, and the culture in which the artist lived.

The surface meanings (Consciousness 1) allied with the traditions and conventions of the time (Consciousness 3) have been chosen as being the most relevant to this thesis, and the aspects of seeking to enter the mind of the artist, etc., (Consciousness 2) have been largely avoided. This does not mean that consideration of artworks has been done superficially, as Maria Galli Stampino warns, but that aspects such as medium, size, and qualitative assessment are largely ignored in favour of content and artistic conventions, and specifically:

where the performers and audience are located; how performers present to their audience within the picture; and what all characters appear to be doing. When considering interpretation of artworks, Lyckle de Vries’s discussion of culture and sub-cultures has provided a useful guide, where he concludes that:

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We no longer maintain that the study of one specific work of art can result in understanding the culture from which it originated. With luck, however, it might just show us aspects of a culture.\textsuperscript{76}

Prior to the identification and selection of artworks, an additional step was added to determine scope or limitations; specifically, a set of selection criteria was developed that considered potential inclusion of artworks from the period c.1800–1850, which contained images of singers performing only with keyboard accompaniment, and within an intimate, salon, or drawing room environment. While performances of Lieder occurred within public venues during this period, artworks of such performances are excluded from this study as being beyond the origins of Lieder as compositions for the intimate salon environment.

From these criteria, individual artworks were considered (icon), and observations about the artworks were recorded with commentary (logos), with a specific focus upon possible interpretation of what was portrayed (or was absent) that may be of relevance to performance practices (both musical and para-musical).

\textsuperscript{76} de Vries, “Iconology in Art History,” 57.
3.4.4 Iconology: Selection Criteria

An initial list of potential online sources was identified\(^{77}\) (see Bibliography: Listing of Potential Artwork Sources), and the initial list of selection criteria was developed to include the following terms (in both English and German):

*Mediums:* Art, Canvas, Depiction (depicting), Draft, Drawing, Illustration (illustrate), Image, Oil, Pencil, Picture, Print, Representation, Scene, Sketch;

*Content:* Lied, Lieder, Fortepiano, Piano, Pianoforte, Recital, Salon, Singing, Song, Opus, Franz Schubert, Schubert, Schubertiade, Singer/s (including prominent singers known to perform in salons: Johann Michael Vogl, Anna Milder, Carl Loewe, Wilhemine Schröder-Devrient, Julius Stockhausen, Joseph Staudigel);

*Period:* artworks created between 1800–1850.

Certain terms were consciously excluded from initial search parameters: geographical settings or origins, as the middle class was becoming increasingly mobile throughout Europe and Britain; and words such as concert, duet, duo, part-song, as these implied aspects different to either salon-based activity and/or solo voice and piano works. However, some of these terms, as well as non-English terms translated from the original list of search terms, were subsequently added during the research process for reasons explained below.

3.4.5 Findings: Overview

The research identified many artworks depicting individuals—predominantly in portraits—and others depicting general scenes such as games, dancing, operatic scenes, or with mixed musical instruments. Of these artworks, the portraits and scenes containing mixed instruments were the most prevalent, and were rejected for analysis as being beyond

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\(^{77}\) Noting Katrisky’s foreboding statement to consider “the expense of many of the commercial suppliers … [and] virtually rule them out for extensive academic use”. Heck et al., *Picturing Performance*, 165.
scope. There were comparatively few artworks depicting singers with keyboard accompaniment, with reasons for such a small sample size potentially including: not identifying all sources or artworks; artworks being lost or not yet catalogued within publicly available sources; lack of interest in visually recording such events by the participants or observers; a small number of attendees at these intimate gatherings, perhaps meaning a decreased likelihood that those attending had interest, or artistic abilities, or time to document the events.\footnote{The same observations may also be true, for example, in the pictorial documentation of string quartets or other mixed instruments within the salon, but research into such ensembles was outside the parameters of this project.}

During the artwork discovery process, it was identified that oil on canvas and watercolour were the prevalent mediums, that some caricatures were published, and that sketches or other miniatures were scarce. Richard Leppert provides some explanation for this, arguing that paintings within this period were predominantly intended for formal and public display to portray status, wealth, and the role of women, whereas sketches and drawings tended to be for more personal use, and were rarely on display.

The frequent representation of music in domestic visual art, both family portraits and genre scenes, is closely related to the “decorative” character of music itself and, more important, to the need to define, establish, and thus use music’s cultural meanings.\footnote{Richard D. Leppert, \textit{The Sight of Sound: Music, Representation, and the History of the Body} (Berkeley: University of California Press, 1995), 155.}

This suggests that sketches and drawings from the period, while potentially more plentiful than the more formal public-oriented artworks, may be either lost or destroyed, or may be held within private collections by families and therefore not available to be viewed.

A total of eight artworks dated 1821–1849 were initially identified that met the selection criteria. This was considered an inadequate sample size, and the selection criteria
were expanded to include works from 1850–1886, as well as works that may have included additional elements beyond other selection criteria. This resulted in a total of thirty works, presented in chronological order within Appendix A: Iconology: List of Plates (which also comprises other works of interest). Having selected these works, and adopting Katrisky’s fifth step regarding content and significance, each work was first described in detail, and some tentative observations were then made. To address space restraints within this thesis, two of these artworks were selected for detailed analysis, observations were summarised, and any additional observations from other artworks were incorporated within the summary.
3.4.6 Artwork #1: Waldmüller’s *Die Schubertiade*—Detail and Analysis

The artwork that most accurately met the selection criteria was Ferdinand Georg Waldmüller’s *Die Schubertiade*, 1827, which is usually referred to as *Skizze zum Bild die Schubertiade* (Sketch to the picture The Schubertiade). As with many sketches, it appears that this was an element to be incorporated into a fuller artwork—in this case *Die Schubertiade*—however no later work containing this sketch has been identified.

This sketch, or line drawing, depicts a Schubertiade situated within a panelled room with a woman, five men, and a keyboard instrument. The six characters are detailed in parts, suggesting that they are the principal focus of the sketch, whereas the walls, wall coverings,
implied portraits hung on walls, and piano all appear less detailed, and provide context such as venue and surrounds.

The male characters are dressed in tailcoats with high shirt collars or cravat-like neck coverings, and the woman is wearing a simple dress with neckline at the top of the sternum, covered shoulders, and long sleeves. The male attire may imply persons aged in their twenties to forties, and the female attire a woman in her twenties to forties, who may be wearing a daytime outfit (the fashion for evenings during this period being short sleeves, rounded necklines with bare shoulders, and occasionally emphasising the bust via a high waist).

Seated facing the keys of the instrument, the woman is at the treble end, and a man is at the bass end of the keyboard. In relation to the seated couple, the width of the keyboard instrument implies a fortepiano with 5–6 octave compass. The instrument has an upright music stand and a closed lid. Based upon roundness of face, spectacles, and the title of the work, the seated man is most likely Franz Schubert. While this man’s hands and fingers are not visible, he appears to be playing the keyboard and, through an open mouth, is either singing or expressing a sound. The woman is situated to the right of centre of the keyboard and, if playing the keyboard, is more likely playing in duet rather than solo, but she is certainly looking at the musical score on the keyboard music stand. Her right hand may be


81. The title is sometimes called “Hausmusik”, and the primary characters are identified as Schubert, Josephine (“Pipi”) Fröhlich, and Johann Michael Vogl. Fröhlich, an operatic alto/mezzo-soprano for whom Schubert wrote his *Ständchen* (“Zögern Leise”), op. 135, D. 921 (1827), would be aged 24 in this sketch. Badura-Skoda and Branscombe, *Schubert Style and Chronology*, 142.
touching the printed score, or holding it with a slightly upward-angled arm, or preparing to turn the page. Her mouth position is unclear, but she could be singing.

Standing behind the seated man and woman is a man wearing spectacles, slightly stooped forward, looking across the seated man at the music, and having an open mouth suggesting that he is also singing. His left hand appears to be either touching his spectacles, or held to his ear, perhaps to indicate he is listening to his own singing, or alternatively, he could be cupping his hand in the form of a closed whisper or bellowing into the distance—the latter seeming unlikely given the proximity to the two seated persons. Given that his right arm is extended, implying some form of action or pose for dramatic effect, on balance it appears more likely that he is singing. If so, this trio could represent a vocal trio, a vocal duet, or solo song.

At ninety degrees to the right of the keyboard instrument, a man with arms folded and legs crossed is seated close to the performers. He is watching the performers and appears to be listening intently. Facing the performers are two men seated close to the piano who appear to be in conversation, but it is unclear whether their conversation is about the music, the performance, or another topic. An important difference to all other artworks identified is the seated man with his back to the viewer; usually such persons have some form of facial feature distinguishable. This could be explained by this being merely a sketch, or the man is unimportant compared to others in the picture and therefore not to be recognised, or because the man is the artist, or that this arrangement was a realistic representation of how the seating was actually arranged (which seems the most plausible).
3.4.7 Artwork #2: von Schwind’s Ein Schubert-Abend—Detail and Analysis

The second artwork that most accurately met the selection criteria was Moritz von Schwind’s *Ein Schubert-Abend bei Joseph von Spaun*, 1868, (A Schubert-Evening at Joseph von Spaun’s), which occurs in two separate but related artworks; a sketch of Schubert with Vogl, and a completed picture that incorporates the sketch. This larger artwork is noteworthy for a number of reasons: while not completed until 1868, it represents a real event described as a “big, big Schubertiad” [*sic*] held on December 15, 1826, where Johann Michael Vogl and Schubert performed over 30 songs;\(^8\) the artist was an attendee at the event; and there is a key that identifies each of the participants in the painting (including the identity of the subject of a portrait).\(^9\)

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\(^9\) The key is by Hans Mauer in his pen-and-ink drawing of 1913. Deutsch provides no information on Mauer or how he has identified each of the participants, and no subsequent supporting material has been found. Deutsch, *Schubert: A Documentary Biography*, 784.
This sketch, or line drawing, depicts Schubert and Johann Michael Vogl in the act of performing. Schubert is seated at a keyboard, is reading music on a keyboard music stand, and his hands are not shown, but are assumed to playing the keyboard. Vogl is seated to the right and is holding a sheet of paper in his left hand, and spectacles in his right hand. While Vogl’s mouth is not open, he appears to be striking a pose with left leg extended, right leg tucked underneath the chair, and head and gaze being angled slightly above horizontal. Both men appear to be wearing winged collars, and coats with high collars, with Vogl’s being long enough to touch the ground when seated.


This sepia drawing incorporates the original sketch with some minor adjustments as identified below. The scene is a drawing room with Schubert and Vogl placed slightly to the left of centre as the focal point and a portrait of Countess Karoline Esterházy centred above
them. (The portrait was painted in 1828 at least a year after this actual event.\textsuperscript{84}) The room is well-appointed, having two additional paintings, ornate plasterwork and fittings. There is a window that appears to be door height and perhaps within a bay window, and the draped curtains are pulled to each side admitting light, perhaps suggesting a daytime event—which is unlikely given the painting’s title—or an evening during summer—noting that this is inconsistent with the actual date of the event during winter.

There are some differences between the drawing and the sketch. Both of Schubert’s hands are clearly visible as playing the keyboard, and his head slightly bowed which indicates either intentional reading of the bottom of a page of music or watching his fingers. Vogl’s glasses, now much more delicate and perhaps of the lorgnette design, are in his right hand as before, and his left hand no longer holds sheet music but appears ready to turn a page of music for Schubert. Vogl’s head position in the sketch was approximately 15 degrees upwards, but in the painting is approximately 20 degrees upwards with gaze at an even higher angle, and his right foot is tucked even further underneath and backwards—all of which creates an impression of a deliberate pose that may be in response to the music. The keyboard instrument is drawn more fully, and appears as solidly constructed but unadorned instrument with deep casework, solid legs that appear to be on castors, and possible foot-pedals mechanism. The instrument could be a square piano, and the potential additional leg could be supporting the corner of the casework, or be at the commencement of the bow—however, Schubert’s right hand at the far right indicates the extent of the keys and implies that this is more likely a wing-shaped (\textit{Flül}gel) grand piano. Given these factors, and when considering the venue (a Baron’s house) and social status of the company, on balance this is most likely a Viennese fortepiano. However, it is possible that Schubert was playing on an

\textsuperscript{84} Deutsch states the portrait is by Josef Teltscher. Deutsch, \textit{Schubert: A Documentary Biography}, 784.
English piano or that, because Schwind was drawing these forty years after the event and from memory, Schwind may be incorporating modern themes either on purpose or unconsciously. The keyboard instrument either has the lid removed or lid down—the latter more likely as some audience members are leaning upon it.

In addition to Schubert and Vogl there are forty individuals shown, of whom all except five have been identified, and who are tightly crowded around the piano and performers. In close proximity to Schubert and seated to his left is the host, Joseph von Spaun, who is reading the music, although it is unclear whether he is a co-performer as the *seundo* part of a piano duet or as a singer. Two of the nine women are standing in the window bay as if peering through the curtain opening, and the other seven women are all seated on individual chairs or settees, the details of which are difficult to determine. Of the thirty men other than Vogl, Schubert and von Spaun, two are seated immediately to the left of von Spaun—one looking at the keyboard (one assumes at the hands) and one at the performers—six are seated, and the remainder standing. Only five attendees are not looking at the performers—a seated couple to the right who seem to be in conversation, a man behind the couple who may be watching them, a seated woman at the front left who appears to be commenting to the woman to her left, and a man who may be looking at either of those women. There is a clear gap in front of the performers.

Despite being drawn forty years after the event when fashions had changed, appearances and attire appear to be consistent with the 1820s: men’s hairstyles not being

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86. Being a Schubertiade, it is likely that the repertoire being presented is by Schubert. Excluding modern arrangements, there is no published Schubert repertoire for four hands and solo voice.
swept back as was common in the 1850s onwards; men dressed in tailcoats (although the style shown incorporates the rounded swallow-tail rather than the more usual square-bottomed cutaway tailcoats of the 1820s), high shirt collars, white cravat-like neck coverings, and tailored *stovepipe* or looser *Cossack* trousers; women’s hairstyles being centrally-parted with some ringlets; and women dressed in simple dresses which were not off-the-shoulder, high waistlines, necklines above the sternum, and short sleeves (with an absence of the *en gigot* style of bunched and flounced sleeves at the shoulder that was prevalent in the period c.1830–1860s). 87

Being a drawing forty years after the event, care must be taken in viewing this artwork literally. The friendship between the artist and Schubert, and the time that had elapsed between event and drawing, may mean that some elements have been invented or romanticised. The aspect of artistic convention should also be considered—for example, observing that the large space in front of the piano would accommodate at least another ten people, leaving such a gap may be to visually highlight that Vogl, Schubert and von Spaun are the centre of attention, and for the viewer to be able clearly see the scene as if they were seated or standing in this space.

### 3.4.8 Iconology Summary Observations


87. Rothstein et al., *Four Hundred Years of Fashion*, 62–64, 151–52.
to da Vinci’s painting is that, while possible, it seems unlikely that Jesus and twelve others sat along a single side of a long table, and we therefore accept this as an artist’s impression, so that we can see faces, relationships, and details of each of the subjects. In the works of art depicting performance of song from the c.1800–1850s, and in the other works falling outside of the selection criteria, similar artistic conventions are implied. This convention continues to apply to many current-day visual mediums (e.g. films, and television commercials that almost never shows the backs of subjects when seated at tables).

A clear conclusion from the two specific artworks examined, and those in the Appendix A, is that irrespective of the size of audience within salon or home-based performances, the element of intimacy referred to earlier in this chapter is clearly reinforced. While the artworks do not inform us of anything audible—singing, playing, other utterances—we do see four main themes of para-musical interest: the close physical relationships between performers and audience, the closed lid of the keyboard instrument, indications of posture and gaze, and the potential of facial and physical gesture to indicate a dramatic or theatrical effect.

Applying Marion Müller’s advice to consider “What information do the studied visuals convey about the social, political, and cultural context in which they were produced and perceived?”, from these two artworks and those in Appendix A, the following conclusions are drawn:

- Events are usually depicted within modestly appointed and sized drawing rooms or salons, rather than in stately rooms with ornate furnishings, implying a certain informality or intimacy, and a comfortable but not wealthy middle-class home. This is consistent with written accounts identified earlier in this chapter;

• Noting that the particulars of attire within certain decades and localities are sometimes imprecise, and irrespective of the time of day of an event, the characters mostly appear dressed in well-appointed attire that could be considered day-wear rather than formal or evening-wear, implying a familiarity and no need to visually impress. As the century progresses, attire changes to more clearly defined formal and evening attire (e.g. Appendix A, Plates 17, 21). The attire of the characters depicted almost always implies a middle-class and lower-nobility social hierarchy, and also implies that they have common interests, education, and social standing;

• Certain later-century artworks depict the main characters of the work as being in close proximity to performers, and other characters separated in some way, which implies a division of classes or esteem (e.g. Appendix A, Plate 21). These semi-public or more concert-styled events are in distinction to the intimacy shown in the earlier artworks;

• Those not performing are almost always seated in very close or extremely close proximity—noting that this could be a visual device due to the lack of perspective available within an artwork—and are either listening attentively, or engaging in implied quiet conversations. No food, drink, children, or servants are depicted, with the exception of artworks within Appendix A of Hausmusik91 depicting family events (e.g. Plates 8 and 14 with children), or later works of a fictitious nature (e.g. the quasi-commercial in Plate 9,92 and Plates 23–24, 26–30);

• Details of keyboard instruments in all artworks almost always indicate Viennese fortepianos, and even artworks post-c.1840 rarely indicate pianofortes.93 In the context of the financial hardship of the times, this may imply that households were modestly maintaining existing instruments (Viennese piano) rather than indulging

91. Hausmusik during the nineteenth centre was a term usually associated with musical activity within a private setting for either immediate family or for small gatherings of intimate friends. The distinction between Hausmusik, Liederabends, Schubertiades, and similar events is not always clear cut, however those latter events would rarely have children attending.

92. As expanded upon in Appendix A, this imagined gathering is most likely what we might today consider a “photo opportunity” for promotional purposes—in this case by Conrad Graf to promote his latest model of Viennese piano by way of celebrity endorsements.

93. Note that the date of the artwork is the defining characteristic, rather than any assumed date of an instrument’s manufacture.
in developing trends and more expensive items (English piano). Within Vienna and Germany, this may merely be a matter of preferred taste. Instruments depicted rarely indicate any pedals, and are almost always shown with closed lids. With a single potential exception (Appendix A, Plate 4), harpsichords, clavichords, and other smaller instruments are not depicted, which is not unexpected given that the middle class are more likely to be keeping abreast of musical fashion than maintaining older instruments;

- The sound quality of the fortepiano and the closed lid both imply a quiet and subtle sound, and raise the question of the volume employed by singers when singing at extremes of printed dynamics (i.e. pianissimo and fortissimo);

- Singers are rarely depicted as standing in front of the instrument or facing an audience, but almost always are seated, or standing behind or to the side of the pianist, and reading music. Even the example in Figures 3-2 and 3-3 above, where Vogl is not directly reading from a musical score but holding his glasses, indicates that he is following the printed music and ready to turn pages. Possible explanations include: music was new and therefore being almost read at sight, and from a single copy of manuscript; paying close attention to the music and words was considered of more importance than memorisation; memorisation was not a usual method or requirement of presentation;

- As the century progressed, artworks of very intimate family events (e.g. Appendix A, Plates 4, 6, 8, 14) contrasted with more lavish events having larger audiences or presented in more of a concert style (e.g. Appendix A, Plates 11, 15, 16, 21, 22). In artworks of larger events, a concert rather than salon style of presentation is usually depicted, and often larger physical gesture and aural declamation is implied perhaps, as discussed earlier in this chapter, because of the repertoire being performed (e.g. operatic arias) and employment of the larger and louder pianoforte;

- Artworks from the last decades of the nineteenth century (Appendix A, Plates 22–30) may be idealised social settings of musical events, may indicate some attributes

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95. Achille Deveira’s *Im Salon* (1830) could depict a square grand piano or box-piano, or a form or clavichord or similar box-shaped instrument.
or elements that remain as being consistent with Schubert’s time, or may be true representations of events observed by the artist.

3.5 Performance Traditions in the Nineteenth Century

From examination of the origins of artsong recitals and concerts, and the private events shown within artworks, recurring themes can be observed during the nineteenth century, notably: exclusive gatherings of the cultivated middle class and lower nobility; small audience size; intimacy and close proximity to audience; reading of music; (forte) pianos with lids down; a gradual trend from the mid-century for more inclusion of a variety of songs within public performances; and the development of the dedicated song concert or Liederabend thanks to the efforts of singers such as Julius Stockhausen. Public or full performances of song cycles was not common until after Stockhausen’s Die schöne Müllerin in Vienna (attributed variously as in 1854 or 1856), although critics of the period considered Stockhausen’s cycle programs as experimental, and that the public would

96. The original small Schubertiaden comprised close friends and family of cultivated amateurs within the drawing rooms and salons of Vienna. Over time and in other localities, other forms of presentations began to occur. For example, Richard Taruskin in discussing the salons of Paris from the mid-1850s suggests that the French word salon means “a big room”, where large gatherings of invited guests assembled in the town houses of the nouveaux riches. During the mid- to late-nineteenth century, salon became a virtual collective term for the attendees, especially when comprising leaders from various walks of life, and French “salons, as exclusive gatherings, … encouraged a form of music making that had high prestige but addressed relatively small elite audiences”. Richard Taruskin, Salon Culture (New York, USA: Oxford University Press). https://www.oxfordwesternmusic.com/Volume3/actrade-9780195384833-div1-002004.xml.

97. Literally “Song evening”


99. “Complete or near complete renditions of cycles were not unknown in the first half of the century; in February 1818, Conradin Kreutzer performed several of his five Frühlingslieder, op. 33 (three in Leipzig and four in Berlin) …but the practice of selecting and presenting individual songs was the norm, in both public and private circles.” Daverio and Ferri, “Song Cycle: Journeys,” 364.

100. Wirth, Stockhausen: Der Sänger Des Deutschen Liedes, 495.

quickly tire of such presentations when the novelty had dissipated.\textsuperscript{102} Even Beethoven’s \textit{An die ferne Geliebte}, op. 98 (1816)—which Beethoven referred to as \textit{Liederkreis} (“song circle” or “ring of songs”), and which was a forerunner of the song cycle format in which songs are grouped or linked within a single composition (see Chapter 2.1.1: Artsong)—has an unclear performance history: Kalbeck suggests the first performance may have been by the tenor Heinrich Schmidt accompanied by Felix Mendelssohn; Orrey speculates that there was likely an “impromptu run through in the Lobkowitz palace on publication in April 1816”; and it was included within the program presented by Ignaz Schuppanzigh (performers unknown) on Easter Monday, April 16, 1827, within a memorial following Beethoven’s death.\textsuperscript{103}

What has yet to be examined are other physical presentation elements. The totality of the artworks and descriptions of performances within the salon surveyed suggest, although not conclusively, that staging elements of song performances were specific to the venue, and limited to placement of the piano within a room, and where the singer sang from—almost always sitting or standing next to the pianist, or standing behind the pianist while looking at the music over the pianist’s head. In contradiction, some artworks of song performances from the mid- to late-century show the piano side-on to the audience with the singer facing the audience (e.g. Appendix A, Plates 15, 22, 25). Every artwork examined in which flooring is shown depicts the singer and pianist on the same level as the audience and not upon any special form of staged area, with the exception of public concerts that are located upon


whatever performing area is extant. Similarly, there are no scenic elements or properties (props) shown, and performers are presented as wearing the everyday attire of their time.

Excluding theatrical presentations, it is suggested that few concertgoers today would give much conscious thought to lighting of a performance, other than to note whether the lights are on, off, bright, dimmed, or transitioning between such states. The nineteenth century presented very different conditions, where lighting consisted of candles, or lamps filled with flammable liquids (most often kerosene) that were predominantly either lit or extinguished, although noting that varying degrees of illumination were possible with lamps. As the century progressed, gas lighting became more prevalent within both the private and public venue, and allowed for greater brightness and control over illumination. While earlier performances with candle or lamp lighting may have caused practical issues of visibility for both reading musical scores and visibility within the performing space, the new gas lighting technology was not universally or rapidly embraced due to aesthetic limitations, and “the reluctance of the middle class to replace the intimacy of kerosene lamps with the glare of gas lighting in its parlors.”\footnote{John P. McKay, review of Disenchanted Night: The Industrialization of Light in the Nineteenth Century, Wolfgang Schivelbusch, Angela Davies, \textit{Isis} 81, no. 4 (1990): 789, http://www.jstor.org/stable/233872.}

In relation to Lieder performance during the period, little is written about facial expression, gesture, or realistic declamation, and when it is remarked upon it is usually to indicate either excess, inappropriateness, or a deviation from an implied—yet unstated—norm.\footnote{Such elements may have had different expectations or norms in works such as melodrama. As with opera, melodrama has been excluded as beyond the parameters of this thesis, however the linkage between Lieder and melodrama is closer than with Singspiele or opera—the latter forms implicitly incorporating acting. Melodrama is usually rhythmically-
Parisian concert, Ronyak references Ange-Henri Blaze de Bury’s essay in *Revue des deux mondes*:

By 1841 the song had been performed by most of the greatest singers to grace the Parisian stage over the previous ten years; it had been treated as a subject of “study and of triumph” by such singers as Anton Haitzinger, Giovanni Battista Rubini, and Wilhelmine Schröder-Devrient. Blaze de Bury focuses on distinctions between Loewe’s performance of the song and that of Schröder-Devrient. The latter singer was generally known for a drama-infused “acting-before-singing” approach to operatic performance … [and as] he explains why he prefers [Sophie] Loewe’s performance, it becomes clear that he considers the song to be non-dramatic in character, requiring a degree of reserve that he associated with Lieder and other art songs rather than with opera and concert arias. In his view, Schröder-Devrient does not render the true and “legitimate expression” of Adelaide; instead she “brought into this elegiac melody something of the memories of the theatre”. In contrast, Loewe shows “reserve and discretion”: “She recites Adelaide with a decent grace, a sweet purity, a melancholy serenity that many people could take for coldness, but that seems to us ideal for the character of this piece.” Blaze de Bury’s rhetoric in this statement might indicate a generalized aesthetic of song performance for the salon, or might even imply a sort of French taste for restraint in general.

Peter Branscombe identifies more than twenty theatrical performances of opera, Singspeil and melodrama that Schubert attended, including two of Schubert’s own works—*Die Zwillingsbrüder*, D. 647 (1819), and *Rosamunde, Fürstin von Cypern*, op. 26, D. 797 (1823). Branscombe summarises that his research finds no evidence that Schubert was inspired to write melodramas based upon these experiences, “[n]or, in the absence of adequate manuscript evidence, can one be even sure in a number of cases whether in writing a particular passage as a melodrama, Schubert was following his own instinct, or obeying the behest of his librettist.” Peter Branscombe, “Schubert and the Melodrama,” in *Schubert Studies: Problems of Style and Chronology* (Cambridge [Cambridgeshire]; New York: Cambridge University Press, 1982), 116.

Elizabeth Norman McKay provides a compelling case that Schubert was well-acquainted with the world of operatic theatre, but summarises that he “was not a great composer of opera owing to his uncritical attitude to his librettos.” Elizabeth Norman McKay, “Schubert as a Composer of Operas,” in *Schubert Studies: Problems of Style and Chronology* (Cambridge [Cambridgeshire]; New York: Cambridge University Press, 1982), 104; McKay, “Schubert’s Music for the Theatre.”

Neither Branscombe nor McKay address para-musical elements such as physical acts of acting, facial expression, or gesture within performance.

106. Pseudonym Hans Werner.

In an age where “the nineteenth-century public were readers, quite conversant with poetry, and associated literature with music more freely than today’s audiences”, music making outside of the opera theatre was usually undertaken by amateurs\textsuperscript{108}—although increasingly by professionals as the century progressed. Rhetorical declamation was the usual and accepted mode of presentation both within the salon and upon the stage, but employing elements of realism within performances was yet to be fully accepted. For example, Johann von Goethe in his Regeln für Schauspieler (Rules for Acting) states that “bodily stage movement, must be considered as a valiant attempt to stem the tide of realism and to defend the sacred precinct of poetic drama”,\textsuperscript{109} and in his collected works that:

A lovely voice is the most universal thing one can think of, and if the limited individual producing it is visible, this disturbs the effect of universality. When I am talking to someone, I need to see him, for he is an individual whose character and figure determine the value of what he says; but when someone is singing, he should be invisible, his appearance should not prejudice me in his favor or distract me. With singing it is a case of one organ addressing another, not one mind speaking to another, not a manifold world to a single pair of eyes, not heaven to a single man.\textsuperscript{110}

While Goethe is referring to the sung voice upon the operatic stage, this is consistent with his delight in the singer/actor Wilhelm Ehlers\textsuperscript{111} who was “presenting ballads and other such songs … rendering the words with utmost precision”.\textsuperscript{112}

\begin{flushleft}
\textsuperscript{108} Rufus Hallmark, German Lieder in the Nineteenth Century, 2nd ed. (Hoboken: Taylor and Francis, 2010), xi.
\textsuperscript{111} This exclusion of a para-musical element by choice or in absentia is addressed within the taxonomy. (See Appendix B, 52 Inclusion versus withdrawal and absence.)
\textsuperscript{112} Feil, Franz Schubert, Die Schöne Müllerin, Winterreise (the Lovely Miller Maiden, Winter Journey), 18.
\end{flushleft}
artworks examined of salon performers which depict a relaxed and predominantly non-physical presentation (as in the von Schwind above, although not in the Waldmüller), implies that the para-musical elements of realistic declamation and acting within singing may have been discouraged, and that the musical artistry of the performers should ensure that the music and words speak for themselves. Consequently, performances within an intimate environment may well have been restrained rather than demonstrative, and exhibited a delicate rendering of text and music as the preferred, or at least customary, mode of presentation. This appears to be corroborated by numerous of Schubert’s friends such as Leopold von Sonnleithner, who wrote that Schubert “never allowed violent expression in performance,” and was indebted to Johann Michael Vogl—his regular collaborator, and retired professional operatic baritone—who was renowned for his thoughtful and delicate portrayal of text and his “musical declamation.”

An absence of documentation regarding formalised physical gesture and its applicability to salon-based music-making—such as Baroque theatrical and dance gesture in which specific meanings were conveyed—may support the notion that words and music were more important than physical presentation elements, that the performers were merely third-person narrators of music and text, and is consistent with salon performers of the time being

113. While working with Goethe at the Hoftheater Mannheim during 1801–05, Ehlers seems to have been admired for both his acting and singing. That Goethe was named godfather to Ehler’s son in 1818 suggests a mutual respect transcending music and the theatre. K. J. Kutsch, *Grosses Sängerlexikon. Band 4*, ed. Leo Riemens and Hansjörg Rost (Munich: K.G. Saur Verlag GmbH, 2003), 1298.

114. Sonnleithner was born in the same year as Schubert, and was both a patron and friend of various creative artists such as Beethoven, Schubert, Carl Czerny, and the writer Franz Grillparzer.

cultivated amateurs. When combined with the artworks discussed above, these recollections of individuals regarding emotion and realistic declamation provide neither a categorical dissent or unconscious assent, and even influential individuals such as Goethe may be merely outliers of taste. On balance, they point to judicious use of gesture and realistic declamation as the exception rather than the norm at this time.

From c.1820, performances of a variety of songs within the salon and drawing room by amateur musicians appear to embrace increasing dramatic intensity in the use of text and facial expression, perhaps influenced in part by presentations within public venues by professional musicians—who were almost always current or former opera singers—such as Vogl (1768–1840), Anna Milder (1785–1838) (a singer with a “grandiose voice” that was “simply noble and sustained … which she transmitted from heart to heart with true mastery”), Wilhemine Schröder-Devrient (1804–60), Joseph Staudigel (1807–1861), and Julius Stockhausen (1826–1906) (who was often accompanied by Clara Schumann (1819–1896) during the latter part of her career). Almost 30 years after Schubert’s death, von Sonneleithner provides his perspective of how to perform his friend’s songs:

As regards the way in which Schubert’s songs should be performed, there are very strange opinions today amongst the great majority of people. Most of them think they have achieved the summit if they interpret the songs in the manner they imagine to be the dramatic. According to this, there is as much declamation as possible, sometimes whispered, sometimes with passionate outbursts, with retarding of the tempo, etc.—I can only say that I am always apprehensive when it is announced at a party that Schubert’s songs are going to be sung, for even quite capable and, in their way, musically cultured ladies and gentlemen usually sin cruelly against poor Schubert. I heard him accompany and rehearse his songs more than a hundred times. Above all, he always kept the most strict and even time, except in the few cases where he had expressly indicated in writing a ritardando, morendo, accelerando, etc. Furthermore, he never allowed violent expression in performance. The Lieder-singer, as a rule,

only relates experiences and feelings of others; he does not himself impersonate the characters whose feelings he describes. Poet, composer and singer must conceive the song *lyrically*, not *dramatically*. With Schubert especially, the true expression, the deepest feeling is already inherent in the melody as such, as is admirably enhanced by the accompaniment. Everything that hinders the flow of the melody and disturbs the evenly flowing accompaniment is, therefore, exactly contrary to the composer’s intention and destroys the musical effect.\textsuperscript{119}

How much of Sonnleithner’s 1858 pronouncements are factual or embellished remembrances is unclear, but his comments are certainly in keeping with Goethe’s preferences.

These various accounts suggest a possible change in para-musical performance presentation and style during the 1820s, and a move away from the preference for delicate, pristine musical performances within the intimacy of the salon.

### 3.6 Developments from the Twentieth Century

Following from the development of dramatic representation of Lieder within concerts, by the beginning of the twentieth century in Germany lieder singers “often used much gesticulation.”\textsuperscript{120} Paul Marsop (1856–1925), a noted reformer of music concert presentations and frequent contributor to magazine *Die Musik*, states of a concert in Graz that one (implied Lieder-) singer had injudiciously placed lighting in such a manner as to highlight his “shadow play, which became all the more comical, the more animatedly the spirited singer gestured with his arms and sheet music. One cannot object [protest] resolutely enough against such stupidities.”\textsuperscript{121} Of interest is that Marsop references lighting and sheet music almost in passing, as if normal, but gesture is inferred as being out of place. This is followed up by

\[\text{119. Sonnleithner’s emphasis. Sonnleithner provided a long letter on November 1, 1857 and added these words within his postscript on March 5, 1858. Deutsch, Schubert: Memoirs, 116.}\\
\text{120. Kravitt, “The Lied in 19th-Century Concert Life,” 217.}\\
Marsop later in the article when he refers to scenery used to minimise the audience’s view of the orchestra and pianos, and to a singer who is hidden from the audience because:

> we know that lyric [poetry] has nothing to do with gesticulation and pantomime; you give to the theatre what belongs to the theatre, and to the concert what belongs to the concert. Whoever does not feel that Schubert’s divine “An die Musik” can only be fully realised by noble, calmly-flowing, emotion-filled singing I consider unmusical, and should stay entirely away from the master.122

Marsop and the Graz concert may be isolated, however Kravitt suggests that this spirit of reform was typical of experimentation within Germany at the beginning of the century.123

While Lieder had never entirely disappeared from concerts and recitals, and despite the influence of such influential performers as Elizabeth Schwarzkopf (1915–2006) and Dietrich Fischer Dieskau (1925–2012) both during and following World War II,124 the prominence Lieder enjoyed under J. Stockhausen, Nouri, Brahms, and C. Schumann began to be somewhat overshadowed by the rise of more popular songs in the new century, and by

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124. With an impressive recording output, including all of Schubert’s songs and sometimes in multiple versions, Fischer-Dieskau in particular became the model and often-touted definitive Lieder singer upon which many have based their knowledge of how to interpret—perhaps including choice of musical keys and mode of presentation. If Schubert can be considered the father of Lieder because of his influence over the form, then Fisher-Dieskau could be argued as the “modern-day father” (or perhaps Schubert’s de facto great-grandson) due to the vast quantity of his performances and recordings.
the emerging artsongs from Britain, North America, and other countries. Concurrent with this trend, improvements in technologies and diversification of industries led to improved standards of living for many city-based residents of the western world, which in turn resulted in disposable income that was increasingly directed towards entertainment compared with previous periods. The rise of the concert, popular concert, and public music-making all led to an increased demand for new compositions and public performance, resulting in “new kinds of concerts [emerging] that were oriented toward the general public by offering repertoires of popular songs that prefigured what we call popular music.”

The smaller-scale vocal concert was still occurring, and overseas artists would often visit foreign shores to present concerts of predominantly, but not necessarily exclusively, mixed vocal repertoire of both well-known and new composers. Within the home, the rising popularity of the massed-produced, and increasingly upright, pianoforte became an important influence upon music-making, which in turn increased the demand for more popular music to complement traditionally popular works by master-composers. Perhaps most noticeably within England and North America, this resulted in a proliferation of ballads and other popular songs giving rise to a new style referred to as English or American artsong.

Commencing in the twentieth century, educational and training programs within tertiary music schools and conservatoires increased in number, and instrumental and vocal recitals became a staple part of both the terminal objectives and assessment of students. Such public recitals provided a standardised format in which a student’s performance across a range of styles and genres could be assessed, created a certain rite of passage, and provided

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an opportunity for friends, families, and the general public to support a student at the conclusion of their studies. While beyond the scope of this thesis, it is reasonable to assume that over time each institution gradually developed and modified a mandated presentation style that may have included such elements as: day and time; duration; content; programming, including compilation according to style, date of composition, languages, and within groupings of songs; memorisation requirements; attire; physical presentation such as singer placement. Such codifying of requirements by institutions had the dual role of standardising a canon of works (e.g. the ubiquitous Arie antique$^{127}$) and programming expectations. For example, in Daniel Fridley’s analysis of the content of fourteen senior vocal recitals at Oregon State University in 2015, he noted that, while a recital could be “tailored to suit the strengths of a specific performer”, recital programs tended towards standard repertoire that was often repeated by different performers, included the English, Italian, German and French languages with rarely additional languages, and was presented almost entirely with solely piano accompaniment.$^{128}$ Accepting that Fridley’s sample size is minimal, a random review of current program requirements and expectations published by other tertiary intuitions$^{129}$ shows similar characteristics: a certain homogeneity of repertoire, which is perhaps expected due to the physical abilities of the developing voice of (one

assumes) 18–24 year-olds; and a single accompanying instrument, which perhaps minimises cost and scheduling issues for students.

These various observations from the twentieth century point to an ongoing and developing tradition of performance. If it is possible that a student trained in a particular *modus operandi* will tend to repeat that into the future, including within professional practice, then the current artsong recital content and format may not be part of an ongoing tradition of performance extending directly from composers or performance promoters, but part of a long-standing tradition or standardisation of requirements developed by institutions, and subsequently copied by graduates into their professional futures. (A certain chicken-and-egg logic is noted, as is the possibility that piano and instrumental pedagogy, which also required end-of-course recitals, was adopted by vocal pedagogues.) Irrespective of the true origins, it is evident that most song recital programs have adopted a certain homogeneity, summarised as: songs usually presented chronologically; grouping of songs either by composer, language or theme; singing from memory, except for oratorio arias; and adopting a fairly static presentation format with the singer usually singing from a fixed position in the bow of the piano, and employing little gesture except where a more “dramatic” song may be presented. Notwithstanding this homogeneity, and unlike the standardisation of repertoire requirements within various institutions, para-musical elements—or at least, comprehensive statements regarding these—are not afforded the same level of documentation, or are entirely missing.

130. An interesting T-shirt once observed stated that “tradition is peer pressure from dead people”.

131. On April 6, 2019, an internet search of leading international organisations known for presenting recitals (for example Wigmore Hall) showed a homogeneity within their 2019 programs: predominantly well-known (and usually German) compositions; almost entirely for piano and voice; mostly chronological in order.
As the century progressed, one aspect that has seen divergence from these norms is the increasing inclusion of technology into performances. Until the latter part of the century, technology was mainly restricted to the use of lighting, lighting effects (such as moving gobos), or projections of fixed or moving images onto walls or screens. However, and concurrent with the rise of technological capability, it is not surprising that the inclusion of technology within performances such as translations projected onto walls or screens, audio effects, sound enhancement or amplification, smoke machines, etc. is becoming increasing more common. Following the trajectory observed in other singing-related fields—such as the Eric Whitacre Virtual Choir projects, the Opera Australia production of Aida with digital sets, or the Komische Oper Berlin production of Die Zauberflöte with extensive animations with which the singers interact—it would seem probable that performers will increasingly incorporate such elements into song recitals, but this is a highly contentious matter.

Wolfgang Lockemann, while discussing more traditionally theatrical elements, strenuously argues against this proposition, stating that “all attempts to infuse Lied with elements borrowed from the theater and opera, or from storytelling, rob poem and Lied of their own kind of communication,” adding that individual artforms have their own characteristics that

should be maintained without being augmented or destroyed by other elements, and summarising that:

The genre Lied is not diminished by admitting that it does not follow the model of opera. On the contrary, it grows in stature when it possesses its own set of artistic choices and challenges. Lieder are songs, not character/role pieces.136

From observation of many recitals, and as will be seen in some of the visual recordings reviewed below, others by their actions clearly subscribe to adding theatrical elements.

3.7 Visual Recordings from c.1980 to the Present

There has been an increasing number of visual presentations of artsongs in the late twentieth century and beyond, including recordings of live performances and those specifically devised and made for film.137 These speak to a continuing development of artsong performance. In contrast to the paucity of artworks identified earlier in this chapter, there is a plethora of both audio and video recordings of live performances produced either as commercial products or within the public domain (e.g. on YouTube). While audio recordings may contain some para-musical elements (e.g. pauses, sniffs), video recordings provide a fuller account of a performance.

Rather than develop specific criteria for choosing some video recordings and not others, a purely pragmatic approach was taken: a sample was chosen of well-known international performers, and video recordings of their live performances of artsong recitals were observed to identify trends or noteworthy attributes. Excluded from the sample were

performances devised and recorded expressly for film, live performances that were designed specifically with filming in mind, and other live performances that were not in traditional venues (e.g. *Winterreise* by Pears/Britten in 1970, *Winterreise* by Bostridge/Drake/Alden in 1994, *Winterreise* by Goerne/Hinterhäuser/Kentridge in 2014, the outdoor *Winterize* reimagined for baritone and transistor radios by Herbert/Lang/Zalben.\(^{138}\) While recognising that performances such as these may directly influence or speak to the live performance presentation elements of artsong, and would be useful to consider for a subsequent study or for brainstorming specific elements for future recitals, the decision to exclude them from this study was on the grounds that such performances may confuse the definition of an artsong recital, and could be considered different artforms. Acknowledging the plethora of video recordings including early silent films, and that any selection must be a mere sampling, seven video recordings of recitals (and not only *Winterreise*) from c.1980 were selected for observation. This recent thirty-year period speaks to current trends and not historic traditions.

Some initial observations were noted in relation to the genders of singers and pianists. While there are ample audio recordings of female singers, or audio recordings with video stills, only one female singer is represented in the sample because of the comparatively few video recordings available of live performances. In contrast, when considering lesser-known singers and recitals by tertiary students (e.g. graduation recitals), there is an apparent equal mix of male and female singers. Similar observations were noted in relation to female

\(^{138}\) Peter Pears (tenor), Benjamin Britten (pianist), *Schubert: Winterreise* (Decca, 2008 [1970 original]), DVD; Ian Bostridge (tenor), Julius Drake (pianist), and David Alden (director), *Winterreise* (Warner Music Manufacturing Europe, 2000 [1994 original]), DVD; Matthias Goerne (baritone), Markus Hinterhäuser (pianist), William Kentridge (artist), *Winterreise* (Lincoln Center for the Performing Arts live performance, 2014); Christopher Dylan Herbert (baritone), Timothy Lang (pianist), Jonathon Zalben (sound designer), J.J. Hudson (director), *Winterize* reimagined for baritone and transistor radios (Make Music New York live performance, 2013).
collaborative pianists—fewer exist in professional recordings, and a more equal mix in tertiary student recordings. The recordings selected are presented in chronological order of performance date.


Tear (aged late 40s?) and Constable (aged mid-50s?) are dressed in tails. Tear stands in the bow of the piano, reads from a music stand, and the piano lid is on short stick (~20cm). Throughout this intimate recital presentation, to an estimated 60 audience members within a luxurious drawing room or orangery of Margam Castle, Tear stands on the same level floor as the audience, maintains a fixed standing position behind the music stand, and frequently lifts his hands to alternately clasp, form fists, or gesture in a gentle yet overt operatic manner.


Fischer-Dieskau (aged 63) and Höll (aged 36) are dressed in dinner suits. Fischer-Dieskau stands in the bow of the piano, and the piano lid is on short stick (~20cm). Throughout this smaller-scale concert presentation, Fischer-Dieskau stands on an elevated stage and tends to adjust his gaze slightly downwards, implying that the audience is on a flat floor in rows beneath his eye line. He consistently maintains this position, occasionally

139. An important note is that this is merely an observation, and the male/female ratio does not imply any assessment of the relative merits of any pianists. This disparity could be a topic of future study into gender-related issues for the role of collaborative pianist.
makes a single step forward or to either side, uses the lid of the piano as a virtual prop by
leaning upon it, employs a variety of facial expression and head positions (up, down, tilted),
and moves his arms and hands frequently in a deliberate and flowing manner.

3. Dietrich Fischer-Dieskau (baritone) and András Schiff (1953–) (piano): a 1991
   “Schubert’s Die schöne Müllerin” recital

   Three years later in a recital for the Feldkirch Schubertiade, accompanied by András
   Schiff (aged 38), Fischer-Dieskau (aged 66) presents in the same manner as in 2. above, but
   now adds significantly more head, facial and bodily movement. It is unclear whether this is a
development of his style, experimentation, a response to embodying the story-telling of the
different characters within the songs, a means of diverting attention from a voice that has
deteriorated in quality and facility in the upper range, or a conscious decision to adopt a
mixed delivery incorporating almost choreographed visual elements.

4. Christa Ludwig (1928–) (mezzo-soprano) and Charles Spencer (1955–) (piano): a
   1994 farewell concert, “Tribute to Vienna”

   Ludwig (aged 66) is dressed in a full-length gown, and Spencer (aged 39) in tails.
   Both Ludwig and Spencer enter carrying papers: Ludwig with what appears to be a single
   page that is probably a song order list, which she immediately places on the lid of the piano

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   Recorded June 20, 1991, at Feldkirch, Austria. Arthaus Musik, Catalog #: 107269, 2012,
   DVD.

143. It is worth noting that, despite the observation of vocal facility, and that Fischer-Dieskau
had not sung the cycle in public for 20 years, his musical interpretation and text delivery
remains compelling.

   YouTube Video, 1:32:00. Posted by “EuroArtsChannel”, June 20, 2017,
   https://www.youtube.com/watch?v=CTK6ffHQucs.
immediately to her right, and Spencer with a bound book of music. After entering and acknowledging applause, Ludwig stands in the bow of the piano, which is on a very short stick (~4cm). Throughout this larger-scale concert presentation, Ludwig stands almost completely still, except for some facial expression on specific words, some slight raising of arms and hands to be parallel with her waist, and, during the last of four encores (Johannes Brahms’s *Guten Abend, gut’ Nacht* at 1:27:36), rotating her body through 360 degrees to sing to the audience members who are placed in slightly raised seating to her left, behind, and right. In this last piece, she appears to purposefully hold her arms and hands outward (1:29:38) as if to indicate to the audience “don’t applaud until I tell you to.” This performance raises a question about the solo versus duet nature of artsong performance—in this recital, the focus is almost never upon Spencer, and almost entirely upon Ludwig, probably because it is her farewell recital.


Hvorostovsky (aged 35) and Arkadyev (aged 39) are dressed in dinner suits. Hvorostovsky stands in the bow of the piano, which is on a very short stick (~4cm).

Throughout this larger-scale concert presentation, he stands on a stage, and from the upward direction of his gaze, and later illustrated during the final applause, appears to be addressing an audience seated on inclined rows of seating. Hvorostovsky’s interpretation of Mahler’s highly emotive text and music, in which he often approximates pitches, rhythms and text, may be considered akin to a quasi-operatic performance: a great deal of facial variation, significant body, arm and hand movements, bowing of the head as if to both convey

introspection or avoidance of the audience’s gaze when not singing, while alternating with a highly open posture as if looking to a distant balcony in other moments.

6. Thomas Quasthoff (1959–) (bass-baritone) and Daniel Barenboim (1942–) (piano): a 2009 concert including Schubert’s *Gute Nacht (Winterreise #1)*\(^{146}\)

Quasthoff (aged 50) is dressed in all black (the top being a T-shirt) and Barenboim (aged 67) in tails. Quasthoff, who is of exceptionally short stature, stands on a raised platform immediately in front of the piano (estimated 400mm height), and this is likely a practical rather than artistic choice. The piano lid is open on full-stick. While there is a chair behind Quasthoff, he does not appear to either sit or lean upon it, but may do in other songs within the cycle. Perhaps through choice or natural physical limitations, Quasthoff rarely moves his hands or fingers. (While not directly referenced here, there are numerous other video recordings of Quasthoff both sitting and standing, and frequently reading music from a music stand.)

7. Jonas Kaufmann (1969–) (tenor) and Helmut Deutsch (1945–) (piano): a 2018 *Liederabend* that included Richard Strauss’s *Vier letzte Lieder*\(^{147}\)

Kaufmann (aged 49) and Deutsch (aged 74) are dressed in tails. Kaufmann stands in the bow of the piano, reading from a music score on a stand, and the piano lid is on full stick. While only Kaufmann’s shoulders, bow-tie and head are visible from the fixed left-side angle, it appears that he does not use his upper arms for gesture, and employs minimal facial


expression other than for key words. Compared to the other performances, and Fischer-Dieskau’s in particular, there is a noticeable lesser level of bodily and facial expression and engagement.

While this thesis does not attempt to identify or analyse video recordings in detail, the examples above provide context for both the continuation of, and changes in, presentation formats. Performers’ ages are noted to indicate whether singers, in particular, may have been at the beginning (Hvorostovsky), middle (Tear, Quasthoff, Kaufmann), or latter stages (Ludwig, Fischer-Dieskau) of their respective careers, as this may speak to the traditions they are demonstrating, or may provide context of the generation in which they inherited their performance traditions. (See for example Chapter 2.1.3 discussion on persona in performance). Applying the working definition of a recital from Chapter 2.1.2, these selections comprise a mixture of concerts and recitals: Tear’s, Fischer-Dieskau’s, and Quasthoff’s being perhaps recitals due to the more intimate nature of the audience and venue, and the actual or implied duet nature of voice and piano during the performance; and all others being concerts because they mainly (or exclusively) feature the singer as the primary focus of attention—that is, a soloist with an accompanist. However, and reiterating Chapter 2.1.2, consistent application and interpreting of terms is a moot point, and this distinction is made merely on the grounds of pointing to para-musical elements.

The distinction has yet to be made between accompanist, collaborative pianist, or other terminology for the piano player and/or keyboard part, but these terms and the respective roles point to para-musical elements of partnership, control, leadership, etc. The working definition of artsong in Chapter 2.1.1 stated that, within artsong, the voice and keyboard parts are predominantly of equal importance or having mutual dependence. By extension, a pianist performing an artsong could be considered a collaborative pianist, and a
true equal with the singer. However, a pianist playing the same notes of an artsong may be considered an accompanist, and function as either a superior partner (e.g. a professional when accompanying a student), or as inferior when providing only rhythmic and harmonic support. Such distinctions are not universally accepted, and continue to generate debate.148 Within these seven recordings there is little gained from observing pianists: they are largely not the focal point of videography; when the camera focusses upon the pianist, the hands seem to take primary focus rather than facial expression; and even when the face of a pianist is shown, there is little expression. It is unclear whether these observations result from the small sample size, a conscious choice by the performers for the pianist to remain expressionless, that the videographers or those responsible for videography choices (e.g. promoters, producers, singers) consider the pianists as secondary performers, or that pianists are, as a rule, facially inert. This latter point seems unlikely, yet raises the question of how much, if at all, a pianist should be facially engaged within an artsong recital.

In each of these recordings of live performances, and notwithstanding this limited selection, the quality and volume of sound produced by all performers, except Hvorostovsky, could be considered highly intimate in parts. Lighting is not particularly bright, other than Tear’s afternoon or summer evening recital with natural sunlight, and nor is there any attempt to change lighting within songs. Only between songs in Ludwig’s concert is the lighting

slightly raised, either to highlight the performers or to allow the audience to read program notes (although the latter is unclear from the video recording).

What is immediately apparent when comparing singers is the variety of facial movement, body movement, and physical gesture. There appears to be no standard manner, with some performers remaining virtually motionless (Ludwig, Kaufmann, Quasthoff), others standing still but using arms and hands (Tear), others moving a great deal (Fischer-Dieskau, Hvorostovsky), and facial movement ranging from almost motionless (Kaufmann) to highly active (Hvorostovsky).

While reflecting a brief survey of a small sample, the observations above identify a diverse variety of presentation styles incorporating para-musical elements. This variety or may be in response to the different kinds of social or other expectations within the venues and audiences, or may reflect the personal taste of the performers. There appears to be little consistency, no reliable formula, and it appears likely that differing viewers will have differing reactions to both the musical and para-musical elements presented.

3.8 Schubert’s Lieder and Winterreise: To Stage or Not to Stage?

In reviewing the development of artsongs and recitals within this chapter thus far, a number of clearly evident, or alternatively implied, observations and para-musical elements have been identified. Some interim conclusions can therefore be drawn in relation to Schubert’s Lieder and the case study of Winterreise, and possibilities explored regarding future interpretations that may include or exclude para-musical elements. Blake Howe’s review of various 2016 Lieder recordings provides an interesting perspective:

How difficult it is to imagine Winterreise in its first performance: not in the concert hall, not with a grand piano, not with a trained voice (and certainly not with a baritone – the voice type that has made the strongest claim for the cycle in recent years); but in Franz von Schober’s apartment, with a tiny audience (perhaps only two members), performed on a slender fortepiano and with a light, modest tenor by Schubert himself.
Winterreise still moves us, still haunts us, and does so despite the two centuries of changing styles, tastes, politics and performance practices that have displaced us so radically from its origins.149

The original working title of this research project was “Schubert’s Winterreise: To stage or not to stage?” The research identifies that there are some definitive aspects that can be stated about non-musical elements within Schubert’s Lieder, and many more that cannot be stated with any authority. What is clear is that, within Schubert’s lifetime, the vast majority of his Lieder were originally presented within private settings to twenty or less friends and admirers, and that the occasional public performance of a single song was an infrequent exception. Given this context, it seems highly unlikely that Schubert conceived of his songs as being for the concert platform, for the English pianoforte, to be sung from memory, or for dramatic interpretation. It is also apparent that, within the salon, the keyboard instrument lid was predominantly closed, and that singers did not stand in front of the keyboard instrument, let alone within its bow. Informed by this, these various para-musical elements may be adopted or rejected by modern performers—not from an historically-informed music performance practice perspective (although that is important), but as para-musical and presentation possibilities.

In relation to Winterreise, and despite the dramatic elements inherent within the music and text, it appears highly unlikely that Schubert intended this to be a dramatic or staged work. What remains unclear is the infrequent exception of the public concert, and how Schubert’s Lieder were presented dramatically in these settings. As these concerts would usually include stand-alone operatic arias for solo voice and accompaniment—whether orchestral or keyboard—and in the absence of definitive records of presentational matters

within these events,\textsuperscript{150} it is likely that singers presented Lieder in the same manner as those arias: in concert attire; from memory; standing in front of the keyboard instrument; and with some level of dramatic interpretation. While there are no records indicating that Schubert approved or disapproved of this presentation style, he was pleased to have his works presented, which could be interpreted as tacit approval.\textsuperscript{151} As we have seen in accounts of his acceptance of Vogl’s declamatory delivery style, Schubert’s approval may have been either begrudging or genuinely supportive to ensure that his works were performed.\textsuperscript{152}

Despite considering \textit{Winterreise} as a “basically non-dramatic work”, Dragana Jeremić-Molnar discusses her initial watching of a DVD visualisation of \textit{Winterreise}, and how this caused her to re-evaluate her usual way of enjoying the music “by only \textit{listening} to it.”\textsuperscript{153} In contrast to the eighteenth century where the vocal skill, and often dramatic interpretation, of the opera singer was of great importance in bringing songs and arias to full realisations, she deduces “rules” for performing Lieder within the salon of Schubert’s time, including that (non-professional) performers were expected to be “mere vehicle[s]” during

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\textsuperscript{150} Even William Weber’s extensive research, which identifies a great deal about these public concerts, provides no definitive information about how singers actually presented themselves (e.g. attire, gesture), singing from printed music or from memory, nor where the singers were physically placed. The only references appear to be to operatic arias, which are assumed to presented from memory and dramatically, as if upon the opera stage but not in costume—yet even this is not clear cut.

\textsuperscript{151} For example, Leopold von Sonnleithner writes that Schubert was pleased with receiving diplomas of honour from the Musical Societies of Graz and Innsbruck and “repaid them by writing many songs for these societies”. Sonnleithner continues that the “retired Imperial Court Opera singer Vogl … contributed very much, by the excellent declamatory delivery of his songs, towards making them known and loved, and thereby fired Schubert himself to new creativeness in that category.” Deutsch, \textit{Schubert: Memoirs}, 11.

\textsuperscript{152} Eduard von Bauernfeld writes that “In the spring of 1828 Schubert … gave a concert at which his compositions … received general and thunderous applause, which spurred him to the decision to organise a larger concert the following winter.” Deutsch, \textit{Schubert: A Documentary Biography}, 893.

\end{flushleft}
performance, and that the “expressive power of music and not the skilfulness and expressiveness of the singer was decisive for the success of the performance.”154 This is consistent with the discussion in Chapter 3.3 above. Balancing this, she summarises Lawrence Kramer by stating that “the singer had an important role in setting up the interpretative dramaturgy.”155 Jeremić-Molnar implies that expressive power is inherent within the composer’s notated music, but also points to the important element of “the performance”—an aspect that indicates elements outside of purely musical considerations.

Drawing from the world of theatre, and in examining the conventions of the time in which a work was first created, R.W. Vince considers that the “historical-critical problem is to determine which details of the original performance were accidental or incidental and which make real contributions to the play’s meaning and effect.”156 Given the historical survey above, the accounts of Schubert’s acquiescence to friends on some musical matters (e.g. musical ornamentation157), while remaining firm on others (e.g. tempo and rubato158), suggest that he was open to thoughtful interpretation that enhanced the essence of his songs (Vince’s “meaning and effect”). Notwithstanding some friends’ opposition, there is no evidence to state categorically that Schubert would have been opposed to different

presentation formats for his songs (e.g. theatrical declamation or physical gesture), and that these accidental or incidental matters were not the primary focus of his concerns.

In summary, such para-musical elements, while probably not originally intended or envisaged, have been gradually added from the mid-nineteenth century, and represent presentation styles that form part of both ongoing and emergent performance traditions that have gradually incorporated or adapted to changing venues, technologies, and audience tastes and expectations.

3.9 Relevance of Para-musical Elements

In tracing the evolution of presentation formats and styles from the early 1800s to the present day, it is apparent that change has occurred. However, it is difficult to pinpoint when such changes specifically occurred, and who may have been responsible. Daniel Leech-Wilkinson observes that students develop musical style and maintain it for their lives, and such style is predominately influenced or encouraged by their teachers. Over decades a gradual evolution of style occurs, as teachers influence their students, who in turn become teachers and influence their own students—but with each subsequent generation making their own modifications or adding emphases, whether deliberate, accidental, or incidental. If this is true for musical style, it is also likely to be true for presentation styles, and what we observe on the concert platform and in recital today is a reflection of gradually evolving style and trends of performance practice.

Identifying the various elements of visual (sight), proximity (site), and audio (sound) within artworks, Richard Leppert constantly reverts to the theme that music is to be *seen* as

well as heard.\textsuperscript{160} This is supported by a study in which audience members’ responses to live music were examined, which concluded that:

While technology has provided a low-cost, convenient method for music listening, many people continue to attend live concerts, sometimes at great expense in uncomfortable settings. What is it about the experience that motivates listeners to attend live concerts? … Two factors that likely contribute critically to the enjoyment of live concerts are (1) people like the social connexion of experiencing music with other people, and (2) people like the feeling of being connected to the performers, by being in the same physical space together, with the potential for performers to directly engage the audience, and by experiencing a unique live performance as it unfolds over time. Every live performance is idiosyncratic such that events unfold organically and unpredictably, unlike when listening to a recording in which there is no possibility for an audience to directly affect what a performer has already created.\textsuperscript{161}

Identifying that “a lack of comprehensive literature on the subject of the song recital is evident”,\textsuperscript{162} Emmons and Sonntag touch on a number of elements of dramatic or theatrical presentation, including predominantly prescriptive or anecdotal notes on programs, lighting, attire, visual elements, entrance and exits, applause, meeting the audience, and memorisation.\textsuperscript{163} While these elements are acknowledged as being important, they represent less than ten percent of this highly useful volume, within chapters on “The singing actor” (12 pages), “Recital tactics and strategies” (22 pages), and “The future of the song recital” (20 pages). Similar observations are pointed to but not fully developed by Sara Schneider,\textsuperscript{164} and omitted entirely by Martha Elliot, despite the introductory comments in her otherwise

\textsuperscript{160} Leppert, \textit{Sight of Sound}.


\textsuperscript{162} Emmons and Sonntag, \textit{Art of the Song Recital}, xv.

\textsuperscript{163} Emmons and Sonntag, \textit{Art of the Song Recital}, 5, 116, 151, 153, 161, 163, 167, 197-8.

\textsuperscript{164} Schneider, \textit{Concert Song as Seen}. 
valuable book on vocal performance practices that it “is meant to provide tools for the wide variety of situations in which singers may find themselves.”\textsuperscript{165}

If Leech-Wilkinson, Leppert, Swarbrick, et al., Emmons and Sonntag, and Schneider are correct—and, excluding those rare occurrences in the nineteenth century where performers were specifically screened from the audience\textsuperscript{166}—then non-music specific elements are most likely interpreted by audiences as being part of a performance. It follows that these elements may reasonably form part of performers’ preparation and performance. However, as most of the material reviewed identifies, codifying and clarifying such elements has only partially been undertaken for music in general and for artsong in particular.

\subsection*{3.10 Summary of Observations}

From the foregoing histories, accounts, and observations, it is evident that tracing the traditions of how song recitals were devised and presented is less publicly documented than for instruments such as piano. As Hamilton suggests, the current format of recitals—content, presentation, audience etiquette, etc.—is not necessarily predicated upon the origins of the works presented, but rather part of an emergent and evolving tradition that commenced in the latter part of the nineteenth century, and is “very much a product of the twentieth century.”\textsuperscript{167}

While the works of the early composers of Lieder were not performed, nor intended to be performed, in the manner of public recital or concert as is prevalent today, this does not diminish the importance of the development of traditions within the song recital. Rather, it

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\textsuperscript{166} Kravitt, \textit{Lied: Mirror of Late Romanticism}, 25.
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provides context to address the questions; Why are we doing what we are doing today? Does it work? And how might we apply it into the future?

Whether through live or recorded mediums, a core activity for singers is to communicate to an audience words, music, emotions and meaning. Numerous performers and teachers from the mid-1850s provide accounts of how to sing in general, and how to sing specific works or genres in particular, and yet within these accounts little is written regarding the physical presentation of songs. For example, Julius Stockhausen, a notable baritone and early advocate for Schubert’s Lieder during the period 1850–1880, “published a comprehensive singing manual, dedicated to vocal style in song, oratorio and opera from Bach to Wagner; but strangely, Schubert’s name does not appear even once”, and nor does he make any reference to physical gesture. More recent writings about singing, Lieder, or artsong by leaders in the field such as Martha Elliot, Shirlee Emmons, Dietrich Fischer-Dieskau, Carol Kimball and Richard Miller add a great deal to the understanding of technique, poetry, and musical interpretation, but little by way of practical information regarding para-musical elements. Even the literature that points to the importance of presentation to enhance communication predominantly fails to expand upon this in detail.


Within most of these accounts there is scant mention of such simple and ubiquitous aspects as how to walk onstage, how to bow or acknowledge applause and one’s associate performers, or how to judge duration of breaks between songs while still holding the audience’s attention.

In summary, the study of musical elements of artsong performances appears to be well served, but the study of para-musical elements of artsong performance appear to be missing. It is unclear whether this is by choice, deemed by scholars and performers as unimportant or a false premise, a result of missing historical records, or a genuine gap in the available research and literature.- The following Chapters 4 and 5 aim to address that gap by building upon para-musical elements identified above, and placing them within a convenient form for both professional and pedagogical reference—with a taxonomic framework.

Chapter 4: Taxonomies: An Overview

A classification or arrangement of any sort cannot be handled without reference to the purpose or purposes for which it is being made. An arrangement based on everything known about a particular class of objects is likely to be the most useful for many particular purposes.

—A. J. Cain

4.1 Why a Taxonomy?

Many of the observations within Chapters 2 and 3 identify a number of para-musical elements, but these have not yet been ordered in any meaningful way. Because the human mind seeks to create order from which it can deduce meaning—often through detecting or inventing patterns and estimating the importance of such patterns—the result of ordering is better-informed decision-making to meet a chosen purpose. Identifying everything known about a subject is no small task, but A. J. Cain’s suggestion above that we clarify purpose before embarking upon classification is sound advice. By extension, Cain is pointing to the need for order—making meaningful relationships between data, arranging matters in some logical manner according to purpose, then systematically placing ideas, concepts, attributes, etc. within such classifications and order. This chapter, which underpins the central part of


the thesis in Chapter 5, identifies options for systematic ordering of para-musical elements by exploring the term *taxonomy*, and applies an approach to be undertaken.

There are multiple classification systems or methods that could be applicable to the purpose of this thesis, and some of these will be briefly examined below. As a starting premise, *taxonomy* was chosen as an all-encompassing term usually associated with ordering multiple elements, and in a systemised manner. In creating a taxonomy, the aim is to “find commonalities [or elements] that a user of that system would acknowledge are linked and categorize them accordingly.”

Before embarking upon this process it is important to identify what a taxonomy is, identify why a taxonomy has been chosen compared to other methods to order para-musical elements, and examine potential models that could be applied for our purpose.

### 4.2 Taxonomy: Definition and Aims

While the first usage of the term “taxonomy” is disputed, the term derives from the Greek *taxis* (“order” or “arrangement”) and *nomos* (“law” or “science”), and is broadly defined as the science of classification. The primary aim of a taxonomy is to establish a structure of classification on the basis of known, identified, or hypothesised relationships. Classification—“the act of systematically arranging ideas or objects into categories according to specific criteria”—requires conscious decision-making, and is usually predicated upon

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either the topic of study or the ends to which the taxonomy is to be used.\textsuperscript{5} Classification is typically hierarchical, but may also be parallel, linked, or have broader networks.

![Diagram of Hierarchical, Parallel, and Linked Taxonomic structures](image)

Figure 5. Visualisation of Hierarchical, Parallel, and Linked Taxonomic structures

Within Figure 4-1: hierarchical can be visualised as a simple tree structure, where no single item (taxon) shares attributes with another; parallel, where a taxon may be known by more than one name or visualised as existing within more than one branches of a tree; or linked, where a single taxon may be referenced by two or more taxa.

In reviews of John Gregg’s \textit{The Language of Taxonomy: An application of Symbolic Logic to the Study of Classificatory Systems}, both Bentley Glass and Carl Hempel identify that strict taxonomic classification requires that each taxonomic group and its sub-groups or component members should appear only once and without overlap.\textsuperscript{6} While accepting this hierarchical approach has its origins in biology, and that such a strict rule of classification

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may work well within that discipline, this approach may not be directly applicable within some other disciplines.

4.3 Taxonomy: A Brief History

The term taxonomy has its origin in the context of biological sciences and systematics, with Aristotle’s classification of living things being the major classification method employed until the late-eighteenth century. Carl Linnaeus (or Carl von Linné)—widely referred to as the father of modern taxonomy—wrote his *Systema Naturae* in 1735 in which he “introduced the standard hierarchy of class, order, genus, and species“.

While predominantly interested in botany, Linnaeus classified all living creatures, including humans, within a hierarchical arrangement. This in turn provided context for Charles Darwin’s later work in the field. From an initial focus upon biological sciences, during the nineteenth- and twentieth-centuries taxonomies and related classification systems were developed for application to other subjects; for example, Bloom’s Taxonomy used by educators, the Dewey Decimal Classification used in many library catalogues, and ever-evolving systems within computer sciences.

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11. Noting that the Dewey Decimal Classification (DDC) or Dewey Decimal System is not technically a taxonomy, but rather a library classification system designed to locate books via
4.4 Potential Models of Taxonomy

The usual first steps in development of a taxonomy are determining how the taxonomy is to be used, by whom, and whether a hierarchical, parallel, or linked structure is most likely to meet the desired purpose. Following this, two broad approaches can be used to populate and develop the taxonomic structure: identification of existing applications both within and beyond a particular discipline which may be applied and modified to suit the purpose; or development in isolation. Rather than summarily conclude that a taxonomy developed in isolation is the preferred approach, a review of existing models therefore follows to identify whether any may be suitable either with or without modifications.

The works of Aristotle, Linnaeus and Darwin are often used as models within natural sciences (classifying living and non-living things), Bloom within education (classifying hierarchies of learning), and Dewey within libraries (classifying subjects of written works). All have strengths and limitations in classification. For example, Linnaeus does not consider the element of time, so the recent ancestors of a modern-day bird may be other birds, but ancestors further back in time may have been other creatures (e.g. a dinosaur, which may have been classified as a reptile). Bloom’s hierarchical structure is open to the risk that, if a teacher considers items shown higher within the hierarchy as being more important, items appearing lower in the hierarchy could be considered less important, and therefore could be ignored, minimised or overlooked. While not a taxonomy per se, Dewey is a useful consideration as an indexing classification system to aid correct placement and retrieval of printed works—however, the shortcoming of Dewey is that it does not easily permit subjects or topics that can fit into multiple classifications, and a choice is therefore required to made by the cataloguer (or publisher) into which classification a work is indexed (e.g. relative locations (i.e. in relation to each other) rather than fixed positions. Nevertheless, it can be broadly considered taxonomic in nature due to its use of classification processes.
performances of Lieder in post-World War II Scotland concert venues could fit into areas such as Lieder, song, singing, performers, performance, history, locality, venue).  

From these examples it can be generalised that the strength of a taxonomy is that it provides a structured listing or approach to codifying information that can be relied upon by the intended user. Balanced against this strength, such codification may not cater for every circumstance, and nor may it meet the expectations or usefulness criteria demanded by different audiences, readers, or users. Examination of other models of classification and information retrieval therefore seem warranted.

4.4.1 Taxonomies Related to Data Retrieval

While belonging to the area of database design, advances in computing capabilities have allowed for additional terms and functionalities to enter the realm of taxonomies—mainly related to the areas of data search and retrieval, where individual data terms can be computer-coded in ways to allow multiple search options. For example, many traditional index cards within libraries have been replaced by electronic data records within computerised search and retrieval systems. The traditional twentieth-century library index card associated with a catalogued item, such as a book, may have recorded data such as author, title, subject, publisher, etc., and may have included additional cross-referencing to other cards (although frequently not). The additional data that describe or provide information about the main catalogue item are known as metadata. Another example is from the world of Electronic Commerce (Ecommerce), where internet-based businesses such as:


as Amazon and eBay provide various methods for classification of products, and where multiple categories and items are searchable according to a user’s needs. In answering the question “How do you create a taxonomy for products?” for an Ecommerce website, unidentified username Rumi P. provides a series of enlightening statements:

The first thing to remember about taxonomies is that there is never one correct taxonomy per set of elements.

A taxonomy is not so much about the products, it is more about the users. Each user has his own “correct” taxonomy, or more properly, each combination of a user and task he has to achieve will have its own correct taxonomy (when you have a nail, everything starts to fall in the “looks like a hammer” and “damn, useless” categories).

One problem with creating a taxonomy is that it nearly always represents a complex problem; as such, there is no best solution—only best compromise.¹⁴

These aspects of “no single correct approach”, “user-focussed”, and “best compromise” may at least partially contradict the approach of Aristotle and Linnaeus, but are clearly practical when dealing with electronically searchable records, and for subjects that may not necessarily fall neatly within hierarchical structures.

Heather Hedden, an information management professional with a special interest in taxonomies, controlled vocabularies and indexing,¹⁵ suggests that the terms taxonomy and thesaurus are beginning to become used interchangeably, perhaps because of the blurring of distinctions between the meanings associated with both:

You may have a hierarchical taxonomy with the additional thesaurus features of associative relationships, synonyms, scope notes for terms, etc., and then you can call it “a taxonomy with thesaurus features.” On the other hand, you may have a thesaurus that does in fact have an over-arching hierarchical structure, and you may call it “a

¹⁴. Rumi P., “How Do You Create a Taxonomy for Products?”
The term thesaurus, a type of dictionary “that lists words in groups of synonyms or related concepts”, 17 may appear taxonomic because of the ability to incorporate associative relationships, however given that the term thesaurus is more commonly applied in the context of a dictionary with synonyms, rather than an ordered structure, there may be a danger in combining or confusing such terms and concepts.

While it is clear to see how classification and cross-referencing of electronic records can occur within a website by employing keywords, metadata, hyperlinks, synonyms and explanatory notes, this is not consistent with the historical development of a paper-based taxonomy for academic purposes. A natural question is whether an easily searchable internet-based taxonomy—and perhaps a constantly evolving one—is a preferred means of presenting data, particularly when considering newer generations of users who tend to use computerised and internet-based resources in preference to traditional printed material, and for whom the use of metadata, keywords, thesauri, and internet search engines are ever-increasingly the norm. However attractive and practical this approach may be, this is considered an extension of this thesis, and therefore beyond scope.


4.4.2 Taxonomies in Music (and Singing)

Within the discipline of music, most existing taxonomies attempt to categorise musical periods or styles, families of instruments, elements of music-making, or aspects open to scientific analysis. Examples include: overviews for developing taxonomies for the search and retrieval of print and recorded music by means of electronic databases, where both Ezzaidi, et al. and Micheline Lesaffre, et al. point to the need for a taxonomy to take into account various factors covered above, but that specifically address “sets of meaningful concepts and relationships between concepts dealing with musical content”; singing-related taxonomies that are usually confined to style of vocal music (e.g. Alan Lomax’s Cantometrics project), classification of voice types, or classifications of repertoire.


To amplify strengths and shortcomings with particular reference to music, Figure 4-2 below shows a hierarchical scheme of categories and subcategories of the Visual and Performing Arts classification from the Classification of Instructional Programs (CIP), which “provides a taxonomic scheme that supports the accurate tracking and reporting of fields of study and program completions activity.”

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23. The incomplete and ever-evolving, yet nevertheless extensive 289 pages of Appendix in Emmons and Sonntag, *Art of the Song Recital*.
**Title:** VISUAL AND PERFORMING ARTS.

**Definition:** Instructional programs that focus on the creation and interpretation of works and performances that use auditory, kinaesthetic, and visual phenomena to express ideas and emotions in various forms, subject to aesthetic criteria.

50) VISUAL AND PERFORMING ARTS.

- **50.01** Visual and Performing Arts, General.
  - **50.0101** Visual and Performing Arts, General.
  - **50.0102** Digital Arts.
- **50.02** Crafts/Craft Design, Folk Art and Artisanery.
  - **50.0201** Crafts/Craft Design, Folk Art and Artisanery.
- **50.03** Dance.
  - **50.0301** Dance, General.
  - **50.0302** Ballet.
  - **50.0399** Dance, Other.
- **50.04** Design and Applied Arts.
  - **50.0401** Design and Visual Communications, General.
  - **50.0402** Commercial and Advertising Art.
  - **50.0404** Industrial and Product Design.
  - **50.0406** Commercial Photography.
  - **50.0407** Fashion/Apparel Design.
  - **50.0408** Interior Design.
  - **50.0409** Graphic Design.
  - **50.0410** Illustration.
  - **50.0411** Game and Interactive Media Design.
  - **50.0499** Design and Applied Arts, Other.
- **50.05** Drama/Theatre Arts and Stagecraft.
  - **50.0501** Drama and Dramatics/Theatre Arts, General.
  - **50.0502** Technical Theatre/Theatre Design and Technology.
  - **50.0504** Playwriting and Screenwriting.
  - **50.0505** Theatre Literature, History and Criticism.
  - **50.0506** Acting.
  - **50.0507** Directing and Theatrical Production.
  - **50.0509** Musical Theatre.
  - **50.0510** Costume Design.
  - **50.0599** Dramatic/Theatre Arts and Stagecraft, Other.
- **50.06** Film/Video and Photographic Arts.
  - **50.0601** Film/Cinema/Video Studies.
  - **50.0602** Cinematography and Film/Video Production.
  - **50.0605** Photography.
  - **50.0607** Documentary Production.
  - **50.0699** Film/Video and Photographic Arts, Other.
- **50.07** Fine and Studio Arts.
  - **50.0701** Art/Art Studies, General.
  - **50.0702** Fine/Studio Arts, General.
  - **50.0703** Art History, Criticism and Conservation.
  - **50.0703** Drawing.
  - **50.0706** Intermedia/Multimedia.
  - **50.0708** Painting.
  - **50.0709** Sculpture.
  - **50.0710** Printmaking.
  - **50.0711** Ceramic Arts and Ceramics.
  - **50.0712** Fiber, Textile and Weaving Arts.
  - **50.0713** Metal and Jewelry Arts.
  - **50.0799** Fine Arts and Art Studies, Other.
- **50.09** Music.
  - **50.0901** Music, General.
  - **50.0902** Music History, Literature, and Theory.
  - **50.0903** Music Performance, General.
  - **50.0904** Music Theory and Composition.
  - **50.0905** Musicology and Ethnomusicology.
  - **50.0906** Conducting.
  - **50.0907** Keyboard Instruments.
  - **50.0908** Voice and Opera.
  - **50.0910** Jazz/Jazz Studies.
  - **50.0911** Stringed Instruments.
  - **50.0912** Music Pedagogy.
  - **50.0913** Music Technology.
  - **50.0914** Brass Instruments.
  - **50.0915** Woodwind Instruments.
  - **50.0916** Percussion Instruments.
  - **50.0999** Music, Other.
- **50.10** Arts, Entertainment, and Media Management.
  - **50.1001** Arts, Entertainment, and Media Management, General.
  - **50.1002** Fine and Studio Arts Management.
  - **50.1003** Music Management.
  - **50.1004** Theatre/Theatre Arts Management.
  - **50.1099** Arts, Entertainment, and Media Management, Other.
- **50.99** Visual and Performing Arts, Other.
  - **50.9999** Visual and Performing Arts, Other.

Figure 6. “Visual and Performing Arts”, Category 50, from Classification of Instruction Programs, US National Center for Education Statistics. (as at January 1, 2018). [Note that category 50.08 does not exist]

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On first viewing of this classification, and if the focus is entirely upon “Music” as a topic for instruction, it seems logical and sufficient that “Voice and Opera” (50.0908) appears as a sub-category of “Music” (50.09), which is in turn a sub-category of “Visual and Performing Arts” (50). However, if a user of this classification is predominantly interested in “Opera” as a dramatic artform, the focus of the user is more likely to be upon theatrical rather than musical elements, and the terms “Acting”, “Directing and Theatrical Production” and “Dramatic/Theatre Arts and Stagecraft, Other” would better be placed underneath “Opera” … or conversely, “Opera” should appear underneath one (or more) of these other classifications.

In this simple example we see the strength of classification, where Opera is a subset of Music which is a subset of Performing Arts, but also the weakness where, if perceived from a different perspective, the dramatic components of Opera belong to a different sub-category. The key word here is perspective—the way in which a user may view or choose to view something.

4.5 Limitations

None of the taxonomies and thesauri investigated above directly addressed the matter of para-musical elements for singers, or indeed other instruments, and even taxonomies within the related disciplines of theatrical performance provided little guidance for singers within an artsong context. Due to the ways in which various users may search information, and the variety of terminology employed, the examples of CIP Visual and Performing Arts and Dewey suggested that employing a purely hierarchical classification structure to

categorise para-musical elements of an artsong recital may be unlikely to serve the purpose of this thesis. While each of the taxonomies and thesauri investigated had strengths that could be applied, only an electronic solution that applied a linked structure was directly applicable, and this was outside of the parameters allowed for this thesis. Development of a new taxonomic framework without direct reference to other models, yet applying the best strengths with some level of linking and cross-referencing, was therefore chosen as the preferred approach.

27. Recommended in Chapter 6 as a future development or research project.
Chapter 5: Taxonomy of an Artsong Recital

As identified in Chapter 4, existing taxonomies were not fully suited to the purpose of classifying or arranging para-musical elements of an artsong recital, and development of a new taxonomy was warranted. This chapter summarises the development of a new taxonomy, and outlines the methodology employed, the process undertaken to identify para-musical terms, and the resulting taxonomy and performers’ checklist. Limitations of scope identified that not all elements of the taxonomy developed could be included within the main body of this thesis. However, the full taxonomy is provided in Appendix B: Taxonomy of the Para-musical Elements of an Artsong Recital, and selected elements drawn from that Appendix are included within this chapter as examples.

The following sections 5.1–5.5 reflect the process undertaken, which in turn led to the results shown partially within 5.7 Selected Categories and Terms and fully within Appendix B. In effect, a taxonomic process has been undertaken as a tool for development of the final results. While it may have been clearer to state “taxonomic process”, “performer’s checklist”, and “performer’s manual”, the process undertaken and terminology of “taxonomy” as stated below has been maintained for consistency with the thesis subtitle “towards a taxonomy”. Any subsequent research in this is area may well apply differing terminology.
5.1 Methodology of Developing this Taxonomy

As a starting premise, Rumi P.’s aspects of “no single correct approach”, “user-focus”, and “best compromise” were chosen as crucial considerations in the development of this taxonomy. Figure 5-1 describes how development of this taxonomy was considered conceptually: how it was to be used (context); by whom (users); and what was to be included or excluded (content). Noting that the large circles are neither indicative of relative size nor scale, the intersection of all three circles TAX is the Taxonomy developed. Within this diagram, the parameters are:

![Diagram](image)

**Context** – development of a comprehensive checklist that can be referred to and amended over time, incorporating the broadest range of terms and recognisable classifications, and having a usable search facility.

**Users** – singers, pianists, other musicians, teachers, students of singing and accompaniment, academics, researchers, other interested persons.

**Content** – terms describing para-musical elements of a song recital, being elements that are not specifically related to musical elements, yet allowing that some cross-over between para-musical and musical elements may occur.

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An initial terminology relating to the content of the taxonomy was defined using a controlled vocabulary\(^2\) comprising terms and classifications, where:

*Terms* (and *Sub-terms*) are the individual (key-)words that are to be classified, ordered, arranged and explained (the taxa); and

*Classifications* (and *Sub-classifications*) are the higher-level concepts (or categorisations, or containers) into which terms are arranged.

Figure 5-2, which is analogous to a large circular container (such as a bucket) viewed from above, amplifies how classifications and terms may be arranged. The container represents a *classification*; a smaller container represents a *sub-classification*; an item within any container represents a *term*; and something that forms part of or sits inside an item represents a *sub-term*.

In planning for the diversity of potential users and potential regional specific terms, an important consideration was to determine what terms users most readily use or associate with artsong recitals, and how those users may therefore search for content. Simple examples may include descriptive variations in terminology: for example, a grouping of songs may be

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2. Hedden considers a controlled vocabulary to be “a restricted list of words or terms used for indexing or categorizing.” Hedden, “Controlled Vocabularies, Thesauri, and Taxonomies.”
termed a *set*, or a *group*, or a *bracket*; attire comprising black suit with white short and black bowtie may be termed *black tie*, or *dinner suit*, or *tuxedo*.

Having identified an overview of context, users, content, and terminology, the methodology for this project employed a generic project management model as shown in Figure 4:

![Figure 9. Project management model](image)

1. *Scope* – develop a written document (having the potential to expand to an electronic solution that links contents internally) that is capable of being easily searched (or if converted to an electronic solution, by being searched interactively and by dynamic navigation), and that is easily updated;

   Within an iterative cycle:

2. *Define* – identify and develop an initial list of classifications and terms to be categorised, with reference to examples of content from the broadest literature of artsong performance (including live performances, literature, artworks, video treatments);

   *Design* – allocate terms into broad classifications;

   *Develop* – collect additional data continuously and allocate to classifications; and

   *Review* – identify items that do not neatly fit classifications and decide whether these require re-classification, new classification/s, or some form of non-hierarchical classification/s (e.g. those that may fall within multiple or shared classifications); and

3. *Deploy* – finalise a written and/or graphical display for presenting results.

The iterative nature of the research quickly identified that an electronic solution, while a preferred option, did not lend itself to a written thesis, and was therefore excluded as part of the methodology for reasons of scope, but included as a recommendation for further development. (See Chapter 6).

5.2 One Hypothetical Artsong Recital

As part of the iterative process of identifying and classifying terms, the research in Chapters 2 and 3 was the starting point for developing a master list of terms. Because this initial list of terms was predicated upon historical para-musical performance practices rather than present practices, a hypothetical current-day recital was devised and described, being an amalgam of elements identified within a series of undergraduate vocal recitals at the University of Western Australia during the period 2014–2018. Most attendees of vocal recitals will be familiar with many elements identified in this hypothetical artsong recital by a student singer and professional pianist, which has been written in the present tense as if described by an onlooker in real-time.

In the hypothetical artsong recital, the audience arrives and assembles in a predetermined area until the venue is opened, at which time they proceed to their seats and view the performing area; pre-set with a grand piano with lid raised on a short stick opening towards the audience, a pianist stool, a table with a glass of water, and a floral arrangement on a plinth at the right side. The closest audience member is three metres from the performing area, and the farthest ten to twenty metres away. The audience members speak to those seated beside them at a moderate volume level, or skim-read the printed program, and, as the house lights are dimmed and stage lights are brightened, rapidly cease their conversations or reduce their volume to a low murmur. An unassuming and somewhat apologetic youth wanders onto the stage, and
stands just outside of the range of the lighting so that it is difficult to make out any facial features. After mumbling, both quickly and mostly inaudibly, that audience members should turn off mobile (cellular) phones, not record or take flash photography, and applaud after groups of songs and not between songs, the youth stumbles off, and ten seconds later a singer strides purposefully into the tightly illuminated performing area, followed at a distance by a pianist who seems somewhat left behind. They bow together to acknowledge the applause; the singer purposefully and with a confident smile, and the pianist somewhat modestly. They then take their positions; the singer standing in the bow of the piano, and the pianist seated on the piano stool. The pianist quickly arranges the first piece of printed music, and checks the bottom right hand corners of some pages, perhaps in anticipation of future page turns. The singer slightly bows their head and, upon lifting it, the pianist commences playing the first notes. The recital has begun … and the audience is spellbound and quiet. As the first song progresses, the singer occasionally makes some minimal facial expressions and, only rarely, offers some slight physical gestures or movement. At the end of the song the audience either applauds or maintains silence according to instruction—or applauds in error and with some embarrassment—and a pause occurs. The next songs proceed in the same manner until there is a predetermined halt to proceedings, at which time: the pianist stands; both performers bow to the audience (the pianist seems confident, but the singer appears uncertain quite what to do); the singer walks to a small table to take a sip of water; the pianist rearranges musical scores; or both performers may exit the stage for a short break. Subsequent groups of songs proceed in the same manner until the end of the half, at which time the house lights are raised, and some audience members exit and others stay seated. The second half proceeds exactly as the first half, with the omission of the public announcement,
until the final song. At the end of the final song, the performers smile—for the pianist this is the first time in the recital, as they have been concentrating hard to cover a number of the singer’s rhythmic and counting slips—then bow, exit the stage, and re-enter for a subsequent bow. This process repeats either until the performers choose to end the process, or the singer gestures to the audience that they have an encore piece. The singer introduces the encore piece, but the audience cannot understand what is being said because this is the first time that they have heard the singer speak, and the singer speaks both inaudibly and too fast. The encore is performed, with slightly more facial and gestural activity than previously observed, and somewhat more physical interaction between the performers, and the performers smile, bow, and exit. This process of bowing, or double-bowing, and additional encores is repeated until the performers leave the performing area for the final time. The stage lights are now dimmed as the house lights are illuminated, and the audience exits and moves to a function area for refreshments, where they may meet with the artists before travelling home. The performers pack up their belongings, offer their thanks to venue management, may meet with each other at a function or for a private drink or supper, then travel home.

Not every recital proceeds with every element in this hypothetical account—although each of the video performances discussed in Chapter 3 exhibit a number of these elements—but there is enough truth, particularly in the more wayward moments detailed above, for the knowledgeable recital attendee to nod their head with a wry smile … or grimace.

4. The encore is rarely a true encore (i.e. not repeated work), but usually a work not yet performed within the recital.

5. As Erick Neher notes, “If you've been to one recital or a hundred, you've seen essentially this same format with only minor variations”. He observes a “certain stodginess …[and]
This hypothetical recital documents what may be seen during the recital, but does not specify a large number of matters that are unseen—specifically, elements that required decisions to be made before the recital, or any discussion of how certain things came to be, or what needed to occur both prior to and after the recital. For example, considering the single element of the piano in this hypothetical recital:

- Who chose this instrument for the performance?
- Was it tuned?
- Was it cleaned or polished?
- Why was it placed in a particular position?
- Why was the lid on a short-stick?
- Did the pianist have a chance to practice on it?
- Did the performers get a chance to rehearse with it in-situ to check acoustic, balance, and lighting?
- Were the music stand and piano stool set to the correct angle and height?
- How did the sheet music appear upon the music stand?
- And how did it get closed down, covered up, and stored away?

Clearly someone made decisions about some of these matters before the performers commenced the performance by walking on stage, and someone carried out actions to implement those decisions. The experience of most performers, however, and particularly during the early stages of their performing, is that many of these decisions are made for them, or without reference to them, and either consciously by others or by default. Performers learn about the importance and impact of making such decisions by experiencing performances—weariness sameness” in presentations, and questions whether we are preserving tradition and stifling innovation. Neher, “The Art Song Recital in Review,” 325–26.
and by making mistakes or experiencing difficulties—rather than following any comprehensively thought-through, structured, or written process. Notwithstanding, documenting a definitive pre-recital checklist may enhance decision-making.

This hypothetical recital, and the single example of the piano, points to the need to address this lack of plan or process, and specifically from a perspective of what should be considered prior to, during, and after the recital. The account also serves as the starting point for identifying and developing an initial list of classifications and terms.

5.3 Two Real Artsong Recitals

As part of the iterative process of identifying and classifying terms, a decision was made early in the research process to devise and present at least two recitals in order to develop and test the research. The first was a “standard recital” that did not seek to apply any particular para-musical elements but, rather, was employed as a process and outcome from which para-musical elements could be identified. The second recital was a performance of Winterreise that consciously applied the taxonomy developed. Both recitals were documented by applying an autoethnographic and reflective practice approach: the first in Appendices C and D; and the second in Appendices E-G. While not included within the main body of this thesis, both recitals were integral components of the research, and have been separated into appendices for reasons of scope and consistency of written style. (Note that both recitals were also audio- and video-recorded, and included as integral components of the combined doctoral dissertation.) A full understanding of how a master list of terms was developed will require scrutinising the approach covered in Appendix C, which identified the following elements not previously considered or considered in sufficient detail prior to undertaking the first recital:

- Clarity of communication with promoters;
• Time allocated to venue-related matters;
• Placement of performers to maximise acoustic, and to minimise disruption for the audience;
• Lighting;
• Page turns in programs;
• Electronic device settings, testing, and familiarity;
• Green room issues and access;
• Stage access pre-recital and during interval;
• Music stand ability to hold multiple scores: weight, and ease of use;
• Sound check and fold-back speakers; and
• Errors in performance.
5.4 Devising the Taxonomy

Performance can be created and rehearsed, it can be planned, it can be predicted and it can (at least to some extent) be repeated – this is what makes it a performance. It is the impossible paradox of the “rehearsed accident” that makes witnessing in the theatre so impossible and ridiculous, so important and miraculous.
—Caroline Wake

When considering preparation and performance of artsongs, performers for the past two hundred years have faced a variety of choices including, but not limited to: individual pieces and their order within a program; musical keys (in terms of the vocal range and capacities of the singer, and the relationship of keys between songs); accompaniment; whether to memorise or sing from printed music; a variety of technical and musical aspects including historically informed musical choices; text, pronunciation (e.g. dialect) and meaning; attire; and staging considerations such as lighting and stage decoration.

In the twenty-first century, the performer also has access to an increasing array of multimedia resources—indeed the performance itself may be mounted via multimedia rather than live on stage. Not all of these options may have equal weighting or importance, yet each decision to adopt or reject an option has some impact upon the performers, performance, and the audience.

Following the project management model outlined in Figure 4.5 above, and using an iterative approach throughout the project, the research comprised observation of live and video-recorded song-related performances which were of various genres (i.e. not just artsong)

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and standards of performance. As the performers and performance standard were not the focus of this project, names or details of individuals were not recorded, except where such details were assessed as both important and in the public domain. Every element that may have needed to have occurred in order for those performances to proceed was recorded as an initial term. Attributes of the performances that were para-musical—which was initially undefined—and elements that may have occurred post-performance were progressively recorded within a master list of terms, and each term was elaborated upon within a quasi-dictionary style of presentation, which included background and reference material where appropriate. This quasi-dictionary was later entitled Taxonomy of the Para-musical Elements of the Artsong Recital (Appendix B).

Prior to developing the structures and classifications explained in 5.1 Methodology above, and as noted in the hypothetical recital, what became clear was that, in the broadest sense, the time frames were considered as: pre-recital, relating to preparation; post-recital, relating to anything that was neither before nor during the recital; and during recital, relating to everything else, and being the period between the start and the end of the actual performance—noting that it was sometimes difficult to determine exactly when a recital commenced and ceased, or when moving from one phase of the recital to another. As Kirby summarises from the world of theatre:

A definition and its opposite are seen as endpoints on a continuum or measuring scale that stretches between them. … Everything falls somewhere on the scale. … Sometimes it lies at a point halfway between the two definitions and partakes equally of the characteristics of both. … Usually, the most significant points on a continuum are those in the middle, those that are difficult to place, those that clearly partake somewhat of each of the terminal definitions. They probably tell us more about the

9. No Ethics Approval was therefore required or sought for this research.
special nature and scale than do examples that fit obviously and clearly at one end of the continuum or the other.\textsuperscript{10}

Because of the fluid and flexible nature of individual recitals, it was observed that overlap between time frames was a frequent occurrence. Nevertheless, a master list of terms was created and divided into these three broad time frames and, as a first-pass process, terms representing discrete events, elements, attributes or “things” were progressively allotted to these time frames. Where a term did not clearly fit with other terms, or within a classification, it was set aside while other terms were grouped and allotted, and returned to later.

The second-pass process grouped terms within logical descriptions called \textit{classifications} (cf. containers in Figure 4.4). Within each time frame, terms addressing similar or related issues were progressively collated, and a classification terminology was devised for these grouped terms. Throughout the process, classifications were gradually added, removed, or re-worded, and the list of unclassified terms was gradually allotted to classifications. After a number of iterations of the process, a simple structured list was developed—later called a Performer’s Checklist—and the Taxonomy adopted the same term headings and order.

5.5 \textbf{Findings and Caveats}

As part of the iterative process, the developing master list of terms was constantly compared against each recital observed. Kirby’s observations were particularly applicable to the pre-recital phase, where difficult to place terms are abundant. As this taxonomy was developed, it became increasingly apparent that the taxonomy had some of the same

\textsuperscript{10} Kirby, \textit{A Formalist Theatre}, xiv.
limitations as financial budgets and language dictionaries—to a greater or lesser extent these fixed documents become outdated as new information becomes apparent, as new thought emerges, and as old material becomes superseded or irrelevant. Given this caveat, this taxonomy may be best employed as a tool which is based upon current information, mental schemas, and opinions—rather than as a fixed truth—and is best considered as a working document that requires constant modification over time.\footnote{This is not a new phenomenon. In the 1770s-80s, Samuel Johnson with a team of six assistants laboured for eight years before publishing his Dictionary of English Language in 1785, yet in his Preface he acknowledged that the constantly changing nature of language made it difficult to fix or regulate, and accepted that his work was therefore a record of current usage and form. Yet even Johnson was not immune to applying personal opinion or taste, as seen in the English word oats which he defines as “a grain, which in England is generally given to horses, but in Scotland supports the people.” Samuel Johnson, A Dictionary of the English Language (London: printed by John Jarvis, and sold by John Fielding, 1786), unnumbered page, Vol.2.}

Due to space restrictions, a full exposition of sub-classifications and terms cannot be included within the main body of this thesis, and the full listings have therefore been included within Appendix B: Taxonomy of the Para-musical Elements of an Artsong Recital. The aspect of web-based solution, as identified in the scope phase, was also excluded as being...
beyond the remit of this thesis, but could—and arguably should—be developed as a subsequent project.

The contents of Appendix B are summarised in the remainder of this chapter. These are shown in the reverse order to that in which they were actually developed: first, a performers’ checklist, being a synthesis of the entire project, and the last piece of work to be undertaken; and second, selected examples of classifications and terms copied directly from Appendix B, which have been chosen to illustrate a combination of time frames, chronological and non-chronological sequencing, and a range of viewpoints to be considered by performers.

In the performer’s checklist and examples shown below and in Appendix B, limitations of scope required a conscious decision to emphasise singers rather than pianists. While some commentary and overlap naturally occurs, further research into elements specifically related to pianists is warranted. Similarly, it was apparent that there was a need to amplify that performers require certain skills and attributes to carry out their musical and para-musical tasks. These aspects, while being beyond or alongside purely musical considerations and therefore potentially para-musical, were not specific to a recital, and therefore excluded. A non-exhaustive list may include aspects such as skills in personal organisation, time management, diary-keeping, administration, financial management, critical-thinking, decision-making, managing professional relationships, communication, professionalism, and personal preparation.
5.6 The Artsong Recital Performers’ Checklist

Pre-recital

1. Decision making
2. Purpose (The “Why”)
3. Who for?
4. Performers’ roles
   4.1. Process leader
   4.2. Rehearsal leader
   4.3. Critiques: Who, when and how?
5. Audiences
   5.1. Audience attributes (who?)
   5.2. Audience expectations
   5.3. Audience fatigue: day and time of events
   5.4. Audience fatigue: within the recital
6. Conventions
   6.1. Promoters, their rules, and required etiquette
   6.2. Framing and context of the recital
   6.3. Assumptions
   6.4. Taste
7. Dates and times
   7.1. Performance dates and time
   7.2. Venue rehearsals dates and times
   7.3. Other rehearsals dates and times
8. Programming
   8.1. Duration of recital
   8.2. Format (e.g. halves)
   8.3. Theme/s
9. Finances
   9.1. Budgets
   9.2. Ticket pricing
   9.3. Fees (venue, performers, royalties)
10. Venue: overview
   10.1. Suitability for the style and format
   10.2. Perceived prestige or quality
   10.3. Indoors, outdoors
   10.4. Size
   10.5. Capacity
   10.6. Acoustics
   10.7. Availability of keyboard instruments
   10.8. Staging and lighting facilities

11. Venue: stage
   11.1. Staging area and boundaries
   11.2. Placement of instruments
   11.3. Stage setting, scenery, props, special effects
   11.4. Stage lighting plan
   11.5. Ambience
       11.5.1. Temperature
       11.5.2. Venue lighting
   11.6. Electrical and audio cables
   11.7. Music stands
   11.8. Flooring

12. Venue: non-stage
   12.1. Audience seating
       12.1.1. Seating/standing arrangements
       12.1.2. Reserved/non-reserved
       12.1.3. Seats
   12.2. Facilities
       12.2.1. Assembly areas
       12.2.2. Washrooms
   12.3. Catering
       12.3.1. Responsibility
       12.3.2. Refreshments pre-recital
       12.3.3. Refreshments during interval
       12.3.4. Refreshments post-recital
       12.3.5. Pricing and payment
12.3.6. Menu
12.3.7. Licensing (food/alcohol)
12.3.8. Kitchen/bar facilities
12.3.9. Personnel

12.4. Front of house
12.4.1. Parking and attendants
12.4.2. Ushers
12.4.3. Other staff
12.4.4. Audience accessibility, access and egress
12.4.5. Foyer and venue background music

12.5. Performers’ access matters
12.5.1. Parking
12.5.2. Access to venue
12.5.3. Backstage areas and access routes
12.5.4. Dressing rooms
12.5.5. Practice or warm-up facilities
12.5.6. Air-conditioning controls
12.5.7. Other technical equipment and controls
12.5.8. Offstage visibility

12.6. Smoking policies

12.7. Food and drink policies (e.g. water on stage)

13. Repertoire
13.1. Choice
13.2. Timing of works
13.3. Music scores
13.3.1. Printed vs. electronic
13.3.2. Hand-held music, or music stand (singer)

13.4. HIP matters

13.5. Gender matters

13.6. Repertoire order
13.6.1. Musical keys
13.6.2. Continuity
13.6.3. Stamina/fatigue/limitations of technique
13.6.4. The “drama” of the performance
14. Keyboard accompaniment
   14.1. Instrument/s choice
   14.2. Collaborative pianist vs. accompanist
   14.3. Tuning and tuners
15. Choice of performers
16. Amplification
17. Memorisation
18. Personal preparation
   18.1. Health and illness
   18.2. Voice and body change
   18.3. Song preparation
   18.4. Stamina
   18.5. Familiarisation
   18.6. Becoming stale vs. keeping fresh
19. Rehearsal
   19.1. Plan and process
   19.2. Trusted guides
20. Printed programs
   20.1. Program Notes
   20.2. Translations
21. Appearance
   21.1. Makeup
   21.2. Perfume, deodorant, other smells
   21.3. Hair
   21.4. Attire
      21.4.1. Style or theme
      21.4.2. Conventions
      21.4.3. Consistency between performers
      21.4.4. Appearance against background
      21.4.5. Attire changes
      21.4.6. Shoes
      21.4.7. Comfort and mobility
      21.4.8. Neck size, shirts, and ties
      21.4.9. Braces, belts
21.4.10. Accoutrements
21.4.11. Taste
21.4.12. Image (brand)
21.5. Persona (and characterisation)
21.6. Spectacles and contact lenses
22. Travel
23. Dress-rehearsal
24. Self-promoted recitals
25. Publicity, marketing
26. Complimentary tickets/seats
27. Claques, friends and family
28. Backups and sundry items
29. Recording
30. Borders of the recital
31. Music-related miscellanea
32. Non-music-related miscellanea
  32.1. Conscious non-musical sounds and gestures
  32.2. Water placement and taking drinks
  32.3. Taking pauses
  32.4. Dialects and accents
33. Tension and relaxation
34. Routines and ritual
  34.1. Food and drink
  34.2. Preparing the attire
  34.3. Packing the music case
    34.3.1. Music and equipment
    34.3.2. Water
    34.3.3. Tissues
    34.3.4. Medications
    34.3.5. Makeup, hair brushes
    34.3.6. Spare attire (e.g. hairpins, safety pins, stockings, tie, repair kit)
  34.4. Sleep, rest
  34.5. Physical stretching or exercises
  34.6. Visualisation routines
34.7. Vocal/pianist warm-up routine
34.8. Showering, dressing, shaving, teeth
34.9. On-stage run-through
34.10. Equipment checks (e.g. Bluetooth)
34.11. Prayer, meditation, superstitious routines
34.12. Deep-breathing or relaxation exercises
34.13. Medications and stimulants
34.14. Self-talk (“hyping-up”)
34.15. Using the washroom/toilet
34.16. Checking printed music order
34.17. “Five-minute call”
34.18. Turning off phones/electronic devices
34.19. Securing valuables
34.20. Turning on any recording devices

35. Before walking on
   35.1. Pre-recital introductory comments
   35.2. Lighting state change

**During Recital**

36. Walking on
37. Bowing
38. Positioning
39. Spoken introductions
40. Mood or atmosphere
41. Continuity between and within songs
42. Page turns
43. Timeframe within a song
44. Mid-recital exits
45. Refreshments
46. Gifts and presentation
47. Walking off
Iterative throughout the performance

48. Acting
   48.1. Acting vs. reacting
   48.2. Gaze
      48.2.1. Vertical eye position
      48.2.2. Horizontal eye position
      48.2.3. Eye focus (near, medium or distant)
      48.2.4. Perspective (two- or three-dimensional view of things)
      48.2.5. Transitions
      48.2.6. Degree of gaze engagement
      48.2.7. Maintaining gaze
      48.2.8. Relationship to head movement
      48.2.9. Vision-impaired singers
   48.3. Physical Gestures
      48.3.1. Stance
      48.3.2. Posture
      48.3.3. Pose
      48.3.4. Orientation
      48.3.5. Head movements
      48.3.6. Body movements
      48.3.7. Hand movements
      48.3.8. Facial expressions
      48.3.9. Combinations of movements
      48.3.10. Size or extent of movements
   48.4. Demeanour
   48.5. Conveying emotion (do’s and don’ts)
   48.6. Use of Props (Properties)

49. Visual elements
   49.1. Stage Lighting
   49.2. Visual elements (non-performer)
   49.3. Video elements (non-performer)

50. Aural elements
   50.1. Non-sung aural elements (performer)
50.2. Audio elements (non-performer)
50.3. Acoustic matters

51. Other sensory elements
52. Inclusion vs. withdrawal and absence
53. Interaction between collaborative artists
54. Interaction with audience
55. Self-assessment and self-talk
56. Improvisation, experimentation and inspiration
57. Errors, mishaps or problems

Post-recital

58. Post-performance personal response
59. Refreshments
60. Meet and greet
61. Pack up and departure
62. Review (personal reflective)
63. Feedback, critiques and reviews
64. Paperwork
   64.1. Thanks
   64.2. Return of scores
   64.3. Financial matters
5.7 Selected Categories and Terms

This checklist provides the overview of para-musical elements for consideration, and is a de facto condensed version of the taxonomy by heading or topic. A full taxonomic treatment is provided in Appendix B. Three examples drawn from Appendix B are provided in full below, and have been chosen to represent each time frame, as well as illustrate the morphing between time frames: music scores (pre- and during-recital); interaction between collaborative artists (pre- and during-recital); and feedback (during- and post-recital). Within each listing, potential cross-references are italicised.

5.7.1 Music Scores (element 13.3)

A music score is a standard piece of the performer’s equipment, and considerations such as choice of edition, size, hard or soft cover are usually straightforward personal choices often made before a recital is considered. These factors arguably fall outside of the taxonomy (and time frames) as they can be considered musical choices, and yet music scores have a number of considerations and related issues to be considered within the context of a recital. Many of the factors discussed below could fall within pre-recital and during-recital phases.

13.3 Music scores have traditionally been printed notation versions of a song or songs to be presented. In performance these are almost always read by pianists, and are increasingly read by singers. In practical terms, a score could also include variations such as chord charts, figured bass parts (with or without notated melody and text), hand-written or typed text, anthologies or collection of songs to be presented (e.g. a bound copy of all songs), and differing editions. When the programmed songs are not contiguously printed within a volume, the use of paperclips or post-it notes can be useful tools to transition at the required speed from the end of one song to the next. Any notations
within scores by performers, as well as texts within songs when not fully
*memorised*, should be carefully viewed within *performance-lighting*
conditions to ensure readability (for example certain lighting states render
highlighted text unreadable). Where printed scores are used by a pianist, any
person engaged to *turn pages* should attend at least the final *dress rehearsal*,
particularly for more complex works. Pianists should be aware of noise when
turning pages, and aim to either minimise or make such sounds a feature of the
performance. (See 42: Page Turns). While self-evident, pianists should
always obtain or be provided with legible scores—regular omissions within
copies include clefs, keys, end of system barlines, top system voice part,
bottom system left hand, page numbers, words, any one of which can create
performance errors. Pianists should be wary of playing a score in public that
they have not rehearsed with.

13.3.1 **Printed versus electronic**

A first consideration is that copyright laws should be followed to the letter,
and that every song presented that is within copyright should be performed
from an original music score and, where appropriate, have approval for
performance. Continuing advances in technology has created an increase in
electronic hardware and software, leading to reliable reproduction of music
scores that can be read from electronic devices. Song recitals typically contain
repertoire from a variety of volumes, which if all brought onto stage can create
visual distraction and both logistical and timing issues in finding the next song.
Pianists may therefore copy individual pages of bona fide music scores and
either tape together, or bind within a single volume for ease of page turns, etc.
An electronic device, particularly for a pianist, significantly diminishes that
overhead. Many such devices also have sufficient light to read by, thereby removing the requirement to light a music stand and potentially allowing darker lighting states to enhance various moods. Balancing this are a number of considerations including: ensuring that copyright provisions are followed; reliability of hardware and software; backup in case of device malfunction; extraneous light emissions. No matter which approach is chosen, it is always important to fully rehearse within the venue from the final version of music scores and in the staged lighting states to be employed during performance.

Electronic devices should always be well-rehearsed with as part of the practice and rehearsal process, be checked for reliability for use in the venue (e.g. no radio interference between Bluetooth foot-pedals and iPads), have full battery charge or a reliable power source, and be re-checked for connectivity after a significant break such as an interval occurs. In particular, performers should thoroughly familiarise themselves with all technology to ensure that external interruptions such as incoming phone calls do not interrupt electronic signals.

13.3.2 Hand-held music, or music stand (singer)

If the singer chooses to read from music score, the choice of holding the music or employing a music stand arises. If the music is in a thick score, or within a music folder, additional weight should be considered, whether hand-held or on a stand. Holding music may visually appear as the singer and the music being “as one”, but can create tension in hands, extended arms, and neck, and may

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12. While the practice of physically copying or electronically copying is technically in breach of copyright laws within some jurisdictions, it is usually overlooked because there is clearly no intent to gain commercial advantage or defraud copyright holders.
encourage a stooping or rounding of the shoulders. Music on a stand removes these aspects, but can present the singer as being hidden by the stand and remote from the audience because of a comparatively fixed positioning.

The implied cross-references identified within this para-musical element and sub-elements include repertoire choice, personal preparation, rehearsals, positioning, music stands, stage lighting, page-turns, non-musical sounds, physical gesture, and venue facilities.

5.7.2 Interaction Between Collaborative Artists (element 53)

Collaborative artists predominantly work together during the pre-recital stage, in developing and rehearsing a recital, resulting in the during-recital stage. During performance, interaction may be predominantly musical, but physical interaction is a vital part of both the musical ensemble and the visual presentation of the recital.

53 Interaction Between Collaborative Artists

Depending upon musical needs within any particular phrase, interaction will naturally change between musical and para-musical elements. Factors to consider include: clarity (or deliberate obscurity) of visual focal point between performers, external objects, and audience; clarifying who is leading within each section and how that is demonstrated; whether a collaborative pianist is to be “invisible” or a co-actor and part of the drama; how external parties such as directors, designers, and audio-visual technicians/operators are deployed; how interaction enhances a performance; how additional performers such as musicians, dancers, actors or the audience are to be integrated; physical placement and proximity of performers; and the role of conducting (preferably consciously) within the performance.
The implied cross-references from this para-musical element include repertoire choice, personal preparation, co-performers, leading, positioning, acting, dramatic choices, audio-visual elements, and audiences.

5.7.3 **Feedback, Critiques and Reviews (element 63)**

Feedback is a constant, as it occurs during nearly all parts of the planning, preparation, rehearsal, or performance process. During the post-recital phase, feedback is most likely to come from the audience (e.g. through applause, or meet-and-greet events) or external reviewers (e.g. examiners, music critics).

63. **Feedback, Critiques and Reviews**

Critiques, reviews, analyses, and the people who provide them, can provoke a range of responses from great pleasure to complete undermining of confidence in one’s own abilities. Performers often forget that any reviewer is but a single person who was at the performance, who experiences the same event as everyone else from an external perspective—what actually occurred—as opposed to an internal perspective—what they heard, saw, liked, and their pre-suppositions, expectations, and personal preferences, etc. All feedback is useful, but not all feedback is of the same worth or merit (e.g. your grandmother will likely have a greater estimation of your performance than an experienced artist within your specialisation—both are useful, but not equal). Reviewers in particular have various constraints placed upon them, such as deadlines, word counts, editorial practices, favouritism, sponsorships and advertising.

The implied cross-references from this para-musical element include self-talk, audiences, and visual elements.
5.8 Closing the Project Management Model Loop

Having devised an initial taxonomy from a master list of terms and distilled this into the performer’s checklist, the next stage of development was to test and evaluate the checklist’s potential through practical application in recital. This was carried out by direct application to a recital of Winterreise. This process of testing and evaluation is detailed in Appendix E: Recital #2, and applies a reflective practice and autoethnographic approach. As a direct result, and consistent with the process in Appendix C: Recital #1, some para-musical elements were either added or modified within the taxonomy and checklist.

Reviewing the reflections in Appendix E, an evaluative, and admittedly subjective, statement is that the taxonomy and performer’s checklist were tools that provided advanced insight into the preparation process, and appeared to make decision making quicker and easier. Specifically, it was noted that last-minute changes to various elements that arose were easily dealt with and created minimal personal stress—partly because a documented plan existed and could be referred to. Future iterations, while beyond scope of this project, will likely further illustrate this.
Chapter 6: Summary and Future Research

This thesis presents an original area of research, which has not until now been systematically addressed. It constitutes the first attempt at categorising and ordering para-musical elements that underpin the *complete* realisation—and perhaps the success, however defined—of an artsong recital. The approach undertaken illustrates that changes in performance practices occur over time—and by extension, this taxonomy will need to remain dynamic and evolve to take account of future changes. Of great significance is that the performer’s checklist developed is a tool that was demonstrated as being practically useful and easy to employ (Appendix H), and can be immediately employed by performers, teachers, and students embarking upon artsong recitals. The checklist also provides a starting point for application to non-artsong recital performances that may contain para-musical elements. The potential application of the checklist is represented in Figure 6.1:

![Process Map for applying the Performers’ Checklist](image)

Figure 10. Process Map for applying the Performers’ Checklist
This process map for applying the performer’s checklist identifies the three time frames—from left to right these are pre-recital, during-recital, and post-recital. While a hard, vertical line is shown separating the during-recital and post-recital stage, a wavy line is shown between pre-recital and during-recital to indicate that the boundaries here are more flexible. Similarly, deciding and implementing both musical and para-musical elements tends to cross between the pre- and during-recital stages, as does the impact upon the performers and audience.

Figure 6-1, while not to scale, also indicates the relative amount of activity and effort involved in the pre-recital stage, where multiple para-musical options require consideration. It is during this stage that performance history of individual works included within artsong recitals—the performer’s own recitals, and other performers’ recitals, whether past or present—require addressing concurrently with para-musical and musical elements. Musical elements, while consciously excluded for most of this thesis, are shown in Figure 6-1 to reintegrate the para-musical with the music-making process—the pitches, the rhythms, the choice of keys, etc. Indeed, musical elements will naturally be impacted by all other decisions, and also feed back into decision making and the implementation process of the para-musical elements.

The development of the taxonomy, performers’ checklist, and process map have required investigation, experimentation, testing, iteration, and application. The intended impact is that this set of tools provides a guide that any teacher and performer—irrespective of their expertise—can apply to the development, preparation and presentation of an artsong recital.

Within this project a number of beyond-scope matters have been identified and may be worthy of further investigation:
• testing impact, and audience and/or performer response to various para-musical elements;
• how para-musical elements might be applied to non-artsong repertoire;
• the comparison between performances of identical repertoire and performers, but applying differing para-musical elements (e.g. one “traditional” and one “fully acted”);
• linking to other visual or musical disciplines such as dance, theatre, puppetry, and forms of interaction with live electronics; and
• a comprehensive examination of recitals captured by video recording technology, including those digitized from early moving pictures, that matches existing musicological work in the acoustic analysis of early sound recordings.

While this thesis presents a treatment of the para-musical elements of artsong recital within a taxonomy, it is realistic to assume that the taxonomy is likely to be out-of-date as soon as it is presented. It follows that future performers and researchers are likely to identify additional niches and elements that can be amended within and appended to the taxonomy. A foreseeable extension is that an electronic resource could be developed—one that can be easily updated and therefore be a more practically usable tool than this currently static and paper-based version.

Many recitals that are pleasing aurally may be otherwise undermined in their presentation, perhaps because the primary focus is often upon musical elements, and because there is no single source providing easily accessible information to inform para-musical elements. In applying the practical tools developed within this thesis—the checklist—it is suggested that considering, choosing, and applying para-musical elements can significantly
enhance future recitals and result in a fuller presentation. A final example may summarise how this may occur, and outline the advantages of following the checklist.

Consider the choice of a grand piano for a recital. During the venue rehearsal stage, performers typically decide whether to place the lid upon a stick, and if so, at what height. Even on a short stick, opening the lid allows the instrument to sound with a better quality in most instances. However, this may require additional venue rehearsal time to address voice and piano balancing issues, and to convince the singer that they are not being drowned out by the piano (which is what it may feel like). An open lid looks imposing, which may or may not be in keeping with the work/s represented. An open lid creates a (usually) solid black background, which may compete with or complement a singer’s attire, and may draw attention to their height. A partially open lid limits the singer's option to hold onto the piano, because the lid sticks into the singer’s back at this height, and also limits visibility between pianist and singer.

In agreeing with Peter Walls’s statement that, “While history tends to offer alternatives, performances have no option but to commit to a single solution”, this simple lid-and-stick example suggests that the path to that single solution has many twists and turns. In this single para-musical element example, considering the lid-and-stick has implications regarding choice of pianist, singer placement, singer attire, musical balance, musical ensemble, venue rehearsal time (and possibly cost), the singer being aurally disoriented by a changed piano sound, visual effect, and potentially mood or atmosphere (both for audience and performers). A choice is made, and a fuller—or at least conscious—realisation results, where the para-musical informs the musical elements, and vice versa.

If the artsong recital has a right to a long and well-regarded future, then it falls to those interested in its preservation and presentation to actively engage in re-assessment of the past and re-invention for the future. It is hoped that by applying the tools presented within this thesis, teachers and performers can optimise the application of time and effort, and ultimately, enhance performer, teacher, and audience enjoyment. By so doing, this initially most intimate and informal artform—the artsong recital—can look forward to continuous rejuvenation … and perhaps transformation.
Appendix A: Iconology: List of Plates and Sources

Plate 1: 1821: Leopold Kupelwieser, *Gesellschaftsspiel in Atzenbrugg*  
(Party Game of the Schubertians at Atzenbrugg)  
Historisches Museum der Stadt Wien am Karlsplatz

Notable observations: Not a musical performance per se, but an historical painting of a gathering in 1820 or 1821, and depicting Schubert seated at a Viennese fortepiano of five octaves (lowest note F) with closed lid.
Plate 2:  1825: Carl Johan Ljunggreen, *Konzert im Salon*  
(Concert in the salon)  
Nationalmuseum Stockholm No. 9211894

Notable observations: Within a modestly appointed room with bare floor boards, a caricature of a trio of singers, who are all standing and reading music, accompanied by a keyboard instrument on full stick. It is unclear whether the instrument is an English or Viennese piano. The audience of three women and seven men are variously attentive, flirting, or talking to each other.
Plate 3: 1827: Ferdinand Georg Waldmüller, *Die Schubertiade*  
photograph: © Albertina, Vienna. (Accessed March 3, 2019.)

A discussion is provided in Chapter 3.4.6.
Notable observations: Within an elaborate room, evidenced by the implied tall stone column, drapery, patterned carpet or rug, carved cabinets, and ornate doors and surrounds, a young woman sings (although her mouth is closed) while holding music in one hand and the back of the pianist’s chair with the other. She is accompanied by a keyboard instrument which, because of the panelling to the left and right of the keyboard, appears to be a square piano or box-piano, although this could also be a form of clavichord or similar box-shaped instrument, but this seems unlikely given the date. The man playing keyboard is turned in an awkward position of 90 degrees or more to face her, perhaps to pick up the nuance of her performance for ensemble purposes, but more likely as an artistic device to indicate flirtation or adoration. The audience of four women and four men are variously attentive, flirting, or talking to each other. For such a formal event—evidenced by the women’s jewellery, hairpieces, and off-the-shoulder dresses—it is unusual to see a child depicted in the centre of the picture.
Plate 5: c.1830 (undated): Achille Deveria, “Schubertiade” (ou salon musical)
Iconographie d’un regard – Lot #182 in 2015 catalogue of artworks for auction

Notable observations: Within a simply decorated room, a young woman sings (although her mouth may be closed) while holding music. She is accompanied by a keyboard instrument with closed lid, and the pianist could be an interpretation of Schubert. A man standing to the left of the keyboard, holding music on the piano music stand and singing in the direction of the woman singer, could be an interpretation of Johann Vogl. Another woman is seated with her back to the bow of the piano, and looks directly at the viewer. The men are dressed in typical attire of the period (although the pianist’s probable dark-coloured trousers are unusual), and the women are wearing dress styles that are inconsistent with German dresses of c.1830. Given that the author was exhibiting in the Paris Salon during this time, it is likely he is detailing modern day Parisian attire.
Plate 6: c.1830–1850: Hjamar Moerner, *Hauskonzert*  
(House concert)  
Musikhistoriska Museet Stockholm

Notable observations: A caricature of a young woman in evening attire playing a keyboard instrument, with lid down, to a collection of bored guests. Given the lack of mouth positions and sheet music, it is possible but unlikely that the two men standing either side of the small-framed (Viennese?) piano are singing. The woman to the left of the pianist is reading the music through spectacles or a lorgnette. An oil lamp is situated on the piano lid would be unlikely to shed much light on the sheet music, and may be included as an artistic treatment to indicate an evening event.
A rehearsal of what could be considered an early “choral society” in the house of the lawyer Thibaut, who is seated at a slender Viennese pianoforte, or possibly harpsichord, with lid off, and conducted by the poet Johann Gottfried Nadler. In a letter to his mother in 1830, Robert Schumann made mention of these gatherings at Thibaut’s, detailing that about 70 singers attended (about 40 in this artwork).¹

Notable observations: While this depiction is of choral and not solo song, and it is a rehearsal and not a performance, the size, layout and general sparseness of the room is noted, as is the removed lid of the keyboard instrument. The silhouette shadows of the singers are interesting details, which speak to the amount and proximity of lighting within the venue.

Plate 8: 1840: Constantin Hansen, *Hausmusik an Klavier*  
(House music at the keyboard)  
Haus- und Kammermusik

This sketch “shows the cozy family life in the evening room, which turns away from the public eye and the noisy street, by candlelight and contemplative singing … within a good-natured circle” of friends and family.”² There is nothing of specific relevance to this thesis, other than to highlight that family music-making, and accompanied songs (or perhaps part-songs) in particular, was still occurring in 1840.

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This imagined gathering is most likely what we might today consider a “photo opportunity” for promotional purposes—in this case by Conrad Graf to promote his latest model of Viennese piano by way of celebrity endorsements. “Franz Liszt playing in a Parisian playing a grand piano [sic] by Conrad Graf, who commissioned the painting; on the piano is a bust of Ludwig van Beethoven by Anton Dietrich; the imagined gathering shows seated Alexandre Dumas (père), George Sand, Franz Liszt, Marie d’Agoult; standing Hector Berlioz or Victor Hugo, Niccolò Paganini, Gioachino Rossini; a portrait of Byron on the wall and a statue of Joan of Arc on the far left.”3 Noteworthy is that the piano has a closed lid and is covered with music manuscripts, and the close proximity of the listeners.

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The national anthem of France is not an artsong, and this representation of Roget de Lisle, a French army officer of the Revolutionary Wars who in 1792 wrote both words and music for *Chant de guerre pour l’armée du Rhin* (later to be known as Marseillaise) appears as a semi-theatrical presentation, with all eyes upon de Lisle. As with the 1840 Danhauser work, this appears to be a work for promotional purposes, and the date of the work may speak more to the rising nationalism in the post-1848 revolutionary period than to a musical performance.

In a depiction of audience preparations before a concert, von Menzel employs a rich mix of reds and yellows against dark background, making this salon concert difficult to see in detail. Within a larger salon, and with an audience of perhaps forty, the location of the performance space is not well-defined, and it is unclear whether the standing characters of the man facing the viewer (left of centre) and the woman in the red dress (centre) are singing. What is noteworthy in this work is the rows of seating and the number of seats, as opposed to the more intimate “in the round” approach of standing with minimal seating seen in previous works.  

Plate 12: 1852: Honoré Daumier, *Amateurs du grand monde*  
(Amateurs [or Lovers] of the great world)  
Bruno and Sadie Adriani Collection, Fine Arts Museums of San Francisco

A caricature of a vocal duet with piano accompaniment, with three standing male audience members who appear respectively attentive (centre), scowling (left) or bored or asleep (right). It is unclear what the setting is, but appears to be either at home, or in the salon, or in a semi-public and non-formal performance. Noteworthy is the upright English pianoforte, the singers all reading the musical score over the pianist’s shoulders, and the clutching hands of the female singer. Being a caricature, this hand-clutching could imply a heartfelt rendering of text, or point to excesses of physical expression that the artist was observing within such performances.
Simonetti (1857–1909) used photographs as the basis of many of his artworks, and therefore it is unclear whether this reconstruction painting reflects what actually occurred during Mozart’s time (late 1700s), or rather the performance practice during the 1850s but set within Mozart’s time (approximately 70-80 years earlier). The scene appears to be a piano trio with singer who, because of the placement of each performer, are perhaps performing an operatic transcription rather than an aria with violin obligato and basso continuo. Noteworthy is that the female singer is holding music, although not directly reading from it at the moment depicted, that the ornately decorated keyboard instrument is likely a harpsichord on almost full stick, and that the keyboard is faced away from the assumed audience. The keyboardist is playing from a musical score, yet the violinist and cellist are playing from memory—this seems unlikely and therefore artistic license.

Plate 14: 1855: Adrian Ludwig Richter, *Hausmusik*  
(House music)  
Deutsche Fotothek Dresden

Inspired by Wilhelm Heinrich Riehl’s compositions “Hausmusik. Fifty songs by German poets”, in this family gathering we see the ideals of what Walter Salmen states as an “ideologically biased, conservative-bourgeois recipe for the preservation of bourgeois domesticity”. The key difference between this and most other artworks examined within this thesis is the intimacy of the family—complete with young children—centred around the piano. It is unclear whether the instrument is an English or Viennese piano. Within Richter’s sketch the performance of music is not for public consumption, but rather for the edification of the family unit. “This drawing and the woodcut “Hausmusik” (1855) were widely published in Germany through many reprints … and in many cases served to introduce audiences to how house music should stay or be revitalized.”

Eine Matinee in der Orgelhalle der Villa Viardot in Baden-Baden 1865

Noteworthy in this artwork is the more formal concert style of performance, evidenced by the guests being predominantly seated in what appears to be concentric arcs around the performers, with some others standing to the sides or perhaps behind. The keyboard instrument could be an English pianoforte with lid down. The notable attendees from left to right are: Hungarian coloratura soprano, and student of Pauline Viardot, Aglaya Orgeni (who is far left and partly obscured), violinist Hugo Heermann (to the left of the piano and away from the audience), pianist Anton Rubinstein, Belgian soprano Désirée Artôt (standing in

front of the organ), French mezzo-soprano and hostess Pauline Viardot-Garcia (standing in front of the organ console and facing the audience), Russian playwright and novelist Ivan Turgenev (standing near the tail of the piano), Otto van Bismarck (seated at the tail of the piano and facing the viewer), German writer Theodor Storm and baritone singer and voice teacher Manuel García Jnr both standing behind Bismarck, and Wilhelm I (bearded man in the centre of the picture with his face in semi-profile and his back to the viewer). It is unclear whether the singers are co-performers with Heermann and Rubinstein, or awaiting their turn to sing. Given the public circulation of this woodcut, it is likely that some artistic license has been undertaken; however, the presentation is clearly of a formal concert with attendees listening and watching the performers or high-profile artists. The exception is the woman to Wilhelm’s left—one assumes Princess/Queen Augusta— who appears to be looking (or perhaps glaring) at someone to her right.

9. The woodcut was made in 1865, four years after Wilhelm’s coronation, but some unsubstantiated sources suggest the original sketch may have appeared as early as 1855.
It is difficult to glean much information from this artwork other than the close proximity of the attendees who are gathered around a piano (style unknown), and who appear to be singing along with the female singer under the illumination of a lighting fixture (perhaps a gas lamp). In what appears to be a gathering of army officers or nobility in formal military dress, the central figure is a corpulent man who is seated, grinning, and perhaps inebriated, and who may be the host or honoured guest of the gathering. The scene implies that decorum has somewhat disintegrated, and perhaps that a quantity of alcohol may have been consumed. Of note is the pianoforte having a large and solid music stand and closed lid, and the female singer (and at least one male singer) who are both reading from either a book or loose sheets.
Plate 17: 1860: Alexander Lebedjev, *Kammermusik bei Anton Rubinstein* (Chamber music with Anton Rubinstein)  
Lithograph after a painting by Alexander Lebedev. Photograph by Lacombe & Arlaud  
Collection of Aloys Mooser, Geneva

While depicting a semi-public house concert performance of a piano quartet lead by Anton Rubinstein at the piano, this artwork is included for context from the mid-century. Again, a small- or moderate-sized keyboard instrument with delicate music stand and closed lid is depicted., but it is unclear whether the instrument is an English or Viennese piano. Slightly displaced rods, which would link foot pedals, can just be seen in line with the beginning of the bow of the piano. Salmen suggests that encapsulated within this artwork is Rubinstein’s desire that music move from being the domain of “only music dilettantes, landlords and bureaucrats who had the big say” to “musicians of the trade, real artists for whom art is a life profession.”


11. Details of those in attendance, as identified by the lithograph’s owner, Aloys Mooser, are shown in http://www.ville-ge.ch/musinfo/bd/bge/cig/detail.php?id=443268
In what appears to be a caricature based upon Daumier’s 1852 caricature above, Maurand also depicts a vocal duet with piano accompaniment, with a number of (assumed) standing male audience members who appear to be watching or listening with bowed heads (which could indicate either deep listening, or alternatively boredom or embarrassment at the performance). The setting is unclear but, given the attire of the performers, is most likely in the evening and either in a salon or other semi-public performance. As with Daumier, the upright English pianoforte, the concentrating pianist (who is playing in the top two octaves of the instrument, which appears to be for artistic purposes), the singers’ reading the musical score over the pianist’s shoulders, and the left singer’s hand clutching his lapel are all evident.
The location and source of this sketch has not been able to be identified, and is reproduced from Deutsch, *Schubert: A Documentary Biography - Being an English version of Franz Schubert: die Dokumente seines Lebens*, 485.

Historisches Museum der Stadt, Wien.

A discussion of Plates 19 and 20 is provided in Chapter 3.4.7.
Given the date of this painting, this Parisian concert may have been held in a grand reception room of the Hôtel de Montmorency, formerly on the Rue de Chaussee d'Antin, and which was replaced by the Théâtre du Vaudeville in 1869. The room is well-appointed, having implied luxurious carpets or very large rug, ornate candelabra which appear augmented by gas lamps, an ornate and large mantel clock, heavy drapes, ornate wall coverings which may be wallpapers, and elegant chairs and lounge. Of particular interest is the upright English pianoforte, which presents as being unusual given the formality of the room and the event, and is only depicted elsewhere within caricature drawings (e.g. the 1852 Daumier [see Plate 12] and 1862 Maurand [see Plate 19]). All men are dressed in either tailcoats with white tie, and all women in evening dresses with large diameters (which may be hooped, or having multiple layers of petticoats), all of which points to upper classes of society.

In this formal event, one woman plays the upright piano while another woman, standing immediately to the pianist’s right, looks at the music and, given that she is the centre of the picture’s focus, is probably singing. Of the other nine women, all are seated except for one, four appear to be interested in the performance, one with blushed cheek is engaged in surreptitious flirting, two are in conversation with each other, and two are observing other attendees. Of the three seated men, one is kissing the blushing woman’s hand, one is
attentive (and may be the patron given his central prominence and balding head), and one appears more interested in viewing his top hat. Three men are standing close to the piano, and fifteen other men, with an implication of more in the unseen background, are observing the singing from near the draped opening to the room. While the spacing of the guests within the room may be at least partially an artistic treatment to draw the eye to the standing singer and seated woman in front of the piano, this spacing depicts a marked difference to earlier artworks, perhaps indicating that concerts within this type of formal event had a greater separation between performers and audience, and a further separation between different members of the audience.
Plate 22: 1886: Karl Karger, *Sängerin Fräulein Hornischer und ihr Pianist vor Publikum* (Singer Miss Hornischer and her pianist in front of an audience)
Österreichische Galerie Belvedere, Wien.

It is unclear whether the work performed is an artsong or aria, but Miss Fanni Hornischer (born Franziska Bauer) is depicted during a moment of piano solo, singing from memory, and maintaining a dramatic pose. Of interest, the piano depicted is on full stick, and Ms Hornischer does not stand in the bow of the piano, but close to the edge of the keyboard. It is unclear whether the instrument is an English or Viennese piano. The composition of the work with the pianist having less detail and no hands shown, and audience almost entirely pictured with the backs of their heads, tend to suggest that this artwork was intended to either flatter or promote the singer.

Similar to the 1853 Simonetti (see Plate 13), such a Schubertiade undoubtedly occurred, but Temple was not there, having been born 19 years after Schubert’s death. The sheaves of loose music manuscript, the hairstyles of the audience, the black tie of one male guest, the decoration of the piano, and the date of the work all speak to artistic tropes that cannot be reliably interpreted for factual representation. While this is clearly not an historically-accurate representation of a performance during Schubert’s lifetime, it is a representation of how someone of a later generation imagined such a performance to have looked, and therefore perhaps represents something closer to the real circumstances that Temple observed.
Plate 24: 1896: Julius Schmid, *Schubertiade*
Wiener Männergesang-Verein collection, given by Maria Dumba
(www.commons.wikimedia.org/wiki/File:Julius_Schmid_Schubertiade.jpg)

For the same reasons as Temple’s 1890 work (see Plate 23), this work is a fabrication, as Schmid was born 26 years after Schubert’s death. While not passing comment upon the work as a work of art, there is so much that is anachronistic within this work that it has no relevance to inform performance practice, other than what may have been occurring in salons of the late 1890s. While this is clearly not an historically-accurate representation of a performance during Schubert's lifetime, it is a representation of how someone of a later generation imagined such a performance to have looked, and therefore perhaps represents something closer to the real circumstances that Schmid observed.
Plate 25: pre-1900 (published 1914): Otto Böhler, *Dr. Otto Böhler’s Schattenbilder (Silhouettes): Johannes Messchaert and Julius Röntgen* Otto Böhler (1847–1913) Vienna, Austria. [Public domain], via Wikimedia Commons.

This postcard falls well outside the search parameters, but is relevant because of some voice recital-related elements. The characters depicted are Johannes Messchaert, a Dutch baritone, and Julius Röntgen, a German composer and collaborative pianist. Messchaert and Röntgen
would visit and perform in Vienna annually, and this postcard may be from one of those visits.

In its six frames (1-3 on the left and 4-6 on the right) it describes a concert performance of the song no. 8 “Ich grolle nicht” from Robert Schumann’s Dichterliebe. In Frame 1 the singer bows while the pianist adjusts his music—speculatively, this could denote a hierarchy of singer being more important that pianist, or refer to singers’ egos, or reflect the pianist’s reverence for the printed music score. The piano is probably an English pianoforte, and could have its lid removed, but is more likely lid-down because of the slightly raised profile commencing in line with the front leg. In Frame 2 the singer either addresses the audience or confers with the pianist, who remains seated with folded arms. In Frame 3 the song commences, and the singer reads from a printed score and the pianist hunches forward while intently reading the score on the piano music stand. In Frame 4 “und wenn das Herz auch bricht” from either bars 2–3 or the recapitulation in bars 20–21 is being performed—the singer indicates a small gesture with his left hand, and the pianist leans backwards, perhaps to draw out the suspension within the harmony of these passages. In Frame 5, as the musical peak of the song gives way to the final warning “I saw, my love, how utterly wretched you are”, the singer extends his arms, perhaps to indicate growing strength of the character, and the pianist hunches forward again within elevated hands, perhaps to punctuate the crescendo of the right hand and intensifying harmonies. Finally, in Frame 6 the song is over and the singer bows, while the pianist stands looking at his musical score as if to turn a page for the next song, and either lifts his chair with his right hand, or tries to free it from sticking to him in his rotundity.

While an amusing and thoughtful portrayal that provides an almost moving picture (video) account, the elements of reading of music and singer taking the lead role may imply that this was the standard delivery style, at least of these two musicians, in the late 1800s.
Plate 26: 1897: Gustav Klimt, *Schubert am Klavier* (Schubert at the piano)  
Klimt Museum (www.klimt.com) – Photographs only are held, as the artwork was destroyed by the Nazis when retreating from Schloss Immendorf, Austria in 1945.

As Klimt was born in 1862, and consistent with Plates 23 (1890) and 24 (1896), this painting is a pure fabrication of Schubert playing for three women (the one on the far left is identified as one of Klimt’s mistresses), and a man.\footnote{Janet Wasserman, “Franz Schubert as Painted by Gustav Klimt and Julius Schmid,” *The Schubertian; Journal of the Schubert Institute (UK)* 32 (2001).} It was displayed at the Secessionist Exhibition of March 18–May 31, 1899, in the Künstlerhaus, and again during the *Schubert 200 Jahre* Centenary Exhibit of 1997.\footnote{Janet Wasserman, “A Schubert Iconography: Painters, Sculptors, Lithographers, Illustrators, Silhouettists, Engravers, and Others Known or Said to Have Produced a Likeness of Franz Schubert,” *Music in Art: International Journal for Music Iconography* XXVIII, no. 1-2 (2003), https://www.academia.edu/7148933/A_Schubert_Iconography_Painters_Sculptors_Lithographers_Illustrators_Silhouettists_Engravers_and_Others_Known_or_Said_to_Have_Produced_a_Likeness_of_Franz_Schubert.} Notwithstanding the anachronistic hair and dress styles, and an assumed English grand piano with black lacquered finish, at least one of the women appears to be singing and holding sheet music. While clearly not an artwork of historical record from Schubert’s time, the use of candlelight, reading of music, and close proximity of all characters to the piano are all of interest, and may point to performance practice within the salon during the last years of the nineteenth century.
Röhling was born in 1849 and, as with the 1890 and 1896 works (see Plates 23–24), this painting is therefore a pure fabrication of Schubert with perhaps Vogl and a young woman singing. Notwithstanding, both singers are holding sheet music, the keyboard appears to be a Viennese piano with no pedals, and the attentive guests are in close proximity to the performers. This is the first artwork that shows a singer in the bow of the piano, although she is facing Schubert at the keyboard rather than the viewer. This may speak to performance practices at the turn of the twentieth century, and may be worthy of further investigation.
Plate 28: 1903: Otto Nowak, *Schubert in gesellschaft* (Schubert in society / or Schubert in company)
MutualArt Services, Inc. (www.mutualart.com/LotsResults/House Concert with Franz Schubert/?q=House Concert with Franz Schubert)

Nowak (1874–1945) was a painter who created historical scenes and, despite being born 46 years after Schubert’s death, was well known for a series of paintings of Schubert that predominantly depicted idyllic or highly romanticised scenes. While Schubert is known to have played guitar, there is little evidence to suggest he played in public, especially where there was a keyboard available. In this picture, a very high-standing, short-bodied, and unused instrument resembling a spinet (or a very compressed baby grand piano) is shown on full stick, with a young Schubert standing in the bow who, in contrast to the five other persons depicted, is attired in an almost Bohemian outfit with open-neck. While this is clearly not a historically accurate representation of a performance during Schubert's lifetime, the element of guitar may suggest performance practices at the turn of the twentieth century, and may be worthy of further investigation.

Plate 29: 1913: from Carl Röhling (1902), *Schubert and His Friends*

This is an uncredited reproduction with changed colourings of the 1902 Carl Röhling *Schubert im Kreise seiner Freunde* (see Plate 27). This may speak to performance practices within America at the turn of the twentieth century, and may be worthy of further investigation.
Klingsbögl’s (1881–1943) oil on canvas is an invention rather than historical artwork. It conforms to the intimacy of a small group of six attentive admirers in close proximity to a square- or box-piano, and depicts a woman with an anachronistic hairstyle for the 1820s. The painting seems more a collection of tropes such as the upturned mandolin, the sheaves of music on the floor and in some form of receptacle, the idyllic vistas through the window panes, French-glass doors, the glasses of wine and placement of fruit bowl, and two attendees having glass in hand (not noted in any other artwork). It is unclear whether this is intended to represent a longing for former (pre-war) times, or a snapshot of performance practice within some part of post-war Austria, and may be worthy of further investigation.
Plate 31: 1498: Leonardo da Vinci, *The Last Supper*  
Santa Maria delle Grazie, Milan.  
(www.ibiblio.org/wm/paint/auth/vinci/lastsupp.jpg)

Santa Maria delle Grazie, Milan.  
Appendix B: Taxonomy of the Para-musical Elements of an Artsong Recital: Full Listing

This taxonomy provides an annotated listing of para-musical elements that can be considered for inclusion or exclusion from an artsong recital in the year 2020, and follows the order in Appendix H: Performers Checklist (Print Version). Expanding significantly upon the Performer’s Checklist, it provides background information, practical considerations, additional reference material, and personal observations from a singer with forty years’ experience as a professional recitalist. Above all, the taxonomy offers a large number of things to ponder, while rarely stating that any specific element should or should not be included.

Intended primarily as a pedagogical and practical tool for students, teachers, and professional singers, the focus is therefore upon singers rather than pianists—noting that, within an artsong recital, singer and pianist are almost always equal musical partners.

There are many ways to order a taxonomy, but for an artsong recital the chronological time frames of pre-recital, during-recital, and post-recital seemed the most useful. Within each of these time frames, each term or sub-term is ordered according to chronology where this can be determined, but otherwise is ordered according to a derived classification (which may include topics, themes or concepts). Many terms do not clearly fit within a single time frame, so have been placed into a time frame and order that is either earliest or the most common.

The length of explanatory notes for each term should not imply that a term is more or less important, but rather that some terms require little explanation, and others require amplification and examples.
Cross-referencing has been provided where considered helpful to the reader.

Pre-recital
This is the longest time frame, and refers to planning and preparation. The border between pre-recital and during-recital can sometimes be blurred by some minutes.

1. Decision Making
As in the adage “too many cooks spoil the broth”, too many decision makers usually result in unsatisfactory compromise. While input and consensus will usually be sought from relevant others such as co-performers, members of the professional team, and management, someone ultimately needs to make decisions, particularly those relating to changing conditions. Agreeing who is responsible for which types of decisions early in the planning process relieves the potential for later problems. From this position, dealing with changing conditions, while perhaps not easy, becomes easier.

2. Purpose (The Why)
The stock plot “Let’s put on a show” was made popular in the films starring Judy Garland and Mickey Rooney in the 1930s. Like Garland and Rooney within their characters’ genre, most performers have a reason to perform an artsong recital but, taking the advice of Simon Sinek in his book for business leaders Start with Why, 1 without a clear motivation of why the recital is to be undertaken, the process and performance can quickly become a series of whats and hows. The why is rarely an income motive—and many would argue perhaps should not be—but a higher-level reason for expending effort and resources in developing and performing a recital. Reasons could include showcasing historical or current composers

and poets, developing repertoire, developing musical skills, demonstrating one’s craft for pleasure or examination, or educating an audience. The prince’s cry “But father, I’d rather … just … sing” from the movie Monty Python and the Holy Grail is rarely a good reason for engaging in a recital … or at least it is not one that an audience is prepared to support or fully enjoy.

3. Who For?

Gaining clarity regarding the intended recipients or beneficiaries of a recital assists in determining every aspect of planning and execution that follow. (See also 5: Audiences). If, for example, the why was to educate an audience through a historically-informed reconstruction performance of a Schubertiade, then the who may be a small (and to be defined) number of attendees who are probably appreciative of early nineteenth-century Lieder, accepting of performance within an intimate venue, and comfortable with compact seating and being in close proximity to the performers. The who may represent different individuals or sets of individuals. If, in the Schubertiade example, the event is to be an examined performance, then additional beneficiaries may include the examined performer/s and the examiners. Having determined purpose and the who, the whats and hows are systematically (or haphazardly) addressed.

4. Performers’ Roles

Performers determine either consciously or by default what roles, function/s, or tasks they play within both the pre-performance and performance time frames. Musical aspects are comparatively straightforward to determine—notes, words, dynamics, phrasing, etc.\(^2\)—but

\(^2\) This does not imply that the musical elements are either unimportant or easy to acquire, but rather that the process of making decisions about musical elements is usually more straightforward—perhaps because musicians spend their lives working towards mastery over these musical elements. Of course, some repertoire will require considerable effort and decisions in determining elements (e.g. historically-informed musical elements such as dotted
there are other details regarding intentions that make for greater clarity in both performance and reception by an audience. If the primary role is to be the centre of attention—the “star of the show” consistent with many mid- to late-nineteenth-century performers—then the composer, poet, and audience will all be ascribed lesser importance in the context of the performance. Alternatively, if the primary choice of roles is directly towards or for others, whether the audience, the poet, the composer, or one’s co-performers, then a different performance style or focus will be delivered. Clarity regarding these roles enhances the performers’—and particularly the singer’s—ability to deliver a convincing account of whatever is considered most important. For example, a singer deciding that the order of importance to be applied is music, voice and singing, poetry, histrionics, and not audience, will likely design a more intimate or “inner” performance, which would be consistent with an early nineteenth-century salon performance. To some extent the following questions must be resolved: Does the choice of roles influence performance style? Do the choice of some other factor/s (e.g. venue, instruments, audience size) influence, and perhaps determine, roles? This will often represent a typical “chicken-or-the-egg” conundrum.

4.1. Process Leader

This person may or may not be the decision maker, and is charged with progressing the process of developing the recital. This person could be responsible for ensuring that the artsong performers’ checklist is completed prior to recital.

4.2. Rehearsal Leader

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versus triplet notation, dynamics, tempi, rolling of block chords when these are not specified by the composer).

A designated leader is neither implicitly superior or senior. Both pianist and singer will typically offer ideas and arguments for how and why particular musical matter should be performed and, as in most successful partnerships of equals, both parties have an important part to play. However, someone must be the ultimate decision maker or leader. The rehearsal leader—which usually falls to a single person—may therefore be charged with time-keeping, processing specific elements being worked upon (e.g. dynamics, ensemble), and perhaps ultimately making musical decisions.

4.3. **Critiques: Who, When and How?**

While less-experienced or junior performers in a duo will usually default to deferring to the more experienced or senior, it is essential that all performers are permitted to offer non-accusatory critique in order that the musical work is brought to its best performance. When commencing a new performing relationship, gaining clarity around how and when to provide critique saves time and stress. Similarly, critique from external persons during the rehearsal process should be carefully considered, and such persons should be briefed in advance as to what critique is being sought. (See also 19.2: Trusted guides and 27: Claques, friends, family.)

5. **Audiences**

Individuals whose primary purposes is to attend, or view, or hear a recital. These may include agents, critics, examiners, peers, and the public.

5.1. **Audience Attributes**

An audience can comprise one person to many thousands, or indeed many hundreds of thousands if recorded or broadcast. Among other attributes, audiences may be closed (invited) or open (to the public), knowledgeable or unknowledgeable,
and sophisticated or unsophisticated. Some of these attributes will be desirable and suitable for certain events yet not others. Understanding these backgrounds of individuals, or of groups of people, can provide insight that may influence a myriad of choices and decisions by those responsible.

5.2. **Audience Expectations**

Each audience member comes to the recital seeking something specific from their attendance, which may include: musical aspects; overall experience; social interaction; or an interruption to their lives. Each audience member also brings their own assumptions, expectations, experiences, and events of the day—all of which may affect their perceptions and responses during the recital. The performers cannot plan to address all of these aspects, but through careful planning and consideration of who the audience is, and what their experience, expectations and knowledge may be, they can devise and execute a performance that best addresses these attributes.

5.3. **Audience Fatigue Due to Day and Time**

While largely self-evident, the day of the week, the month of the year, and the time of day all have an impact upon audience attendance and response within the recital. For example, a recital for traditional office-based workers held on a Friday at 11pm is likely to induce sleep, as will an event at a more reasonable time but on a day or month within a busy season (such as sporting finals, annual stocktaking period, or government elections).

5.4. **Audience Fatigue Within the Recital**
Given that attention spans continue to decline, boredom can easily occur within a recital for musical reasons such as repetition of a similar style of music, or a bland performance. However, audiences can also become fatigued due to duration of a recital or individual works, venue-related matters, and repetition of presenting similar performers and repertoire. The balance between the audience member who says “I love it when he sings that song/wears that dress” and “Oh dear, not that song/dress again” becomes a matter of fine negotiation, skills, and judgement. An analogy of eating the best caviar and French champagne for every meal for a week comes to mind—there is a limit to how much of a good thing most individuals can bear before it becomes mundane, ordinary, or tedious.

6. Conventions

Within an instrumental concert, the seating, the lighting, the clothing, the entry, the tuning of instruments, and the cohesive group dynamic of performers are conventions that direct the audience to the forthcoming music—or perhaps toward individual performers—and suggest certain expectations of how the audience should respond, which is usually formally, quietly, and attentively. Similar conventions may apply to an artsong recital, although such conventions continue to change over time.

6.1. Promoters, Their Rules, and Required Etiquette

When working with or for external bodies, it is always important to clarify and confirm (in writing) the required etiquette or expected behaviour, particularly if plans for the recital include elements that may be considered beyond usual or current conventions.

6.2. Framing and Context of the Recital

Conventions and framing provide a context—or a lack of context, whether accidental or deliberate—through which an audience experiences the recital. Unless the recital is to employ non-conventional elements either successively or immediately for shock or surprise reasons, framing the recital through various means, such as those noted in the instrumental example above, avoids the risk that mis-framing may lead to “serious misunderstandings and inaccurate evaluations”.5

6.3. Assumptions

While the focus of an artsong recital may be directed more toward the performers by design or default, an audience expecting to see and hear a “standard” recital will be unprepared to assess the performance if it involves theatrical dramatization (acting), acrobats, pyrotechnics, holographic images, and poetry reading in a highly-stylized Shakespearean accent (whatever that is). Unless such elements are specifically designed for shock or surprise reasons, ideally these will be at least hinted at either through marketing or program notes.

6.4. Taste

Having a clear opinion as to what may be “tasteful” and “acceptable” creates clarity for the performers, but defining taste is far more difficult and fraught with danger. Within a recital, taste is most likely decided by considering conventions, framing, and expectations of the audience.

7. Dates and Times

The choice of recital date directly affects every other decision in presenting the recital. A “chicken-or-the-egg” question sometime arises when trying to negotiate preferred dates

with both venue and co-performer availability. When a date has been chosen, ensure that everyone is complete agreement and follow up in writing (perhaps with a simple signed agreement).

7.1. Performance Dates and Times

Including any early calls for sound or balance checks, venue access, theatre mandated “half-hour calls”, etc. If instruments need to be tuned, times should be worked around these to ensure no conflicts.

7.2. Venue Rehearsals Dates and Times

These should be always agreed in writing with the venue management.

7.3. Other Rehearsals Dates and Times

Usually agreed informally between duos, but needing a higher level of organisation for every additional person engaged for the performance.

8. Programming

While programming is an art rather than a science, active consideration of a set of guidelines and process (i.e. the performers’ checklist) is more likely to result in a coherent and enjoyable program for both performers and audience.

8.1. Duration of the Recital

Duration is the time required to complete a component of the recital, and is an active consideration when planning and devising the entire program. A useful starting premise is to consider the overall duration of a recital, including any intervals. The day and time may influence this, as may any major work anticipated to form part of the recital. Most professional Western Art Music concerts, irrespective of genre or instrumentation, aim for a duration of two hours or less, allocated as approximately 45
minutes for the first half, 20–30 minutes for interval, and less than 45 minutes for the second half (including encores). The guide of 40–45 minutes for a half may be influenced by factors such as audience comfort, venue-specific issues, stamina of performers, and financial concerns (e.g. musicians and venue personnel having maximum “call” durations before overtime may become applicable). When deciding how much repertoire should be included, and then the ordering of songs, individual timings of works should be undertaken to assess total durations of discrete sections of a performance (e.g. a group of songs, a song cycle, a half), or the entire recital. An observation is that live recitals sometimes extend beyond an audience’s comfort zone due to programming content and duration, not taking account of audience expectations, audience attention and concentration spans, or a myriad of non-musical performance aspects. For example, walk ons and offs, settling in before a work, applause (friends and family may applaud after every song, whereas a more recital-experienced audience may hold applause until the end of a group), spoken introductions, scene shifting of music stands and chairs for associate artists, and breaks between groups of songs—these may all have small durations within themselves, but can add significant time to a recital. (For undergraduate public voice student recitals at the University of Western Australia, students are advised to include

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6. As concerts and recitals were starting to flourish in the mid- to late nineteenth century, standard concert length appears to be closer to 3.5 hours duration, which may explain the various talking, picnicking, applause, and interruptions, etc.

7. While beyond the scope of this taxonomy, there is an increasing number of scientific research projects identifying that concentration or attention spans have been decreasing, and suggesting a link to the growth of multimedia in general, and the internet in particular. See also 5.4: Audience fatigue, and Lorenz-Spreen et al., “Accelerating Dynamics of Collective Attention.”
38 minutes content for a half-recital of 45 minutes duration, which inevitably creeps to 50 minutes.)

8.2. **Format**

A recital may proceed within a single session or multiple sessions, with two halves being a standard. Intervals need to be carefully programmed for both performers and audience—while the singer or pianist may need only a 15-minute interval for physical stamina and mental recovery, an audience may need longer for mental recovery if there are intellectually challenging works, and larger audiences may need longer for practical purposes such as egress from and re-access to the venue, access to toilets, access to and serving time within refreshment areas.

8.3. **Theme/s**

A recital may have no theme, or may incorporate singular or multiple themes such as musical periods, composers, poets, languages, locations, colours, sights, smells, topics, interaction with the audience, etc.

Themes may be incorporated within an historical time frame (e.g. songs all about past events, or set within a historical setting), be in real-time (e.g. the singer adopts a persona and acts as a character), or in time-lapse (e.g. Schumann’s *Frauenliebe und -leben* could be presented within an historical setting, with the singer adopting the relevant persona, and aging physically, and perhaps vocally, as the cycle progresses), have recorded elements, and be simulcast. Technology increasingly permits performers and audience to be in cyberspace rather than in the same immediate proximity to the performance. (Looking to the future, holographic or similar technologies may significantly impact on these aspects.)
Stage and venue setting, costuming, instrument choice, and catering can all influence or be influenced by a theme. If employing a theme, it is wise to incorporate linking and progression of components (songs, dialogue, actions), and to have these observed by a trusted adviser prior to the dress rehearsal.

The simple theme example “A Night in Vienna” may not restrict repertoire to Viennese music or any particular period, but may allow the introduction of Viennese poets, composers, specific programs from the past or present day, include audience participation (e.g. humming, clapping, singing refrains), reference events or venues, display photographs or film clips, employ sound effects, and incorporate food or drinks.

9. Finances

9.1. Budgets

A budget will contain best guesses and assumptions regarding proposed income and expenses, and typically include artists’ fees, venue costs (including wages), equipment costs (e.g. piano hire, tuning, hire of specific equipment), management fees, audience ticketing (including admission costs, ticketing organisation fees). The secret to a budget is having one. A budget will be outdated almost as soon as it is devised, but it guides part of the decision-making process. Budgets that fail are usually due to unrealistic assumptions (e.g. a full house), spiralling or unknown costs, and unforeseen contingencies.

9.2. Ticket Pricing

The amount one charges for an audience member to view one’s work is a tricky business, and can be summarised by the story of “Goldilocks and the Three Bears”—charge too much and you risk not having an audience (or alienating those
who would usually attend); charge too little (including free events) and you risk not having an audience because they do not consider it worth their while attending; and charge the “just right” amount, and you achieve maximum attendees who consider the price matched the performance. Ticket pricing often will be strongly influenced by managements, or by conventions within the venue or locality.

9.3. **Fees (Venue, Performers, Royalties)**

The key element to fees is transparency and documentation. Too many professional relationships have been undermined by not being clear regarding fees and associated matters (e.g. complimentary ticket allocations, who pays for dry cleaning, venue percentage of door sales), predominantly because these were not discussed openly at the very start of the pre-recital process. All too often, fees have inadequate documentation, leading to post-recital arguments. To many musicians, finance is a dirty word, and administration is a tedious chore. However, losing one’s reputation and professional relationships because you did not like a task is career-threatening.

10. **Venue: Overview**

The choice of venue will depend upon who is ultimately responsible for booking, allocating and paying for the venue and associated costs. For example, a promoter will advise a venue, an examining body may advise a specific venue or choice of venues, and a self-promoted recital may have a range of options available for the performer to decide upon. During the decision-making and pre-recital phases, venue considerations include:

10.1. **Suitability for the Style and Format**

A suitable venue style will be determined by balancing what is wishing to be achieved in performance versus the positive and negative impacts upon performers, audience and instruments. Standard venues tend to be open to the public, and are
typically theatres and concert halls of varying size—they are usually comfortable and predictable in most respects. Private venues may also include theatres, but may include rooms within private residences that suit the presentation style desired—these often come with trade-offs regarding comfort for performers or audience. Non-standard venues need to be carefully considered, but can have a large impact—for example, an ice skating rink is unlikely to meet the requirements for an intimate recital and may damage a piano, but may be totally suitable for a more theatrical presentation which may be amplified, employ electronic keyboard, and exhibit audio-visual effects on a grander scale.

10.2. Perceived Prestige or Quality of a Venue

The choice of venue will have some impact upon audience perception, and may influence ticket pricing. For example, a premium concert hall will be familiar and predictable to an audience, whereas an open-air amphitheatre with wonderful acoustics but stone and grass seating may alter perceptions of prestige.

10.3. Indoors or Outdoors

The choice will enable or restrict external stimuli. Various composers including Schubert presented outdoor concerts, although not recitals per se. Small garden settings and some small quasi-amphitheatres are well suited to recitals, although acoustics, comfort, safety, and facilities should be carefully assessed. Backup plans for inclement weather are a must for outdoor events.

10.4. Size

8. Schubert’s 1827 setting of Ständchen, D 921, for alto solo, 4-part women’s chorus and piano had its first performance outdoors for a birthday event for Louise Gosmar, a mutual friend of Franz Grillparzer and the singing teacher Anna Fröhlich (who performed the alto solo). Deutsch, Schubert: Memoirs, 111, 13.
A cavernous venue may adversely affect intimacy (if desired), but the visual effect may be modified or amplified through stage scenery, sets or lighting. A smaller size may foster intimacy, but intimidate an audience due to close proximity to performers.

10.5. Capacity

Related to size, determining how many audience members are either wanted, required or anticipated will have an impact upon acoustics, seating, and budgets.

10.6. Acoustics

The performance venue will have its own acoustic, which may modify with different staging placement, numbers within an audience, air-conditioning, and humidification. Special effects such as singing backwards, singing sideways, singing into piano or its strings, and positioning and placement of performers and instruments may also affect acoustic, as well as balance and the need to adjust musical dynamics. The *sotto voce* that worked perfectly in the small rehearsal room may need to be sung with a fuller sound in a larger or non-reverberant acoustic, or vice versa.

10.7. Availability of Keyboard Instruments

Clarity regarding which instrument/s are to be used will be an important determinant in venue choice. However, a perfect venue with no instrument may be chosen and a keyboard instrument transported into the venue—however, be mindful that double costs for transportation into and away from the venue, and that double or triple tuning costs will often apply (e.g. initial tune, final tune, tune after transporting back to home-base).

10.8. Staging and Lighting Facilities
If staging and lighting are to be employed in the presentation, gaining clarity about the detailed facilities (and any costs) may determine a venue’s suitability, or may alter the style or method of the preferred staging and lighting design.

11. **Venue: Stage**

A stage is any designated performance space from which the recital may be presented. It may be a single and fixed space (a traditional fixed staged area), or comprise a combination of multiple spaces including from within, above, or behind the audience, or even outside the main audience area (e.g. a singer singing outside of an auditorium and gradually walking into the main performance space, a singer walking through a moving train carriage, a revolving platform, or a room with two distinct but fixed areas).

11.1. **Staging Areas and Boundaries**

The stage may be a continuation of the venue flooring and delineated by audience seating or lighting (e.g. a loungeroom, a multi-purpose lecture room), or a separate area which may be raised, raked (inclined or angled floor), flanked by a proscenium arch and curtain, in-the-round (fully encircled by audience). Using or not using the available space could require the use of only one quarter of a room, or only the balcony of a multi-level space, or only the raised or lowered portion of a split-level stage. The dimensions of a stage can be used in full or in part, and lighting of the performers’ faces clearly determined to ensure either full visibility or conscious partial visibility. The physical attributes of a stage may alter visual perspectives and mood (e.g. a raised stage looking down at an audience, an audience looking down upon a stage, a stage partly or fully encircled by audience). Where stages are raked or have raised rostra, it is important to work these attributes into the physicality of the performance, and to ensure safety of performer and stable placement of the accompanying instruments and stands.
The boundary of the stage is usually fixed and delineated by a clear entrance, but is sometimes flexible (e.g.) within a multi-purpose lecture/concert room, the boundary could be the door from which one enters, or an imaginary line (the edge of lighting) across which one steps and “appears”). In some cases, there may be no boundary (e.g. a re-creation Schubertiade may have the performers appear within a very darkened room with virtually no separation from the audience). Knowing the boundaries can assist in deciding how and when to appear (e.g. the manner in which one enters and exits, where to physically recede to when pausing and taking sips of water between songs). Physical locations of all on-stage aspects, including performers, should be defined in relation to all potential audience members, and may factor full or partial visibility from various audience positioning.

11.2. Placement of Instruments

In most recitals the instruments are visible and placed so that the singer is central—for a piano, this may mean it is viewed slightly to the left of centre, with the spine/hinge aligned parallel to the rear wall. Where multiple keyboard instruments are employed (e.g. piano, harpsichord, chamber organ), these have either fixed on-stage positions that the performers walk into as separate performing areas, or are moved by stage assistants between songs. Additional non-keyboard instruments will usually be placed in front of the predominant keyboard instrument in order that instrumentalists can maximise seeing and hearing each other. Variations to placement can include angling of the piano so that the keys and pianist’s hands are more visible to the audience, off-centre placement to create specific visual effect, placement around the venue to create a surround sound effect, offstage and non-visible instruments.
11.3. **Stage Setting, Scenery, Props, Special Effects**

A traditional stage setting is a blank stage, with perhaps the addition of a plinth with a bouquet of flowers—the impression being to focus the audience’s attention upon the performers. More dramatic interpretations may include fixed scenery, visual displays to screens or walls (e.g. backdrop pictures, or moving pictures), and props (see also 48.6 Props). Proximity to audience can also play a role in stage setting (e.g. a re-creation Schubertiade may have the audience physically on stage with the performers). In moving beyond a traditional blank stage, the decision required is determining what style of recital (or concert, or cabaret) is being presented, and meeting or defying audience expectations in an age of increasing technologies and mediatization.9

Placement of stage properties such as flats and movable props (e.g. tables, glasses) will be determined by visibility to the audience and access by the performers or stagehands. While unusual for recitals to employ scenery other than what exists within a venue, the increasing amount of technology available within performance venues make scenery possible if desired (e.g. using integrated digital technologies and special effects such as LED screens10). Stage plans are usually developed well in advance, perhaps using specialised designers or venue technicians. No matter what scenery or stage settings are chosen, there is usually an overarching theme or picture


employed that is congruent with the works being presented. Any movable items will usually be documented within a plan that stagehands can follow. Where flowers are displayed, these should be non-allergenic and non-fragrant where possible, and the containers and surfaces upon which they are placed should be checked for stability.

11.4. Stage Lighting Plan

There is an adage about live musical performance that “if they can’t see you, they can’t hear you”. Whether in a fixed state throughout, or employing variation within and between songs, the role of lighting should be carefully considered. Stage lighting should be carefully planned and chosen to ensure maximum visibility, and to enhance the performance in specific ways. No matter the plan, on-site modification is almost always required as a result of venue rehearsal, and time should be allowed for this. Similarly, clear instructions and rehearsal should be provided for lighting operators. Often overlooked is the lighting for the pianist, where lights are shone into their eyes, shadows are cast upon their face, music is so brightly lit that the angle of stand needs to be modified (making for difficult reading and awkward page turns), and shadows are cast upon the keys.

11.5. Ambience

The character or atmosphere with a venue and performance will be informed by the choice of theme (see 8.3: Themes), and can be enhanced or undermined by addition or removal of staging, lighting, audio and visual theming, atmospheric conditions, external noise and smells, the colour of an usher’s uniform, and a myriad of other factors that are often beyond the performer’s control.

11.5.1. Temperature
Most venues have a fixed temperature; however, performers may wish to adjust this for specific effect. Temperature may also have an effect upon stability of pitch for instruments, humidity, and both breathing and comfort for performers and audience.

11.5.2. Venue Lighting

Light almost always has an effect upon the audience, ambience and mood, from the simple dimming of the lights to indicate a performance is about to commence, to the more daring complete absence of light.\(^{11}\) Lighting of audience assembly areas, and lighting surrounding the audience seating area, needs to be carefully considered. Sometimes audience assembly area lighting will be congruent with the audience lighting, and sometimes vastly different (e.g. moving from a dazzlingly bright foyer into near-dark auditorium may immediately create a change of environment and anticipation). Lighting to ensure safety for audience access and egress will be mandated by many venues. Within the audience seating area, the illumination or lighting state/s may be determined by various factors such as: whether the audience are

\(^{11}\text{Consciously pushing the boundaries of lighting—or absence of lighting—a “restitution” (performance) on 12 and 13 September, 2018 entitled Nocturne by Morgan de Lafforest was presented as part of the Artist Diploma program at the Conservatoire national supérieur de musique et de danse de Lyon in a series entitled De la musique dans tous vos sens (Music for all your senses). In the program director Jean Geoffroy’s blog, Nocturne is described as “an intense dive inside oneself: a singular listening in total darkness to let the imagination speak, to sing the light, to illuminate the night and to make appear a drawing imagined by the young artists”, which complemented the series’ description to offer “a new way to understand music with the ears, mouth, nose, eyes and the body. Listening to music becomes a complete sensory experience and the concert takes on a new form. The atmosphere and context help the viewer to dive into the heart of the musical works. The listening becomes active, the border between public and spectator disappears.” In Nocturne, the venue was in complete darkness, and audience members were escorted to their seats in complete darkness by ushers with intimate knowledge of the venue. As the performance of mixed instruments progressed, various light and sound elements were introduced.}\)
permitted to read printed programs during performance; whether the performer wishes to see the faces of the audience; and what mood or effect is intended to be created (e.g. extremely dark will tend to highlight an intense focus upon the stage area, whereas brightly lit will tend to invoke a feeling of informality).

Outdoor performances, which are rare, may wish to take account of sunsets, and even more infrequently—one hopes for the singer’s sake—sunrises. Within the recital, lighting changes may preclude reading printed translations, and decisions about lighting states must weigh the relative importance of this aspect and its effect upon mood or atmosphere.

11.6. **Electrical and Audio Cables**

Upon the stage area there may be a variety cabling, which may be semi-fixed or placed specifically for the recital (e.g. for piano lighting, for a portative organ). The main aspects to consider are safety (i.e. tripping hazards), accessibility (e.g. relocating a piano within performance between groups of songs), and visual effect (e.g. cables that are not affixed to the floor may appear untidy and unsightly, and may negatively prejudice an audience even before the performers walk on stage).

11.7. **Music Stands**

Often overlooked is the music stand for keyboard players, particularly on harpsichord or chamber organs which tend to have smaller and flimsier stands compared to a piano. The key issues are music that is secure, readability (angle of stand, and good lighting), and page turning that is not impeded (e.g. by lower lips/bases that are less than 90 degrees from the stand or have protrusions). With the increasing uptake of electronic devices from which notated music can be read, aspects such as fully-charged batteries, electric power points, and extension leads that are safe
to walk across need to be considered. Where the singer reads from a music stand, the stand should be stable, secure, allow for ease of page turns, and not impeded acoustic by masking the sound. There are opposing views to music stands for singers (see also 17: Memorisation), specifically: placement (immediately in front or to partly to the side); height (neck height may restrict visibility by audience, and hip height will encourage the head to tilt down and eyes to be predominantly cast downwards); angle (almost vertical tends to encourage large head tilting movement and eyes that move up and down, and almost horizontal tends to create a more stable head and eye position); and whether music is sung from these as if reading (e.g. for oratorio or cantata repertoire), used merely as an aide-memoire, or to hold printed text which serves as either poetry or a de facto prop (e.g. a character’s letter or diary). No matter the choice, being clear on management and audience expectations, style of presentation, and being adequately prepared through practice and rehearsal will clarify decision-making.

11.8. Flooring

It is usual to have a hard surface to perform upon, as this creates both a stable surface for performers and acoustic properties to direct sound upwards an outwards. Carpets should usually be avoided, unless specifically placed underneath pianos to modify balance or timbre, or for a singer to stand upon if there is unstable flooring. Creaky or moving floorboards should be noted during the venue rehearsal, and positions changed where possible—such apparently minor irritations can create instability for the singer and for the pianist’s feet when operating a piano’s pedals, and may distract performers during recital.

12. Venue: Non-stage
Each venue has areas and attributes that do not directly relate to the stage. While these attributes are often beyond the performers’ control or influence, each can have an impact upon the recital and audience response.

12.1. **Audience Seating**

It is usual for an audience be seated for a recital, but not a mandatory rule.

12.1.1. **Seating/Standing Arrangements**

A clearly defined audience seating/standing plan should be established, with non-fixed seating or standing requiring additional decisions on how this is to be practically managed. Consideration could include randomly placed seats (e.g. in a salon-recreation style of performance), mixture of seating and standing (e.g. a more cabaret style of presentation), using only a portion of the seating (e.g. the central seating portion of a thrust stage having seating available at the sides), proximity of seating to performing area.

12.1.2. **Reserved/Non-reserved**

If there are fixed and allocated seats, these should be clearly labelled, and ushers briefed and be familiar with layout and ticket checking procedures. For unreserved seating, a decision should be made whether to permit audience-determined seating (i.e. random), or usher-directed seating (e.g. filling empty seats from the middle-front to middle-rear and then to the sides).

12.1.3. **Seats**

While usually out of the performers’ control, knowing issues that seats may create within performance is a useful precaution. For example, knowing that seats make noises when shifting weight within them prepares a
performer to ignore such sounds. Similarly, being aware that seats are cramped or low to the ground may lead to deciding upon shorter groupings of songs to allow audience members to move more often.

12.2. Facilities

While performers arguably should not need to concern themselves with non-performance related matters, a working knowledge of the venue and associated facilities can be useful for both event planning (e.g. timetabling of pre-performance matters).

12.2.1. Assembly Areas

Prior to performance an audience arrives and may be permitted to enter the venue immediately. However, entry may need to be delayed while performers undertake final venue balance checks, stage setting, and piano tuning, etc. In such cases, the audience requires an area to assemble. Particularly for non-traditional venues that are not designed for accommodating audiences pre-, during- and post-performance, aspects such as capacity, comfort, temperature, seating, and perhaps catering should be considered. Often overlooked is the time taken to allow an audience access into a venue, particularly through singular entranceways.

12.2.2. Washrooms

These are usually beyond a performer’s control, but should be considered as part of the overall audience experience. The quality and cleanliness of washrooms will form part of audience experience and perception. Performers should particularly note whether washrooms are
shared between audience and performers, and respond accordingly by avoiding interaction with audience if preferred.

12.3. Catering

Whether to provide food, snacks, and hot and/or cold beverages is usually beyond a performer’s control, but determining responsibility should be an early decision. Catering offered may have an impact upon audience experience, perception, and comfort. For example, to avoid audience members needing to exit mid-performance, drinks pre-performance and during interval could be avoided. Similarly, to enhance mood or allow for an extended interval where stage re-setting is required, food or drink (perhaps linked to a theme) could be provided. Catering may be included within a ticket price, or offered as stand-alone purchases. Each venue will have specific requirements or restrictions, including: licencing (e.g. alcohol purchases); catering facilities (e.g. kitchen for heating food and serving, wet- or dry-bar); service personnel; noise and smells entering the performance space; choice of catering options (e.g. menu of options); pricing and payment; set-up and clean-up timings, and personnel.

12.4. Front-of-house

Many audience members will remember few details of a performance, unless spectacular or noticeably poor, but almost all will remember a poor front-of-house experience. As a guide, well-groomed and consistently-attired support personnel are the expected norm.

12.4.1. Parking and Attendants

Arriving at a car park is the first part of the audience experience. Having well signed directions, payment choices (including change for larger


notes of currency), and well-briefed personnel to provide directions or assistance can all significantly affect a positive first impression.

12.4.2. Ushers

Having entered the venue periphery, the ushers are the second part of the audience experience. The number of ushers and responsibility for briefing them will enhance first impressions.

12.4.3. Other Staff

Other staff may include those selling tickets and program, cleaners, backstage crew, and stage management. In particular, any person addressing the audience should appear as presenting an image consistent with the theme or style of the performance, and in a professional manner.

12.4.4. Audience Accessibility, Access and Egress

While often beyond the performers’ control, knowing how all audience members may enter the venue and the audience space may inform timing of announcements to enter and durations of intervals. Care should be taken with placement/seating of audience members with disabilities (e.g. those in wheelchairs) for both their safety and that of audience, and timing of entry.

12.4.5. Foyer and Venue Background Music (and Sound)

Unless they are promoting their own recording for sale within the venue, recitalists typically do not prefer background music for a range of reasons—it can encourage comparisons between the “perfect” studio recording and the live recital, and can enhance or diminish a mood or atmosphere (e.g. Country and Western songs featuring slide guitar are unlikely to enhance a recital of Lieder, whereas gently bubbling water sound effects may enhance
Schubert’s *Die schöne Müllerin* which features a brook in all 20 songs yet also encourage additional washroom breaks). If a venue requires background music, it will usually be preferable for this to be non-related to the performers (e.g. a voice and piano recital would be better with instrumental music that does not have piano).

12.5. Performers’ access matters

12.5.1. Parking

Being clear on parking allocations and designated car bays reduces time and stress on the days having venue rehearsals and performances.

12.5.2. Access to Venue

A copy of correspondence detailing venue access and key personal is vital. Details such as location of keys, entry alarm codes, and contact details of stage/venue management personnel provide for a seamless entry to the venue, or for rapid troubleshooting if needed.

12.5.3. Backstage Areas and Access Routes

As backstage areas are often dimly lit during performance, part of the performer’s venue familiarisation process is to take note of the backstage routes leading to the final entry point of the performing area (e.g. steps, doors).

12.5.4. Dressing Rooms

The reality of most performance venues is that the majority of the money spent is on the audience and not the performers. So being prepared for a less than optimum dressing room avoids a negative surprise. (Some enlightened theatres have wonderful facilities, but these are not the norm.) Wherever possible, a dressing room should have suitable mirrors, hanging
space, and bathroom and toilet facilities. Irons and ironing boards are rarely provided. An often-overlooked factor is noise that transmits from backstage areas to the audience, so it is always worth flushing a toilet during rehearsal to check whether the noise travels!

12.5.5. Practice or Warm-up Facilities

Except in larger and sophisticated venues, it is rare to have a warm-up space, and even rarer that this is sound-proofed. Performers should always allow for this.

12.5.6. Air-conditioning Controls

Where possible, singers in particular should have some control over the air-conditioning of their dressing room. Even better is where performers have some control over both the backstage and performance areas.

12.5.7. Other Technical Equipment Controls

There are a variety of controls that performers may have responsibility for or control over, such as house and stage lights, pre-recorded announcements, specialised audio-visual effects (e.g. computer-operated elements). Each of these should be fully checked to ensure familiarity during the venue rehearsal process.

12.5.8. Offstage Visibility

Related to backstage areas, performers should be fully aware of where they can and cannot be seen by the audience, and how items such as flats, curtains, or doorways impact upon visibility.

12.6. Smoking Policies
Depending upon country and locality, smoking was permitted within venues, whether in the foyers or the main auditoriums. In most countries smoking has become a non-issue within venues, as patrons understand changes in social conventions. Notwithstanding, most venues will have their own policies, and it is always worth being aware of these, particularly if performers may smoke. If smoking is to be undertaken or emulated upon stage, it is important to gain venue approval.

12.7. Food and Drink During Performance

Most venues will have policies regarding audience food and drink within the venue, but the performers should also decide in advance whether allowing food and drink is desirable. Similarly, if fluids are to be onstage as either props (e.g. a martini glass with coloured water ... or gin!) or for hydration purposes, checking with venue management should be undertaken to determine what containers should be used (e.g. glass of water versus sealed water bottle) and appropriate placement. (See also 32.2: Water placement).

13. Repertoire

The work or works within a recital are considered the recital’s repertoire.

13.1. Repertoire Choice

A primary consideration is determining who the recital is for—performers or audience? (See 3: Who For? and 5: Audiences.) The choice of works will consider balancing aspects of intellectual, emotional, comedic and dramatic elements, “worth” or “value” of pieces (a slippery slope), difficulty (for all performers, and for an audience to hear), program interest (see 13.6: Repertoire order), language choice (original, translation, vernacular), and whether one is aiming to educate an audience (e.g. introducing them to new works, or old works that are rarely heard). Sponsor or
benefactor repertoire requests or expectations also need to be considered. Questions of transposition, alternative notes, suitability of pieces for an individual should be considered.

13.2. Timing of Works

When initially planning a recital, a very broad guide is that an artsong may average 3-4 minutes duration, and each half often comprises 10–12 individual songs, perhaps in 3-5 groups. Performers will usually time their pieces during practice or rehearsal to ensure that timing of works is well-known, and that the total duration of groups of songs, halves, or entire programs are within the program duration requirements or restrictions. While not directly related to timing of works, the timing of entrances, exits, applause, and pauses should also be considered.13

13.3. Music Scores

Music scores have traditionally been printed notation versions of a song or songs to be presented. In performance these are almost always read by pianists, and are increasingly read by singers. In practical terms, a score could also include variations such as chord charts, figured bass parts (with or without notated melody

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12. There is little empirical data to justify this “3-4 minutes” statement. However, a brief survey was undertaken by randomly selecting thirty artsongs drawn from the recital repertoire presented in November, 2018, by ten undergraduate students at The University of Western Australia Conservatorium of Music. These artsongs were searched for in either YouTube or Spotify, and the average duration of the first ten appearances was calculated. For example, on January 12, 2019, when viewing the first ten recordings of Schubert’s An die Musik on YouTube, the average duration was 2 minutes 51 seconds. An identical process conducted upon Schubert’s Erlkönig resulted in an average 4 minutes 16 seconds. Apart from the small sample size, a limitation of this brief survey is that these artsongs were required to meet strict total recital duration and content guidelines, and may have little relevance to other types of recitals.

13. The guidance provided to students presenting voice recitals at The University of Western Australia Conservatorium of Music is that the recital duration is 45 minutes, and the total musical content should therefore be approximately 38 minutes to allow for entrances, exits, pauses, and applause.
and text), hand-written or typed text, anthologies or collection of songs to be presented (e.g. a bound copy of all songs), and differing editions. When the programmed songs are not contiguously printed within a volume, the use of paperclips or post-it notes can be useful tools to transition at the required speed from the end of one song to the next. Any notations within scores by performers, as well as texts within songs when not fully memorised, should be carefully viewed within performance-lighting conditions to ensure readability, as certain lighting states can render highlighted text unreadable. Where printed scores are used by a pianist, any person engaged to turn pages should attend at least the final dress rehearsal, particularly for more complex works. Pianists should be aware of noise when turning pages, and aim to either minimise or make such sounds a feature of the performance. (See 42: Page Turns). While self-evident, pianists should always obtain or be provided with legible scores—regular omissions within copies include clefs, keys, end of system barlines, top system voice part, bottom system left hand, page numbers, words, any one of which can create performance errors. Pianists should be wary of playing a score in public that they have not rehearsed with.

13.3.1. **Printed versus Electronic**

A first consideration is that copyright laws should be followed to the letter, and that every song presented that is within copyright should be performed from an original music score and, where appropriate, have approval for performance. Continuing advances in technology has created an increase in electronic hardware and software, leading to reliable reproduction of music scores that can be read from electronic devices. Song recitals typically contain repertoire from a variety of volumes, which if all brought onto stage can create visual distraction and both logistical and timing issues in finding the next song.
Pianists may therefore copy individual pages of bona fide music scores and either tape together, or bind within a single volume for ease of page turns, etc. An electronic device, particularly for a pianist, significantly diminishes that overhead. Many such devices also have sufficient light to read by, thereby removing the requirement to light a music stand and potentially allowing darker lighting states to enhance various moods. Balancing this are a number of considerations including: ensuring that copyright provisions are followed; reliability of hardware and software; backup in case of device malfunction; extraneous light emissions. No matter which approach is chosen, it is always important to fully rehearse within the venue from the final version of music scores and in the staged lighting states to be employed during performance.

Electronic devices should always be well-rehearsed with as part of the practice and rehearsal process, be checked for reliability for use in the venue (e.g. no radio interference between Bluetooth foot-pedals and iPads), have full battery charge or a reliable power source, and be re-checked for connectivity after a significant break such as an interval occurs. In particular, performers should thoroughly familiarise themselves with all technology to ensure that external interruptions such as incoming phone calls do not interrupt electronic signals.

13.3.2. Hand-held Music, or Music Stand (Singer)

If the singer chooses to read from music score, the choice of holding the music or employing a music stand arise. If the music is in a thick score, or

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14. While the practice of physically copying or electronically copying is technically in breach of copyright laws within some jurisdictions, it is usually overlooked because there is clearly no intent to gain commercial advantage or defraud copyright holders.
within a music folder, additional weight should be considered, whether held or on a stand. Holding music may visually appear as the singer and the music being “as one”, but can create tension in hands, extended arms, and neck, and may encourage a stooping or rounding of the shoulders. Music on a stand removes these aspects, but can present the singer as being hidden by the stand and remote from the audience because of a comparatively fixed positioning.

13.4. HIP Matters

Historically-informed performance (HIP) practice traditionally refers to music choices, but here HIP applies to presentation choices. As with musical choices, performers consider the history or varied histories of individual works, and choose to apply, modify or reject.

13.5. Gender Matters

Related to HIP matters, the aspect of gender directly affects repertoire choice. If one considers that a particular piece needs to be sung by the gender of the character in the poetry, then that piece should be included or excluded accordingly. There are strongly held views about gender within songs, and the singer in particular is encouraged to form opinions predicated upon historical precedents. That does not mean following the precedent, but deciding to follow or reject with a clear rationale.¹⁵

¹⁵ See for example, the history and discussion about Schumann’s Frauenliebe und -leben, which is traditionally sung—only by women, yet was performed in Cologne in 1862 (22 years after its composition) by the leading baritone Julius Stockhausen accompanied by Clara Schumann, and which “passed without notice, without objection.” Howe, “Whose Winterreise?”; Jeanette Fontaine, “The Song File—He Sang, She Sang: The Gendered Song Cycle,” Journal of Singing - The Official Journal of the National Association of Teachers of Singing 70, no. 1 (2013); Kristina Muxfeldt, “Frauenliebe Und Leben Now and Then,” 19th-
13.6. Repertoire Order

Christopher Small suggests that post-Renaissance Western storytelling largely conforms to a “master narrative” of “three short sentences: Order is established. Order is disturbed. Order is re-established.”\(^{16}\) This is a useful approach for the devising of repertoire order, whether for the whole of recital, a group of songs, or from one song to the next song.

The order of individual works chosen may conform to a sequence having an apparent flow or classification (e.g. by chronology, composer, musical style, language, poet, theme), be ambiguously connected, or be apparently non-connected. Examples of often-used formats are where works proceed mostly from earlier to later periods, and where works are grouped by either composer, style or poet. Examples of less traditional recitals may see a piece of plainsong followed by a twelve-tone work, followed by a nineteenth-century Lied. Both formats (and of course hybrids) can be successful. Within groups of songs, order plays an important role in creating or undermining flow. (See also 41: Continuity.) For example, four consecutive pieces in a similar style which are all slow, sustained, and soft, may reach artistic brilliance yet fail to meet audience expectations. Choice of tonality (works that are predominantly major or minor) and keys (works with associated or disassociated keys) may impact upon flow. Consideration of range and dynamics will provide contrast and variety. All of these elements will create a constant creation of tension and subsequent release, which conforms to Small’s three sentences.

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\(^{16}\) Small, *Musicking*, 160.
The role of stamina for all performers should not be underestimated—a piece sung brilliantly when sung alone may be unperformable in the context of a recital depending upon what comes before.

By balancing these elements, the repertoire order can significantly enhance or undermine the works. As historical precedent, song cycles (e.g. Schubert’s *Die schöne Müllerin* and *Winterreise*, and Schumann’s *Dichterliebe*, *Frauenliebe und -leben* and the two *Liederkreis*, op. 24 and op. 39) are de facto predetermined groups of songs, and demonstrate how aspects of tempo, key, dynamics, range, musical style and mood can create flow and cohesion.

The aspect of starts and finishes are often considered in repertoire order, with opening pieces usually chosen for impact—whether loud, fast, or more rarely, subdued—and final pieces are usually chosen to leave a lasting impression. Encores

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17. While no records exist, a conversation with a musician from the Vienna Philharmonic in the 1990s is revealing about repertoire choice, order and keys. The musician stated that his father was contracted to accompany Elisabeth Schwarzkopf (1915–2006) for a farewell tour of many cities and towns in Germany. Three thick volumes of songs—each volume being identical except for keys—were delivered to the pianist. Being standard repertoire, only one rehearsal was required for each piece, and the pianist took note of the keys rehearsed for each of the songs and subsequently practiced these. Schwarzkopf advised the pianist that about 30 minutes before the performance she would provide him with a list of the pieces to be performed. Prior to the first performance the pianist observed a note slipped under his dressing room door in the format “#32 E Major, #104 C minor, #12 A Major”, etc. Quickly updating his program order, the pianist discovered, to his dismay, that the pieces were all in different keys to those rehearsed. While walking off-stage at the end of the first half, Schwarzkopf commented that the pianist’s playing had not been up to his usual standard, to which the pianist replied that the keys were all different to what were rehearsed. Schwarzkopf merely replied that he should expect different pieces, order and keys every night according to how her voice felt and worked within each venue. I cannot verify whether the story and details are true or embellished. However, the principle is sound, in that a singer would ideally—and this is today largely impractical for most singers and pianists—choose repertoire and keys according to the venue, memories of the last performance, expected audience, and how the singer’s voice was working on that day and in that venue. The Schwarzkopf story is consistent with accounts of Ludwig Wüllner (tenor/baritone) and Feodor Chaliapin (bass) who, in their respective concerts, would often choose a song “when the mood prompts him”. Kravitt, *Lied: Mirror of Late Romanticism*, 177.
are de facto additional final pieces, and should be carefully chosen for the same reason—45–90 minutes spent in winning an audience over can easily be thrown away in the last 3 minutes of a poorly chosen (or executed) encore. Within a 45-minute program there is often a “sweet spot”—a time and piece that is designed to provide maximum impact in some way. This could be dramatic, vocal, interpretative or emotive. As a rough guide, the sweet spot works well at the 60–70% point of the half—the performers have started with initial impact, continued with the next songs and established their credentials, then make a large impact with this sweet spot work. From here there would normally be a slight tapering for a song or two before building to the climax of the half or recital. A simple principle can be employed within shorter groups, where the middle parts of a song may have some peak phrasing that occurs within this 60–70% period for the group.

At the end of a recital one or more encores may be presented. While encore literally means again, and was used in this sense during the latter part of the nineteenth century where an individual piece was immediately re-performed, today an encore is usually one or more pieces performed after the published or announced program order has completed, and may include a previous work or—more often—a work not performed within the recital.

14. **Keyboard Accompaniment**

Most recitals have a singer and a piano as the sole performers, but these may be supplemented with additional instruments (whether keyboard or other), instrumentalists, or singers. In recitals of mixed repertoire, there may be multiple performers for different songs or groups of songs, and a choice will be made whether to engage a sole pianist—the more usual approach—or multiple pianists.
14.1. **Keyboard Accompaniment Instrument Choice**

A grand piano is the most usual instrument of choice for recitalists for a number of reasons including: the repertoire presented was often written for this instrument; pianists are familiar with the keyboard action and touch; both the low and flat lid-down or the angled lid on stick profiles provide options for lines of sight between singer and pianist, and facilitates musical ensemble; grand pianos provide an impression to an audience that may convey “prestige” or “worthiness”; such instruments are usually available within most concert venues.

Where a venue provides a choice of instruments, the performers should negotiate with each other which instrument best suits their needs, balancing matters such as quality of sound, touch, which is easiest to musically balance with the singer, or personal preferences (some pianists have strong preferences or dislikes of particular makes or models). Other factors may include: historically-informed performance considerations (e.g. a fortepiano for Haydn, Mozart and Schubert—and if so, which make, model or replica); pitch and tuning; choice of piano stool or chair, and setting this to the appropriate height; and lid position (e.g. closed, short- or full-stick). Smaller venues (e.g. church halls, homes) may only have an upright instrument, and decisions will need to be made as to where the singer stands in relation to pianist. Other venues may have no instruments and decisions may include what instrument to hire—which may include (shudder) electronic options—and associated costs such as hire fees, transportation, and double tuning (in the venue and upon return).

14.2. **Collaborative Pianist versus Accompanist**

The singer and pianist should be clear whether they are singer with accompanist, implying a supportive but subservient role for keyboard (typically used for works adapted from instrumental accompaniment such as oratorio and opera, and a
virtually unquestioned relationship prevalent until the mid-twentieth century), or singer and pianist (or indeed pianist and singer) where each has a distinctive role to play.18

14.3. Tuning and Tuners

Keyboard instruments will usually be tuned on the day of a performance, and preferably as close to performance time as feasible. Adequate time and the timing of the tuning should be allocated to allow performers time for a final venue check/rehearsal, and for audience admittance. The pitch should be determined (e.g. A430 Hz, A440 Hz) as should the temperament (e.g. equal, Thomas Young, Kirnberger III), and the instrument tuner/s engaged and briefed.

15. Choice of Performers

When performers have control over selecting co-performers—which includes non-keyboard musicians—choices will factor experience, suitability for the repertoire, availability, and the likelihood of harmonious working relationships. Notwithstanding the collaborative pianist versus accompanist distinction (see 14.2), there may be hierarchies between performers due to age, experience, public recognition, or employment status. For example, an emerging singer working with an experienced artistic director of an opera company as pianist will naturally defer to the pianist, whereas singer and pianist who both

18. “An accompanist who sits down to play the accompaniment of any great song takes half the responsibility for the performance of it” (2’15”–2.25”) … “I would like people to realise (ahem) what extremely important people we accompanists are … The most enchanting lady walks on to sing, and all the ladies look at her because of what she's wearing, and all the men look at her because—well, all the men look at her. And nobody looks at me. And I can't blame them. (3’15”–3’30”) … “Nobody notices the accompanist at all. … He looks so slender and shy and so modest that people think he's there just to do what he's told, to obey orders, to follow the singer through thick and thin. Well, there's a great deal more to it than that. In these days, there is a real partnership between the singer and accompanist.” (3’51–4’19”) Gerald Moore, The Unashamed Accompanist, Encore series (Sydney, NSW: His Master's Voice, 1955).
studied together during their teens and twenties may have a different working relationship. Even so, if one employs the other, this relationship could change.

16. Amplification

It is highly unusual to amplify artsong recitals, or to employ sound reinforcement to provide an overall boost to the sound. Microphones (lapel, handheld, floor) and speakers (foldback, front, surround sound, multiple sources) are usually employed judiciously, and will usually apply to mixed program recitals which proceed chronologically and conclude with music theatre or other repertoire designed for amplification. Ambience or acoustic properties such as added reverberation or equalisation of certain harmonics may be applied to some acoustically dry venues. Recitals which include music after c.1950 may have electronic musical accompaniment, sampled sounds, electronic variations, or external sounds. (See also 50: Aural elements).

17. Memorisation

This topic seems to elicit a variety of contrary viewpoints, can be a highly contentious issue, and singers and singing teachers hold strongly-held opinions. There are those who believe that only through complete memorisation of the musical score and poetry can one be truly freed to achieve artistic excellence. There are others who believe that memorisation opens the performer to a number of pitfalls such as memory lapses and pandering to popular whims of the audience. While memorisation of artsong repertoire is a current convention, it


is not an inviolable rule—unless stated as such for competitions, examinations, or under contracted conditions. The singer is advised to check expectations and communicate to relevant parties if some deviation from convention is to be applied.

Rather than holding an uncritical opinion, the singer is advised to consider the history of memorisation of a work, and make an informed choice. Prior to the mid-nineteenth century—the period in which much performance was conducted within the confines of small salons—memorisation in keyboard playing was unusual, and in singing of artsongs it was rarely employed—indeed, the majority of the canon of Classical and Romantic artsong was performed from score, and sometimes from a single score that both pianist and singer read from. From the mid-nineteenth century onwards, and for much of the twentieth century, it was less likely that a singer would perform from score in a recital, except where a work was new, highly specialised (e.g. requiring special effects or reliant upon untimed other musical cues for sounds or visual effects), performed with an ensemble, or for historically-informed “re-creation” performances (i.e. sitting next to or standing behind the pianist, standing facing the pianist).

If using a music score, the singer has three main options: place the music on a stand (observed as becoming a more prevalent practice in oratorio performances, and sometimes essential for more recent works that may have over-sized pages or require multiple pages to be spread across multiple stands); hold the score in their hands; or hold the score within a folder or binder. All three come with the same admonitions—the music and text should be known sufficiently well that the singer can engage the audience frequently with their face and eyes, have their head and face as close as possible to a natural posture position so that the eyes naturally flow from score to audience, and do not present as “having the head in the

score.” (See also 42: Page Turns). The singer should note that there is a commercial reality in memorising music—it takes time for performers not gifted with photographic memory or similar, and this time may not be amortised for many years until repertoire is repeated.

18. **Personal Preparation**

While predominantly musical in nature, personal preparation also includes physical and mental health aspects.

18.1. **Health and Illness**

Minor illness such as colds and sniffles are an irritation to musicians, but can cause significant problems to singers in both preparation and performance. Singers are advised to develop their own preferred remedies for illness, noting that prevention is the preferred option where possible (e.g. always carrying a bottle of hand sanitiser and using frequently). As part of the preparation process, devising alternative phrasing, breathes, and pitches for pieces provide peace of mind in performance when one is unwell.

18.2. **Voice and Body Change**

The reality for singers is that body and voice change is constant and inevitable. In most cases this requires minor modifications to technique and keys of works, etc., and can be both liberating (e.g. improved breath or dynamic control) or frustrating (e.g. “I’ve lost my top notes”). In significant cases, such changes may require a period of complete rest, reconstruction of body and technique, and perhaps rebuilding mental frameworks (and even concepts of self-worth). There is little than can be done as a quick-fix in such circumstances, and singers will need to determine whether to proceed with a recital with compromises, or withdraw due to illness. The adage “it
can take a lifetime to build career, but a single performance to destroy it” is worth considering.

18.3. **Song Preparation**

There is no single “correct” way to prepare a song, but aspects may include musical and vocal issues, memorisation (if employed), development of stamina, determining the best musical keys (which will feed back into program order and flow (see 13.6: Repertoire Order, and 41: Continuity), coaching as appropriate, actual singing or playing, song research, language, and dramatic presentation. A written plan is beneficial as it allows for a systematic approach to be followed during the preparation phase and, like any form of a budget, provides ease of re-planning when things inevitably do not proceed as planned due to illness and other hurdles or set-backs.

When learning new repertoire to the expected standard, performers need to balance the time available with repetition, particularity making cost-benefit assessments which include joy, professional development, and amortising time to prepare such works for one-off or multiple presentations across a lifetime of performing.22

18.4. **Stamina**

22. Amortising preparation time is an important consideration, yet has no simple cost-benefit tool. For example, when visiting Nuremburg in 2007, I was struck by an advertisement for forthcoming Lieder recitals by two emerging artists. An identical program was to be presented throughout a comparably small geographical area over sixteen dates and venues. These performers’ amortisation rates may have been immediately justified. Within the city of two million residents where I reside, to repeat a recital program more than perhaps once every three years would virtually guarantee a small audience, resulting in my having learnt a significantly expanded repertoire compared to colleagues in other international localities. This is neither a problem or a shortcoming, but it has a practical cost.
Both physical and mental stamina play important roles within recital. Analogous to professional sports, personal preparation and training is mandatory, but only performing can provide “match fitness”. While physical stamina is acquired through a range of practice techniques and is beyond the scope of this taxonomy, a rough starting guide is that practicing a program twice in succession is representative of the stamina to sing the recital.

Mental stamina is more assured when comprehensive personal practice and rehearsal has been completed, and allows performers to more easily rectify issues or problems within recital. (See 57: Errors).

18.5. Familiarisation

While song preparation is assumed, recitalists also need to be familiar with a range of other matters including: the recital program as a whole (e.g. flow and links); venue-related matters; colleagues and their quirks; attire; personal body issues (e.g. sleep patterns, effects of weather).

18.6. Becoming Stale versus Keeping Fresh

Many performers find a point where they have prepared so much that they are in danger of becoming stale or merely “going through the motions”. Every performer must find their own best methods of avoiding or overcoming staleness. As a guide, deciding a single element to focus upon each time a work or recital is presented can provide a point of interest for the performer.

19. Rehearsal

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An overlooked element of the artsong recital is the process of rehearsal. All performers should ideally develop rapport, and someone must take the role as rehearsal leader. (See 4.2). The leadership role can of course change from piece to piece, and in practice will often change during the course of a rehearsal. (As an aside, this change of leadership role will also occur in performance as performers respond to each other in taking risks or covering for each other’s foibles.)

19.1. Rehearsal Plan and Process

Rehearsal planning considers the available time prior to recital, breaks this down into manageable rehearsals when performers can attend, and attempts to allocate time to work on specific pieces. The reality is that any budget—in this case the budget of time and stamina—becomes obsolete as soon as it is written, and so too for a rehearsal plan. The thought process used to consider each work—how complex it may be, and therefore how much time may be needed—will be amply rewarded in both rehearsal process and if significant re-planning is required. There is no rule for rehearsal length, unless paying according to union rules and rates, but as a guide a rehearsal should contain two halves of approximately 60–90 minutes duration separated by a 15-minute break. Breaks both between and within rehearsal sections are important for focus, mental acuity, stamina, and health and safety reasons. Breaks also help to build personal rapport between performers. Planning the venue-rehearsal or dress-rehearsal is usually time sensitive, and a specific plan should be developed before arriving.

19.2. Trusted Guides

When trusted individuals such as teachers, coaches, family, peers, and paid collaborative artists attend and provide feedback upon the final rehearsal, they will almost always have the performers’ best interests at heart. However, they may
provide too little or too much feedback, focus upon small details that are too late to address, or unwittingly undermine the performers’ preparation and confidence through their choice of language, body language, or absence of praise. Performers should value such comments, but always parse them through a filter of how the comments can be practically applied immediately, rather than over the longer term. With harsh comments it is worth remembering that such comments come from human beings who may be telling the truth, or may be having a bad day.

20. **Printed Programs**

Where a printed program is to be provided, it is important to consider the reader above all others. Will they have time to read everything? Are they expected to read during performance, and if so, how is it to read in various lighting states? (See also 11.5.2: Venue Lighting.) How much is too much detail? Answers to these questions will determine considerations such as: paper choice; layout such as white space; format such as text font and size; biographical notes and pictures; page turns (which can be disruptive between quiet songs that employ a segue); amount of printed text; translations. It is always worth engaging someone not connected with the recital to proof-read before final printing or publication. It is vital to document who is responsible for providing printed program content, by which date, and in what format.

20.1. **Program notes**

If program notes are required, the amount of detail to be included may be determined by the promter, examiners, venue considerations (e.g. how long an audience may be seated prior to performance or during interval), the style of

interaction (if any) with the audience, and the audience’s anticipated familiarity with the songs being presented. Other aspects to consider include who is to write program notes, the cost or fees associated with writing these, whether existing program notes should or may be reproduced, and copyright. Considering previous similar performances within a specific venue, as well as the likely composition of the audience, will often provide suitable guidance.

20.2. Translations

The first choice regarding translations is determining whether one is required—an audience preoccupied with reading a translation during a song can be distracted from attending to the musical and dramatic elements of the performance. If a translation is to be provided, choices may include; a printed version; visual projection onto screen or walls; pre-recorded audio or audio-visual translations; or less often, the singer or a third-party (e.g. pianist, an actor) who reads or summarises the original text and/or translated text. Translations may be literal (i.e. word for word), poetic (e.g. by line or paragraph), colloquial, or summarised as a short phrase or word. Translations within printed programs usually adopt a two-column format; usually matching line by line, with the original text in the left column and the translation in the right column. Again, considering the reader will inform the best choice for the recital.

21. Appearance
“We’re being watched every second we are onstage, studied from head to toe, every detail of our facade analyzed by the audience, staring in our direction. So, careful thought must be given to dressing appropriately when on exhibition.”

21.1. **Makeup**

There has been a trend, even within opera, to move from heavily-made-up faces using greasepaint, to lighter applications of day makeup. This may be a result of the improvements in lighting technology that allow for more subtle shadings and hues, and audience expectations changing to expect more realism consistent with what they see on television and movie screens. Where make-up is to be applied—and this concerns women and men—it should enhance the effect or theme that the recital is trying to create, while not interfering with the performer’s ability to perform. For example, bright-red lipstick may create a stunning visual effect and be suited to flamboyant repertoire, but if the poetry and music is to be sombre, then the makeup should match—unless an incongruence is chosen on purpose for some reason. As with wearing performance attire in dress-rehearsals, make-up should be worn to simulate performance conditions—only then will it be discovered that the make-up base or foundation when mingled with perspiration weeps into the performer’s eye! Makeup is usually restricted to the face but may be judiciously applied to other parts of the body where seen (e.g. arms, hands, legs, feet, and exposed torso). Makeup may also be used for characterisation purposes—not usual within a recital, but allied to the red lips mentioned above, or to develop character lines upon the face, etc.

21.2. **Perfume, Deodorant, Other Smells**

While not visual appearance, items that have a smell such as makeup, perfume, cologne and antiperspirants should be carefully considered, as some singers may respond to such smells with breathing difficulties.

21.3. Hair

The matter of changing taste is a significant factor, and the length, style, and fixing of hair and facial hair can have a direct affect upon both image to an audience, and comfort for both performer and audience. In general, hair should frame the lips, eyes and face, not highlight any unwanted physical attributes (e.g. those with naturally hunched or rolling forward shoulders would wear long hair behind the shoulders to visually elongate the spine), not cause discomfort to the performer, and not cause any distraction to the audience (e.g. long hair that needs to be constantly brushed away from the face or that covers the face when taking a bow). Hair options may include natural or coloured appearance, varying fringe lengths, being worn straight or frizzy, in curls, buns, ponytails or ringlets, or with wigs, hairpieces or extensions. These should ideally be tested before the recital to ensure comfort and capacity to maintain form throughout the recital, should not visually detract, and preferably enhance the performance. Emmons and Sonntag advise to “keep your hair away from your eyes and face so that your eyes can be easily seen by the audience”.

This may also prevent distracting movement if the singer has any automatic response such as fiddling with or pushing the hair away during performance. For men, a heavy beard and moustache can obscure the lips and make words more difficult to understand, while also inhibiting some facial expressions.

None of the examples cited imply that those hair options should be avoided, but that decisions should be made about the relative merits of how hair is to be worn.

21.4. Attire

It is usual that performers differentiate themselves physically from the audience, although this may not be wanted in instances of more intimate salon-style performances, or when audiences are requested to wear specific attire (e.g. “formal”, “cocktail”, “period dress”). Performers attired differently from the audience is not usually to denote superiority, although this can occur, but for demarcation between performers and audience. Non-performers associated with the performance, who also may be seen, usually differentiate themselves by attire (e.g. stage management personnel typically wear all blacks, ushers wear the uniform specified by the venue). Emmons and Sonntag’s comprehensive set of guidelines for attire is mandatory reading.27

21.4.1. Style or Theme

Performers will sometimes agree a consistent attire or a more general theme, and such choices may be conventional or symbolic. It is becoming increasingly popular to wear costumes and modern day-wear within recitals.

A conventional example is male performers wearing white shirts with non-matching suits and tie, or dinner suits (tuxedos) which may match or not match (e.g. both single breasted, or mixed single- and double-breasted). For men, black socks are de rigueur (although pianists sometimes wish to differentiate themselves by wearing themed socks.)

Women tend to have far more demands placed upon them by societal conventions or expectations, but will generally match a colour theme, palette or style, and agree upon length of skirts, dresses, trousers, shirts, blouses, and whether shoulders are covered, uncovered, strapless, or a shawl or similar is used.

An example of symbolic attire is cowboy boots, which an audience could interpret as being related to Texas, a farm or ranch, rural, a line-dancer, or characterisation of social strata of the narrator (singer).

These examples are far from exhaustive, and merely point to the need for performers to decide in advance what attire is to be chosen, and whether changes are required throughout the recital.

21.4.2. Conventions

In sacred oratorio and similar performances, a long-standing convention is observed that women wear predominantly subdued colours (e.g. rarely red), covered shoulders, and ankle-length dresses or skirts. Over the last decade, an observation is that these conventions have gradually changed, and that bare shoulders are becoming more acceptable. While the recital is not oratorio, the general principle to apply is that the outfit should match the repertoire presented, or be consistent with the requirements of external management (e.g. a recital within a synagogue may have stricter requirements than within a community hall). For women, “formal” or “evening” attire often consists of block-coloured ankle-length dresses or skirts, and “cocktail” or “day wear” comprising patterned or mixed colours of below-the-knee dresses or skirts. In all cases, arm length, straps, and the amount of bare skin shown
will vary. For men, “formal” attire may be “white tie” (black tails, white shirt, white bow tie, white vest), “black tie” (black dinner suit or tuxedo, white shirt, black bow tie), or “lounge suit” (dark suit, white shirt, tie). “Business casual”—a popular description that often defies definition for women—may consist of a suit and tie, or trousers and blazer with or without tie. Conventions and local requirements constantly change, so keeping abreast of specific venue or management requirements is important.

21.4.3. Consistency Between Performers

There are no rules, but again, style, theme, and venue specification may assist in determining what multiple performers wear. When two or more are men, matching outfits works well for more formal events, and matching outfits with some individuality (e.g. different coloured ties or pocket handkerchiefs). When two of more are women, agreement regarding style and colours is important to ensure no clashes (or worse, a faux pas!).

21.4.4. Appearance Against Background

Often overlooked is that attire is foreground and is set against a background (e.g. a set, a backdrop, the stage walls). Being aware of the background colour and texture will assist in choosing attire that neither clashes nor blends in.

21.4.5. Attire Changes

While not common in recitals, attire changes between halves or groups of songs may be chosen to enhance visual effect. Where quick changes are required, these should always be thoroughly rehearsed.

21.4.6. Shoes
Performance shoes should be worn in rehearsal to ensure comfort and stability while walking or standing for extended periods—many a female singer has undermined an otherwise effective recital with an ungainly walk off resembling walking on uneven stilts. High-heeled shoes, and particularly stilettos, may create instability and physical fatigue as a recital progresses. Closed-toe and lower-heeled shoes are preferred by many performers for stability. All shoes should be cleaned (both uppers and soles), and buckles and straps and shoelaces should be checked for comfort, and secured (e.g. with double knots) before walking on stage.

21.4.7. **Comfort and Mobility**

New outfits should be worn in rehearsal to ensure mobility, lack of constriction, and comfort. Pianists require freedom in waist, arms and shoulders, and singers in waist, chest and shoulders. Aspects of comfort may also include adequate ventilation within attire for longer groups of songs, or for programs or venues which may cause excessive overheating or perspiration.

21.4.8. **Neck Size, Shirts and Ties**

Many male singers will prefer a shirt’s neck size to be at least one size larger than for day-wear, as shirts buttoned at the neck can create a tightness that impacts upon the vocal mechanism. The chosen shirt and tie should always be worn for a compete rehearsal to ascertain comfort and flexibility, particularly as the rehearsal progresses and the singer’s muscles may expand, or sweat may impact upon the collar.

21.4.9. **Braces and Belts**
Trousers or skits that gradually drop during a performance should be avoided. Appropriate braces, belts, or other apparatus should be thoroughly tested to ensure reliability and comfort.

21.4.10. Accoutrements

Additional items of clothing (e.g. wrap, shawl, pocket handkerchief, gloves) and jewellery are usually added to create a specific visual effect or affect. Style or theme should assist in determining the suitability of such items, and whether choice of style is current or modern-day, themed, or costumed (which may include historically-informed replicas or similar). Accoutrements by definition are additional, and should rarely be viewed as the main item in appearance (e.g. wearing a tiara or crown when singing about a princess may be completely relevant and consistent with theme, but would draw unwanted attention during a song about a peasant girl.) Accoutrements should be avoided where they are visually distracting (e.g. against from the surrounding stage setting or attire) reflect unwanted light (e.g. sparkling jewels may create reflected patterns from lighting), emit unwanted noises (e.g. bracelets that jangle), or cause a distraction to the performer (e.g. a necklace that keeps moving onto the neck and requires constant readjustment).

21.4.11. Taste

The mode and wearing of attire and accoutrements will always be a matter of specification (by the management employing them or the rules of the venue), or of taste (the performers’ or audiences’). As a guide, the adage “less is more” will suit an intimate presentation mode.

21.4.12. Image (Brand)
The adage “Clothes maketh the man”\textsuperscript{28} is as relevant today as in Shakespeare’s time where, no matter what the attire, what is worn and how one wears it conveys a visual image. Within a recital, the audience may interpret image as adding to or detracting from the performance, so every effort should be made to ensure a congruent image with that which is intended. This image will often transcend the performance into the post-recital stage when meeting with audience members. Again, consideration of image—perhaps a performer’s personal brand—will determine congruence or dissonance.

21.5. \textbf{Persona (and Characterisation)}

Related to appearance, persona can be said to be the degree to which one wishes to represent oneself or a character (or caricature) within a social context. Persona is enhanced by physical elements of attire, accoutrements, hair, and makeup, but may also be aided by the conscious (or unconscious) application of physical attributes through representation, such a limp, a twitch, a snuffle, or by engaging with props (e.g. a cigarette). Vocally, persona can be enhanced by accent. (See also 32.4: Dialects and Accents). From an acting perspective, whether realistic or codified, the singer needs to determine whether they are acting as narrator, self, a third party, or sometimes all three within a song (e.g. in \textit{Erlkönig} where the singer speaks variably as narrator, father, son, and Erlking). During the preparation phase, consciously working upon persona and characterisation both within and between songs will ensure convincing delivery and transition between songs.

21.6. Spectacles and Contact Lenses

Some audience members (and teachers) despair that singers wear spectacles, and others do not even notice. Each performer should determine how comfortable they are with either wearing or not wearing their (prescription) eye apparel. If wearing spectacles, consideration should be given to whether these negatively impact the actual singing (e.g. by gripping the nose), as well as aspects of reflected glare from lighting, and obscuring the eyes and brow.

22. Travel

Some performers find that travelling large distances (e.g. air, rail, sea, coach, train) and shorter distance by public transport (e.g. rail, bus) affects them physically and mentally, and adjust their schedules accordingly. Similarly, the quality of away-from-home accommodation and proximity to the recital venue should be considered. On recital day, the adage “the show must go on” often means “go on at the appointed time”. A useful guide is the “half-hour call” employed within the opera/theatrical world, which usually translates to arriving at the venue 35 minutes before the advertised start time. Inclement weather may have an impact upon transportation, and certain localities have peak transportation periods or outages. Planning travel ahead of time and ensuring back-up options facilitates performers who are at ease and focussed upon performing, rather than fearing late arrival of themselves or their performing partners, and potentially adding to venue costs due to overtime fees.

23. Dress rehearsal or Venue Rehearsal

Rehearsals in the venue inevitably require adaption of what was carefully crafted during the rehearsal process. For example, the piano may have an action that requires

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different tempi, the acoustic may require a different approach to sing *sotto voce*, it takes longer to walk on stage than expected. When commencing a venue-rehearsal, the primary matters of concerns are ensuring familiarity and comfort with the piano, acoustic, and lighting, followed by the technical details of the performance such as lighting changes, entrances and exits (including any through the audience). With the remaining time, the performers can then decide whether the entire program is to be run, or whether individual pieces will be rehearsed. There is no rule here, as the preparation and comfort that the performers have with the repertoire, the venue, and each other are the deciding factors.

Dress rehearsals are rarely conducted in full concert dress, unless this is specifically required for lighting purposes. However, key attire elements such as shoes and buttoned shirts should always be worn to ensure comfort and safety.

Where sheet music is to be read, this should always be from the actual musical score or device to be used in recital, and applying the lighting state that applies. This will avoid lack of readability surprises within recital.

Of prime importance is to rehearse the entrances and exit bows. As with encores, the very last thing the audience sees is the bows and walk off exit, so these need to be as well-rehearsed as the music. It is a constant disappointment to have heard and seen a wonderful 90-minute recital significantly undermined by amateurish curtain calls and bows.

24. **Self-promoted Recitals**

In addition to the items detailed above, the self-promoted recital adds an additional layer of decision making and activity, and requires additional skills such as business acumen. This aspect is beyond the scope of this taxonomy, but factors to consider include: contractual arrangements with venues, performers, agents and representatives (e.g. royalties); licenses (e.g. for serving of alcohol, toilet facilities); insurances; medical personnel; advertising and
promotions; selling of tickets (including pre-sales, door sales, and complementary tickets); seat allocations (including artist guests and VIP seating); and contingencies such as cancellation (e.g. are fees still payable?).

25. Publicity and Marketing

Promoters will usually require performers to engage in some form of publicity, including provision of biographical notes, headshot photographs, and availability for various publicity events such as radio interviews. For such publicity events, the performer should always be armed with the essential details of the performance, such as date, time, venue, cost, how to obtain tickets, content, and anything specific about the concert (e.g. proceeds aiding a named charity). Self-promoted events create risk for the performers of focusing attention upon the non-performance details of the event.

26. Complimentary Tickets/Seats

While a minor matter, complimentary tickets can turn into a major source of contention and distract performers from their primary task just prior to recital. Whether as a guest artist or within a self-promoted recital, and irrespective of a professional or amateur engagement, a reasonable course of action at the very start of the recital contract negotiation process is to agree in writing what complimentary tickets or seats are provided, any conditions, and how to obtain.

27. Claques, Friends and Family

The claque, a group of followers who may be paid to applaud, has become less common than in the pre-mid-twentieth century, however it may serve a purpose, particularly in an environment which may be anticipated as being hostile. Even without a paid claque, the risk with supporters is that they unwittingly undermine the careful design and flow of a recital through their (sometimes unknowledgeable) enthusiasm—for example, by clapping at
the end of every song. Where possible, such well-meaning supporters should be encouraged to attend, but also informed of the conventions, etiquette or style of response that the performers would appreciate receiving. A practical reality is knowing how to respond to such undesired or unexpected outbursts, and the singer in particular should mentally rehearse how they may deal with such responses so that their performance is not undermined.

28. **Backups and Sundry Items**

Having backups of key materials is a vital safety process. Typical items include hard copies and spare copies of notated music, spare batteries and cables where relevant to devices, computer backups of any material to be projected (e.g. upon a USB stick), tissues, dental and breath freshening items, bottled water, spare personal items in case needed for change of attire, change of clothes for post-recital, spare socks, shoes or stockings, thread-and needle repair kit, scotch tape, pots-it notes for last-minute music score annotations.

29. **Recording**

If any portion of the recital is to be audio- or video-recorded, performers should seek the written approval of their co-performers, and familiarise themselves with copyright restrictions that may apply, particularly if there is potential for future distribution. Remuneration of recording technicians, royalty or other payments to performers, and royalty or rights payments to any other parties should be considered.

30. **Borders of the Recital**

The question of when a recital actually commences is tenuous. A myriad of options could include when the performers walk on stage, when the performers commence making music, when the house lights dim, when public announcements are made, when the audience

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is seated, and when the audience gather pre-music-making for drinks or in an assembly area. Cessation of the recital, and intervals have similar options.

31. Music-related Miscellanea

Because of the provisional nature of this taxonomy, this category has been left blank to act as a repository for elements that may occur within future recitals. Such a miscellanea item within a checklist allows a performer to record matters that may be of relevance to them and their recital as a virtual “don’t forget to do/bring/say …”. Some simple examples could be: “on arrival, check my passaggio notes with Fred sitting in the back row, and then decide which key for Après un rêve”; “An die Musik—breathe well in second verse”.

32. Non-music-related Miscellanea

While unusual, live-action elements such as puppets, acrobats, dancers and other movable stage objects may have a place in a recital. A question to be resolved by the performers is whether such elements are co-performers, props (properties), and what, if any, function they serve to engage with the audience to meet the objectives of the recital. Notwithstanding, sometimes such elements can be used purely for shock, comedy or interest effects.

The co-location of other events within the broader venue facility may have an impact upon a recital—for example, parking, access, timing of intervals and impact upon toilets and refreshment facilities, external noise or external noise bleed.

32.1. Conscious Non-musical Sounds and Gestures

A perennial question in masterclasses is “When is it acceptable to make an ugly sound or facial expression?” This will ultimately be decided by “taste”, and taste is a matter that is difficult to arbitrarily adjudicate. If performers are clear on purpose, who the recital is for, and have crafted a program including or eschewing the elements
detailed above, then they may choose to deliberately make the occasional ugly sound, face or gesture … providing that this is always to somehow serve a purpose.

32.2. Water Placement and Taking Drinks

It is appropriate to drink water during a recital, but care should be taken in how this act is performed. For example, water within a cut-crystal whiskey glass and placed upon a pedestal or table covered by a linen tablecloth implies elegance, and a delicate sip or two side-on to the audience both masks the act of drinking and creates a visual impression (presumably of refinement). Conversely, a brightly-coloured sports-style water bottle emblazoned with a logo and located at the singer’s feet implies informality, and hearty gulping from such a bottle when facing the audience creates a very different visual impression. Whatever style (or hybrid style) of water placement and drinking is chosen, consistency with the recital’s theme works best.

32.3. Taking Pauses

Planned pauses create or enhance mood, ambience, or dramatic effect. Sometimes additional pauses are required for performers to re-gather themselves (e.g. after a musical mishap, a vocal problem, or an audience interruption). Even if an unplanned pause feels interminably long to the performers, a pause will not appear this way to an audience if the performers convey poise and purpose.

32.4. Dialects and Accents

Arguably a hybrid musical and para-musical element, the performing persona (see 21.5: Persona) can be enhanced by accent,31 and may indicate ethnicity or

31. While more a musical consideration, the aspect of accent raises the question “which accent?” When we expect English, do we require Glaswegian, North Queensland, Texan, or “Queen’s English”? This is a fraught question, but one that each singer needs to resolve. Other curly questions relate to the appropriate pronunciation of the rolled R and ich in
personal characteristics of the character within a poem. Accents can also undermine or detract from performance due to poor choice, poor execution, affectation, or natural speech patterns or impediments.

33. **Tension and Relaxation**

A program order will usually promote tension and release which is enhanced by musical execution (see also 8: Programming), but aspects of performer tension and relaxation should be also be planned for. A common example is where, at the conclusion of performing a musically or technically demanding song or groups of songs—or indeed a half or entire recital—the performer requires time and/or processes to relax. Some approaches to prepare for this may include: careful ordering of repertoire; practicing, rehearsing or “learning into” the body and mind specific techniques to promote such relaxation (e.g. wiggling toes within shoes); devising potential emergency breaks which can be applied if needed (e.g. walking to gain a sip of water, or a short exit). The opposite of relaxation also applies, where a performer may wish to artificially create tension within their body or mind, and pre-planning and performance techniques should be considered and developed to minimise any negative impacts upon musical results. Displaying or concealing effort is a related matter, where the performers either choose—or cannot conceal—effort expended in order to create a musical or other effect. As a guide, audiences expect performers to display ease when performing, although there are notable exceptions, particularly in the world of opera, where popping veins, red faces, and distorted facial expressions have become almost a blood sport and may add to the aspect of tension and excitement.

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32. For example, singing in a real or imagined early twentieth-century “negro” accent in Harry Burleigh’s Negro Spirituals (which may also cause offence to some audience no matter how consistently or well executed).
34. **Routines and Ritual**

Many performers use pre-performance routines or rituals to address issues of nerves, review music and text, determine how the voice is operating, prepare the body, and focus the mind. A routine tends to systemise everyday events to make them controllable, whereas ritual tends to add a certain “magic” to these repeated activities, but the delineation between them can be unclear. Factors considered include:

34.1. **Food and Drink**

When and what food and drink may be consumed, and hydration during the day of performance. Performers should be aware of how different foods and drinks may affect them physically and mentally, and make appropriate choices.

34.2. **Preparing the Attire**

Similar to the music case, preparing the day before allows for any unforeseen problems to be resolved the following day with minimal stress.

34.3. **Packing the Music Case**

The value of doing this simple task, and checking against a list, should not be underestimated. Ideally this is carried out the night before—if running behind time, to be able to pick up the music case without thinking is a gift.

34.4. **Sleep and Rest**

Routine is usually helpful (e.g., retiring at a regular time), as is avoiding using the voice or body for non-required activity on the day of recital.

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34.5. **Physical Stretching or Exercises**

Alexander Technique, Feldenkrais Method, gymnasium exercises or routines can all be useful in preparing the body for recital.

34.6. **Visualisation Routines**

There are a variety of techniques involving visualisation. A simple one is the “sit in a chair with a cup of tea” method, or lying still upon a bed with closed eyes, in which the performer mentally tracks through and “sees” the entire day unfolding—variously in real-time time, and both slow and fast motion—and has a virtual pre-experience of some of the elements of the recital. This may include sensation of walking on stage, the start of the first song, tracking through piano interludes and words, walking to the side for a sip of water, etc.

34.7. **Vocal/Pianist Warm-up Routine**

Whether singing at home, at external accommodation, or at the venue, a specific routine to warm-up is usually beneficial. For the singer this may include a vocal warm up routine, physical stretching, walking around the theatre, walking onto the stage pre-recital. Being aware of timelines is always useful—for less-experienced performers, a written calendar list can be helpful.

34.8. **Showering, Dressing, Shaving, Teeth**

As with warm-up, timelines and a written calendar list can be helpful. In non-familiar venues, care should be taken with water temperature and pressure when showering. Men may consider the best time to shave to avoid facial hair stubble or shaving rash.

34.9. **On-stage Run-through**
Following the dress rehearsal, agreeing any on-stage run-through matters will save time prior to recital, and focus attention. This is also the time to consider whether any last-minute adjustments will be made (e.g. if alternate notes are to be sung, changes to program order or keys [which would have been well-rehearsed in advance]), and to practice any entrances and exits.

34.10. **Equipment Checks**

Final checks of any on-stage equipment, lighting, or effects equipment (e.g. iPads and Bluetooth devices, computers for image display) should be finalised prior to leaving the on-stage run-through. In particular, any devices that usually receive emails, texts or other live alert messages should be muted and set to a mode that restricts such incoming messages.

34.11. **Prayer, Meditation, Superstitious Routines**

Irrespective of one’s belief system/s, shortly before the recital is usually the time to apply or undertake elements such as prayer, mediation, wearing one’s lucky socks.

34.12. **Deep-breathing** or **Relaxation Exercises**

Immediately prior to recital, some performers find that some simple relaxation exercises are beneficial.

34.13. **Medications and Stimulants**

Performers who require medication should ensure that these are administered in a timely way, and any (emergency) pain relief administered. While not promoting

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illegal usage, some performers employ other medications or stimulants (e.g. double espresso coffee, a shot of brandy). Each performer should ensure that whatever medications or stimulants are taken will enhance the performance in the service of the intended audience. (See 3: Who For?).

34.14. Self-talk

Artificially stimulating oneself through self-talk (which may include “hyping-up”) just prior to walking on stage is usually a better alternative to focussing upon negative elements of how one feels.

34.15. Using the Washroom/Toilet

A final visit to the washroom/toilet is always a wise precaution. It also allows you to view yourself in a mirror one last time in privacy, and to ensure that teeth are not marred by makeup or food, that makeup is secure, and that all zips are fully secured.

34.16. Checking the Printed Music Order

Pianists in particular may check individual pieces for complete and correct page order.

34.17. “Five-minute” Call

Having a trusted person or alarm device to provide an alert five minutes before the performance is due to commence provides the final countdown.

34.18. Turning Off Phones/Electronic Devices

Ideally these are not just muted and set to airplane mode, but switched off to avoid electrical interference.

34.19. Securing Valuables
Ideally a safe place has been identified, or valuables are provided to stage management for safe-keeping.

**34.20. Turning On Recording Devices**

This is usually beyond a performer’s control at this time, but this is the time to commence recording.

**35. Before Walking On**

A final check of all relevant matters within the venue and final walk-through is a useful precaution where possible, and reviewing a pre-written checklist may assist in ensuring that everything is configured in the way the performers desire. This can form part of ritual, can settle nerves while focussing on tasks, and remove any uncertainty about technical, stage or venue matters. The few minutes immediately before the recital determine how the opening proceeds, which may in turn set up the balance of the recital. For most performers this is the time when nerves start to have an impact.

**35.1. Pre-recital Introductory Comments**

Any spoken or pre-recorded preparatory comments or announcements should be confident and audible. These may include requests for audiences to turn off electronic devices, restrict applause to certain places, and to refrain from recording or taking pictures. Ideally these comments are presented by a trusted person who is not performing. All comments should be spoken slowly, clearly, and audibly, and with a smile.

**35.2. Lighting State Change**

A change of lighting state may determine the preparation to enter, and may be indicated by the house lights dimming partially or fully, and the stage lights being turned on.
This list will not be exhaustive for every recital performance, and performers should consider what works for them, follow their chosen routine, and amend over time.
During Recital

This time frame represents the period between the start and the end of the actual performance—noting that it is sometimes difficult to determine exactly when a recital commences and ceases. It is a fairly predictable duration, being close to the time the performers first walk on stage to the time the performers finally exit the stage.

While musical elements of a performance are excluded from the taxonomy, sometimes there is not a clear distinction between musical and para-musical elements. When in doubt, an element has been included.

During the recital some para-musical elements occur sequentially and can easily be allocated to a chronology, yet most occur either intermittently or in neither a defined sequence nor order. Terms have therefore been ordered by chronology where possible, and then grouped by classifications of: appearance; visual; aural; other sensory; interaction between collaborative artists; interaction with audience; other. Note that the order of classification merely provides a structured listing, and does not imply frequency or relative importance.

Chronological

36. Walking On

A decision will be made as to exactly when to walk on, which may be a visual cue (e.g. a change of lighting state) or direction from a stage manager. The walk on is the first opportunity for the audience to see the performers, and they will interpret a number of things from this simple act (e.g. confidence, nerves, style of presentation). Except for recitals which are choreographed or directed, the walk on should consider the actual entrance point (e.g. who opens and holds open any door), and speed, duration, and intensity—all of which will have been determined through a process of experimentation, experience and venue
considerations. Performers wearing long dresses, and those following them onto the stage, should take care not to step upon hems or fabric trains.

37. Bowing

A customary form of acknowledging one’s thanks to audience is the bow. Musicians spend years practicing technique, musicality and refining their performance skills, yet seem to take bowing for granted. Singers in particular should spend much time in developing a bow that suits their personality and attire (e.g. for women, consideration of how a full curtsey may be impacted by, or impact upon, a ballgown and décolletage). Unless there is some specific reason (such as to establish characterisation), the end of the walk on usually results in some form of acknowledgement or thanks to the audience—either a full bow, a half bow, or a simple nod of the head and smile. Where a stage curtain is to be used—and these are usually avoided as curtains tend to dampen the acoustic—this should be choreographed and rehearsed for a seamless commencement that precedes or is concurrent with the bow.

38. Positioning

At the end of the walk on the performers take their positions. The spine of a piano is typically parallel with the front row of a traditional audience seating, and the pianist therefore will be seated in profile to the audience and facing to the right (to Stage Left or Prompt side). The singer typically stands in the bow of the piano, may move laterally or forward and back a little, and may occasionally hold the edge of the piano either for practicality of balance, particularly in forceful singing, or for dramatic effect. The advantage of this positioning is that the pianist can both see and hear the singer clearly—in both singing and inhaling—which aids in musical ensemble. It is becoming more common for singers to use theatrical techniques (i.e. acting), and in such cases more movement can be employed, on the proviso that the performance is still musically assured and ensemble is not compromised. Similarly, if the singer is to be seated—for example during a Lute song—then positioning should be
such that the audience can clearly see the singer’s face (unless it is to be hidden by design). Other non-keyboard performers should similarly be positioned for both musical ensemble purposes, and to ensure clear visibility to most of the audience (accepting that this is not always possible, especially with larger forces). If a decision is made to focus attention purely upon the singer, instrumentalists can be placed out of the audience’s direct sightline. While rare, other options for singers include kneeling, lying on the floor, singing from the audience, and singing while entering the performance space (e.g. while walking down the nave of a church).

39. **Spoken Introductions**

Performers will decide whether spoken introductions are required or desirable according to program content, style of event, and their own comfort in public speaking. As a guide, audiences often enjoy hearing a performer speak, as this provides variety of aural experience and insight beyond the purely musical performer. This can also break down the fourth wall (see 54: Interaction with Audience), and indicate to an audience that the performer is a person with a personality, rather than a character. Performers comfortable with public speaking may tend to make off-the-cuff remarks, and those less comfortable—or who prefer more structure—will devise dot points or a detailed (memorised or written) script. As with bows and musical performance, spoken introductions form part of the performance and should be rehearsed. An observation is that most singers, in particular, tend to speak in a conversational manner, rather than using a more projected “stage voice” as one might with dialogue in a play or operetta. The style of delivery should be considered—informal versus formal, casual and informative versus lecture style, brief versus verbose, self-deprecating, amplified. The dangers of improvised introductions are losing one’s way, verbosity, halting delivery (“umms” and “errs”), and undermining the key point or, particularly with humour, giving away the punchline.
40. Mood or Atmosphere

These terms are difficult to empirically define or determine, particularly in relation to how individual audience members may respond. However, a general premise is that a performance tends to create such moods or atmospheres by content and delivery throughout the entire experience. Any aspects of senses—sight, hearing, smell, taste, touch, imagination, intellect—will be both affected and have an effect. How these senses may be impacted are detailed throughout this taxonomy.

41. Continuity

Performers have the option to join or separate individual pieces by using or eschewing continuity. Examples of conscious continuity include: program notes such as "please withhold your applause until ..."; gesturing "stop" with an upward-pointing palmed hand or maintaining a fixed gaze at the completion of a piece to indicate "wait, we’re still performing"; segues (immediately joining one song to the next); extended pauses; visually responding to extended musical (piano) preludes, interludes and postludes; and various audio-visual cues such as lighting changes. Sometimes an audience will ignore these directions or gestures with unanticipated behaviours such as unwanted applause. Latecomers or early-leavers can also disrupt continuity. The performers must decide in the moment how (or if) to respond. Continuity also applies to persona and identity, which may need to vary between songs (e.g. narrator followed by male juvenile followed by aged matriarch), or maintain a consistent evolution in either time or story continuum (e.g. the span of a number of years as the young woman narrates across eight songs in chronological time throughout Robert Schumann’s song cycle Frauenliebe und -leben).

42. Page Turns

There are four main options for page turns: memorisation (common for singers but uncommon for pianists in artsong recitals); self-turning with (usually) the right hand; self-
turning an electronic device either by hand (common) or by foot pedal (becoming more prevalent); moving individual pages; or a person designated as a page-turner usually seated to the left of the pianist (common). (See also 17. Memorisation relating to music scores.) In all methods, the person turning pages should be aware of the visual and sound impact of their action, with mid-song paper page turns tending to have both a quicker movement and a louder sound than a slow turn at the conclusion of a song—without conscious thought of these, the mood created can easily be undermined.

43. **Time Frame Within a Song**
   
   Songs variously portray the past, the present, the present continuous, elapsing or unfolding of time, imagining or projecting the future, or, as in the case of many song cycles, moving from one time period to another within a broader time frame—for example a momentary flashback. The choice of time frame—usually provided by the tense written by the poet, but sometimes interpreted differently by the performers—may have an impact upon acting decisions, gaze, posture, etc.

44. **Mid-recital exits**
   
   Performers may wish to exit the performing area at the conclusion of a group of songs, for reasons of stamina, to allow a change of atmosphere to occur, or to allow time for an audience to read about the next portion of the program. As a guide, these should not last for more than one minute, unless some form of scene change is required. The manner in which any access doors are opened and held open, and by whom, should be considered and rehearsed in advance.

45. **Refreshments**
   
   Performers may choose to abstain or consume refreshments during a recital. For example, a mouthful of an energy bar, a piece of fruit, or a drink may be consumed during a
brief stage exit. The advantage is an energy boost, and the disadvantage the potential vocal problems or sticky fingers that may result.

46. **Gifts and Presentation**

Presentation of gifts such as flowers and bottles of wine may be customary, or unexpected, and are sometimes presented on-stage as genuine thanks for co-performers. As with bows, wherever possible these should be either rehearsed or clearly communicated as to when, in what format, and by whom these are to be presented. Many a recital has been undermined by a process that dragged on by well-meaning amateurs.

47. **Walking Off**

The walk off is the final opportunity for the audience to see the performers. The explanatory comments in 36: Walking on and 44: Mid-recital exits apply.

**Iterative Throughout the Performance**

48. **Acting**

While a subject deserving of its own taxonomic thesis, acting almost always applies predominantly to singers, with other musicians usually restricting any acting to simple gestures and glances. As Michael Kirby observes, “Acting can be said to exist in the smallest and simplest action that involves pretense.” 35 If acting is to be employed, it will usually be most effective if deliberate, thought-through in relation to music and performance implications, and determined whether it should be realistic or codified—or indeed absent. Realistic acting is often problematic for the singing actor, who cannot—or at least should not—shed real tears or tense the body for fear of upsetting the technical matters inherent in

making good vocal sound. Realistic acting also implies an interpretation of what is “real”—as we observe in a 1950s musical or live recording of operas and concerts, what seemed realistic within that time period, and indeed the city or country where recorded, may seem old-fashioned today. Codified acting is performing according to a clearly constructed and known set of rules such as facial expressions, gestures and costumes, and where such rules are predicated upon tradition and passed on from teacher to student by means of lengthy and rigorous training and study.

48.1. Acting versus Reacting

While distinctions are blurred, acting is often the response of first-person narration, and reacting is the response of a separate third-person. No matter which response, the singer should be clear whether they are acting or reacting within a song.

48.2. Gaze

The use of the eyes is a major advantage over a purely audio recording for a singer, and the all-encompassing term applied is gaze. Almost without exception, gaze applies to the singer and not the pianist, who is more occupied with viewing the keyboard, the printed musical score, or the singer, and whose face is usually only seen in profile within most staging arrangements. The singer has two primary choices for their gaze—look at the audience, or avoid looking at the audience—and both have their uses. Looking at the audience can convey aspects of confidence, building trust or rapport, revealing the Innigkeit within many Romantic Lieder36 and other inwardly addressed songs, and creating discomfort by staring at an individual or flitting from one face to another. Avoiding looking directly at an audience can convey aspects of fear, supreme confidence, superiority, abstract ideas, specific emotional response to

the text, and can be used to imply specific places referenced by the textual or emotional elements within a song—for example, in a song where the first-person narrator experiences fear, the singer may look downwards to avoid being looked at.

Ralph Vaughan Williams’s *The Watermill* is typical of many songs that progress through an ever-unfolding description of scenes, with its first verse opening with:

There is a mill, an ancient one,  
Brown with rain, and dry with sun,  
The miller’s house is joined with it,  
And in July the swallows flit  
To and fro, in and out,  
Round the windows, all about.  

To sing this song while facing the audience with a fixed gaze may undermine this text, whereas to see the mill in one position, the miller’s house joined next to it, and to watch the swallows flitting here and there can all be enhanced by the singer’s slight movement of eyes.

An expert ventriloquist convinces the audience to *imagine* not by direct sound, but by the body, head, and mouth movements of the puppet-dummy, and the ventriloquist’s gaze either toward the puppet-dummy or toward the audience. Singers create the same effect by allowing the audience to *hear* the words and music, but to *see* (or perhaps imagine) the scene through the singer’s eyes.

Whether to look at or avoid the audience, there are specific ways of employing gaze. In no particular order:

### 48.2.1. Vertical Eye Position

Which could be to the floor, or below, at, or above the audience.

48.2.2. **Horizontal Eye Position**

Which could be left, right, or centred.

48.2.3. **Eye Focus**

Which could be near, medium or distant—all of which are defined by the characteristics of the venue and audience positioning.

48.2.4. **Perspective**

Which may convey a two- or three-dimensional view of an imagined object, person or scene.

48.2.5. **Transitions**

Which may occur between one or multiple elements of gaze, and which may be slow, quick, or employ varying speeds.

48.2.6. **Degree of Gaze Engagement**

Which may be evidenced by aversion, withdrawal of gaze, short- or long-term gaze in one position, vacuity, vacancy, openness and outward-looking, closedness or inward-looking, “bright-eyed” or vacant.

48.2.7. **Maintaining Gaze**

Which can create continuity, or breaking gaze which can cause tension and interruption.

48.2.8. **Head Movement**

Which can be congruent with, incongruent with, or independent of gaze.
48.2.9. Vision-impaired Singers

A side note is that singers with vision-impairment or blindness may not have the option to employ gaze—or at least may find it practically more difficult to convey attributes of gaze than a partially- or fully-sighted singer.

For those performers, working with a director or trusted advisor will assist to develop skills to simulate any gaze-related attributes.

48.3. Physical Gesture

For simplicity, physical gesture can be described as including conscious and unconscious employment of movement/s to convey mood, emotions, architecture, imagined objects, or spaces. Gesture may be specific or generic (e.g. gesturing towards an implied item or person versus a generic gesture which says nothing specific), choreographed within dance or steps, congruent or incongruent (e.g. nodding up and down for “I agree”, or shaking head sideways for “I agree [but perhaps under sufferance”]), and overt or covert (e.g. “Here is my answer!” versus “I’m trying not to reveal my true feelings”).

Gesture can also be used to create or imply architecture (e.g. drawing an imaginary frame with the hands), scope or size of the real performance space or imagined setting (e.g. extending arms and hands to full width while looking into the distance may indicate a vast field with a clear and expansive sky).

Changing, maintaining or holding any physical activity may convey different effects or imagery to an audience, such as framed moments of stillness at starts, ends, or moments of poignancy mid-song, and can heighten dramatic effect. Care should be taken with holding and maintaining any physical activity to avoid stiffness in the performer (visually and vocally) and any element of boredom or “stuck-ness” to the
audience, unless this is the desired effect. Christopher Small suggests that “All art is a matter of gestures, whose meanings are determined as much by convention as by nature”. The physical gestures employed within the recital will most usually conform to such conventions, but occasionally break with convention for specific effect or affect. Forms of gesture (with common examples) may include:

48.3.1. **Stance**

Which involves the positioning of feet and legs, and employing equal or shifting body weight.

48.3.2. **Posture**

Which involves the alignment of parts of the body including the spine, which may be aligned, misaligned or twisted, extended, slouched or slumped, bent over, or seated.

48.3.3. **Pose**

Which may be employed to denote characterisation or an emotion (e.g. a puffed-out chest and jutting jaw may imply pride, or readiness for battle).

48.3.4. **Orientation**

Which may be towards or away from an audience, other performers, or actual or implied objects.

48.3.5. **Head Movements**

Which may be vertical, horizontal, or tilted (e.g. nodding “I agree”).

48.3.6. **Body Movements**

Which may be graceful, clumsy or awkward (e.g. swaying, rocking, lunging), and may convey specific activities or emotions (e.g. stepping back rapidly as if to avoid being hit).

48.3.7. **Hand Movements**

Which may be open-palms, touching the body or physical items (e.g. clothes, props), clasping each other, holding objects (e.g. piano, props), pointing (e.g. “the book is over there”), forming fists (e.g. in anger), and may be at the same or different positions, heights or levels.

48.3.8. **Facial Expressions**

Which may be related to gaze, and may employ a variety of movements such as a smile, grin, grimace, sneer, masking the face (with arms, hands, sets, props, costumes), open or closed eyes, furrowed brow, jutting jaw.

48.3.9. **Combinations of Movements**

For example, a slouched posture turned slightly away from the audience, and employing a shrugging of head and shoulders, downcast and partially closed eyes, and a furrowed brow may all convey “I feel defeated”.

48.3.10. **Size or Extent of Movements**

Larger movements will usually imply greater emotions, larger objects, are aspects in the far distance, whereas smaller movements will usually imply more innerness, detail, delicacy, subtlty, or nearness.

48.4. **Demeanour**

During a song, demeanour can be interpreted as the outward behaviour expressed through the subtleties of bearing, behaviour, manner, mannerisms, air, and
facial expression. A key distinction may be made between the demeanour of the performer as an individual, and the performer as a character (or narrator, etc.) within the song.  

48.5. Conveying Emotion (Do’s and Don’ts)

The topic of emotions within music is a veritable Pandora’s Box, and, much as in 17: Memorisation, elicits a range of perspectives. It is arguable that no-one can convey, but rather, only interpret or experience emotion. Therefore, the singer may feel emotions within themselves, but only the audience can receive these, and these

39. In the context of those who undertake oral interpretation (e.g. poetry readings, monologues out of the context of plays), John J. Allen makes a distinction between the actor and the interpreter, suggesting that “the interpreter leaves considerably more for the audience members to “fill in” than does the actor, and herein lies a substantial difference of responsibility: while both actor and interpreter are responsible to the audience, the interpreter leaves more to the imagination, is charged with making images so vivid that each listener completes the scene, completes the action, completes the role relationships, in the mind. … [The] interpreter's job is especially challenging because his voice and his general demeanour and body response are his fundamental means of being a convincing performer.” Allen could easily be describing the singer within the artsong recital. John J. Allen, “Physical and Oral Behaviors of the Solo Oral Interpretive Performer: A Classification and Synthesis of Current Theory, with Advice or Practical Application” (Ph.D. dissertation, Wayne State University, 1984), 62–63.

40. For example, in 1895, the (unnamed) reviewer of Garcia’s L’Art du Chant (1847, 1851, 78) suggests that “The secret of a trained vocalist's success may be said to be given in answer to the question “How can a singer transmit his emotions to an audience?” “By feeling strongly himself. Sympathy is the sole transmitter of emotion, and the feelings of an audience are excited by our own, as the vibrations of one instrument are awakened by the vibrations of another.” S. B. Kamenetsky, et al. have a different view, stating that Peter Kivy in The Corded Shell: Reflections on Musical Expression (1980) claims that “music cannot arouse emotion in human listeners,” yet Stephen Davies in Musical Meaning and Expression (1994) argues that “listeners’ feelings may mirror those suggested by the music,” and that “both scholars concur that the expressiveness of music is in the music itself rather than in the emotions of the composer or listener.” “Hints on Singing,” The Musical Times and Singing Class Circular 36 (1895): 675, https://doi.org/10.2307/3362132; S. B. Kamenetsky, D. S. Hill, and S. E. Trehub, “Effect of Tempo and Dynamics on the Perception of Emotion in Music,” Psychology of Music 25, no. 2 (1997): 149, https://doi.org/10.1177/0305735697252005.
will almost always be received according to each audience member’s own experience and other filters.\textsuperscript{41} If one adopts an historically-informed perspective of works written for and performed within the salon of pre-1840, then attempting to convey emotion as performer or character should be avoided as being contrary to the ideals of Romanticism.\textsuperscript{42} Moving along the continuum of conveying emotion, Donal Henahan suggests that, while singer and pianist convey most of the music’s message, “the undercurrents of the Lieder drama are communicated visually,”\textsuperscript{43} prominently through facial expression. Others may adopt an entirely acted delivery style to attempt to convey emotion.

Perhaps the most important matter is deciding what emotion is intended to be conveyed, then deciding what additional elements (e.g. attire, facial, gesture, withdrawal) may contribute to this.

There are few “don’ts” in performing, but one that is important to consider for singers is the use of crying and tears. Tears can certainly evoke emotions within an audience. However, they also can create a physiological response within the singer, such that the vocal mechanism is negatively impacted. If one can cry upon demand, even in a controlled manner, this should be avoided.

\textsuperscript{41} In his address “How to move an Audience,” the composer and singer Reynaldo Hahn asks “How is a singer to move an audience? The range of human sensibility is staggering; the degrees and kinds of emotions vary with each individual, and this inherent multiplicity of feelings is continuously affected by evolving times and customs, by the infinite diversity among continents, countries, villages and neighbourhoods.” Hahn, \textit{Singers and Singing}, 119.

\textsuperscript{42} For example, Ronyak highlights an important distinction between the inner nature of the poetry of \textit{Lieder} and the apparent paradox of outward performance, versus the ballad that has a more narrative and dramatic text that relies upon outward performance. Schneider suggest that “a literal dramatic choice detracts from the essential feature of the song recital as a genre of suggestions, able to evoke in the listener’s imagination—rather than to visually depict—the events, emotions, and characters of a song.” Ronyak, \textit{Intimacy, Performance, and the Lied}, 12; Schneider, \textit{Concert Song as Seen}, 52.

\textsuperscript{43} Henahan, “The Vanishing Lieder Ritual. (Diminishing Popularity of Song Recitals) (Column)."
and if these tears do not negatively affect the singing, then adding this to the repertoire of options may be useful—otherwise, be wary, and employ sparingly.

48.6. Use of Props (Properties)

It is not usual to use props within an artsong recital: usually because the music, text, voice, piano, and some elements of acting with face and body are sufficient to hold an audience’s attention. If performers choose to use a prop (e.g. a cigarette, a chair, a shawl), care should be taken to ensure that any meaning, emotion, and communication of the performance produces the intended effect, rather than being seen as a gimmick (unless that is what is intended). Sufficient rehearsal should also be undertaken in front of a mirror or a trusted guide, to ensure that actions with props appear as planned.

49. Visual Elements

49.1. Stage Lighting

There is an adage, “If they can’t see you, they can’t hear you.” Lighting clearly enhances visibility, and is a highly important and often overlooked element in the artsong recital. Lighting is most often restricted to audience, stage and music stands. However, a carefully devised and simple lighting design will also pre-empt, presage, or follow the performance sequentially by signalling when the audience is to be quiet, and focus visual attention towards or upon the performers or other elements of the performing space. More detailed lighting designs—which may employ special effects such as dimming, fading, creation of shadows, colours or monochromatic palette, placement (above, below, spot, front, rear)—may variously highlight specific activities or objects, or may differentiate an individual from the overall performance space. Simple examples are tightening the iris for a highly inner or emotional moment, creating a “virtual pathway” on the floor for a singer to walk upon, brighter
or darker lighting to differentiate day from night within or between songs, or having blue lighting to create a cold or winter effect. Lighting may also employ candles, pyrotechnics, and illuminated screens and walls. Performers should be aware of non-expected light sources such as leakage from outside, screens in the rear of seats, ambient light from electronic devices (e.g. in an examined recital the examiners may be typing directly to an electronic device).

49.2. Visual Elements (Non-performer)

While neither the norm, traditional, nor used in pre-electricity times, audio-visual elements are increasingly being employed within musical presentations to provide additional stimulus and, presumably, enhance audience engagement. Some may consider that these theatrical elements have no place within the musical forum of an artsong recital, and performers should consider that visual elements may indeed distract from a performance. In addition to usual real properties such as chairs, tables, glasses, lamps, candles, scarves, coats, etc., other elements can include visual enhancements (e.g. displaying text or translation onto screens, displaying the performance directly from camera to large screen), visual effects (e.g. strobe flashes, smoke machines, lighting or video projections of both still and moving images), and, one imagines into the future, holographic technologies that may be outside of the performers or morph interactively with them. These elements can be directly related to poetic or musical imagery, be not apparently related but included for specific effect,

44. The early music ensemble Tafelmusik is one exemplar of this in the orchestral realm, with their use of various effects such as memorisation of music, standing throughout their presentations, active choreography, moving the positions of most musicians both within and between each part of performances, and use of screen displays.
and be real, unreal, symbolic, or alluded to (e.g. a black and white silhouette of a tree may symbolise bleakness and allude to winter).

49.3. **Video Elements (Non-performer)**

Performers may employ video elements for effect, or as directed by a modern score. The most prevalent examples are screen projections of fixed text (e.g. translations), screen projections of images (including streaming the performance to internal or external screens), moving images such as videos or animated fixed pictures, and lighting effects such as gobos which are projected onto walls or ceilings. Additional live or pre-recorded effects may include those linked with or by sound, interactive displays or devices (such as feedback loops of live performance), animation, and montage. Looking to the future, emergent technologies such as interactive device usage, and audience and performer interaction through cyberspace (e.g. live streaming) may become more prevalent.

50. **Aural Elements**

Sounded musical elements (e.g. singing, playing piano) can be enhanced or undermined by employing additional aural elements.

50.1. **Non-sung Aural Elements (Performer)**

Performers will often use audible sounds for either effect or to enhance musical ensemble. The most prevalent examples are breath as a dramatic expression (e.g. sharp and audible intake, breathiness of sound, sighs), and the audible sniff which signals both breath and timing of the next mutual musical entry. Non-musical related sounds may include grunts, groans, crying, coughing, stomps, clapping,
clicking, rubbing of hands, and “vocal fry” effects. An often-overlooked aural effect is silence, both within songs as musical devices, but in particular between or at ends of songs to create suspense and release, and to maintain or enhance a (usually negative) emotion or affect such as disbelief or despair.

50.2. Audio Elements (Non-performer)

Employing amplification (see also 16: Amplification) and sound effects is unusual, and certainly not historically-informed for conventional repertoire. However, performers may choose to enhance a mood or create a multi-media event by employing such elements. Examples could include pre-recorded sounds before, during, and after the recital for underscore (e.g. a bubbling brook, a whistling wind), mood related (e.g. panpipes, bagpipes, fairground sounds), realistic and dramatic effect (e.g. thunderclap with music, trudging feet in gravel between songs, bird calls in reference to text).

50.3. Acoustic Matters

Despite meticulous rehearsal in the venue, sometimes the performers cannot pre-judge how the acoustic of the venue will change with an audience. Typically, pauses and final chords have different properties in performance, and may require

45. Vocal fry is variously described as the sound made at the end of a spoken sentence which is creaky, scraped, croaked or popped, and is caused by a tightening of the vocal cords while allowing an intermittent air flow to bubble through low-pitched vocal cords. In amplified singing which does not employ traditional bel canto techniques (see Manén, Bel Canto), this creaky sound can imply an emotional response to the text. While generally frowned upon by singers of Western Art Music, this para-musical effect can be employed—it is suggested sparingly and judiciously—to engender emotion. Accounts by Schubert’s friends of Johann Michel Vogl’s declamatory style imply some use of this type of effect, for example Leopold von Sonnleithner’s 1857 recollection that “Vogl often produced a passing effect by a tonelessly spoken word, by a sudden outburst, or by a falsetto note, but this could not be justified artistically and could not be copied by anyone else.” (see Deutsch, Schubert: Memoirs, 112.)
more or less time to ensure musical, dramatic and emotional responses for both
performers and audience—judgments that only performers can make in the moment.

51. Other Sensory Elements

Sight and sound are the most usual forms of performance, but physical touch, taste
and smell may be considered, whether real, imagined, inferred or artificially created. A
simple example, with no song context, is of a moving image projected onto a screen of a
whole lemon. A sharp knife is shown, cuts the lemon in half, and a fine mist of lemon juice
is clearly evident on screen. Many people reading this account will flare their nostrils in
anticipation of the citrus smell, or taste a bitterness, or produce additional saliva at the
moment of cutting in response to the image—and yet they cannot taste or smell the lemon,
and it is not real. Of interest, re-reading these last three sentences, or experiencing them a
second time in performance, may not produce the result again, which speaks to the judicious
use of novelty or shock when presenting any stimuli to an audience.46 In a recital one can
simulate other similar effects by use of non-musical techniques.

52. Inclusion versus withdrawal and Absence

Almost all attributes detailed so far may imply inclusion, but performers should also
consider that absence of an element may be deliberately chosen to create an effect. Lighting
employs the most obvious use of withdrawal (dimming) or absence (blackout), but some
common absences or withdrawals include sound (silence), gaze (avoidance by averting eyes

46. While Holmes and Mathews’s study is concerned with “whether imagery of aversive
events is associated with greater anxiety reactions than encoding the same information in
terms of verbal meaning”, it points more generally to the effect that imagery can have upon
emotional response. Emily Holmes and Andrew Mathews, “Mental Imagery and Emotion: A
or dipping head), stillness (particularly at the end of a song to create tension and release by way of applause), and applause (waiting until the end of a group of songs).

53. **Interaction Between Collaborative Artists**

Depending upon musical needs within any particular phrase, interaction will naturally change between musical and para-musical elements. Factors to consider include: clarity (or deliberate obscurity) of visual focal point between performers, external objects, and audience; clarifying who is leading within each section and how that is demonstrated; whether a collaborative pianist is to be “invisible” or a co-actor and part of the drama; how external parties such as directors, designers, and audio-visual technicians/operators are deployed; how interaction enhances a performance; how additional performers such as musicians, dancers, actors or the audience are to be integrated; physical placement and proximity of performers; and the role of conducting (preferably consciously) within the performance.

54. **Interaction with Audience**

Artsong recitals from the twentieth century onwards have usually employed the “fourth wall” convention, where an audience can see the performers but it is assumed that the performers do not see and therefore not interact with the audience.\footnote{While the concept of “fourth wall” may have existed for hundreds of years, many theatre historians credit Denis Diderot as being the first to document the concept. Denis Diderot, *Le Père De Famille: Comédie En Cinq Actes, Et En Prose, Avec Un Discours Sur La Poésie Dramatique Par D. Diderot*, 2nd ed. (A Amsterdam: Marc Michel Rey, 1759), 86.}

This fourth wall is usually created immediately after the walk on and acknowledgement of audience, at the end of songs or groups of songs, and during spoken introductions. Exceptions are where the

\[“Soit donc que vous composites, soit que vous jouiez, ne penpez non plus au spectateur que s’il n’excitoit pas. Imaginez fur le bord de théatre un grand mur qui vous fépare du parterre. Jouez comme fi la toile ne fe levoit pas.” [n.b. many “s” letters are printed as “f”]

“So whether you compose, or whether you play, do not think of the spectator or that he even exists. Imagine upon the edge of the theatre a great wall which separates you from the ground. Play as if the curtain did not rise.” [My translation]
performers actively engage with the audience by sitting within their midst for a surprise start, during a comedy song where an audience member is used as the stooge, or where some specific interaction is implied or required by the song text or devised by the performers. Interactions with the audience are a risk, as the audience has not been rehearsed and may react unpredictably. The performers should also carefully weigh interaction within the performance of Lieder by considering the implications of performing for the self, rather than for an audience. While covered in other elements, the bows form an integral part of the performance and, as the most usual form of audience interaction, will directly impact upon audience perceptions of the performance.

55. **Self-assessment and Self-talk**

As with pre-performance routine and rituals (see 34.14: Self talk), self-assessment and positive self-talk during the recital are useful processes whether performing exceptionally well or when difficulties are encountered. (See 57: Errors, mishaps, problems.) Accepting that an audience cannot feel the performer’s feelings, and will only interpret what is visually and aurally communicated, the performer can therefore metaphorically wear a mask in order to hide any actual difficulties by presenting a confident image. Self-talk is an integral part of this conscious pretence.

56. **Improvisation and Experimentation**

Performers are often encouraged to take calculated and “safe” risks, particularly while developing their performing skills, craft and experience. Improvisation and experimentation in any form—action, speech, performance skills—has advantages and disadvantages. Some

advantages for the performer include elements of spontaneity, excitement, danger (being “on the edge”), and for the audience watching artistry unfold before one’s eyes in an unpredictable manner. Some disadvantages for the performer are elements of vocal and physical danger or damage, disrupting concentration, and consequently for the audience, undermining of mood or continuity, and watching a train wreck unfold and a performer trying to recover. Performers will naturally determine what the boundaries of possibilities are for them when considering their skills and inherent personality.

57. Errors, Mishaps, or Problems

The nature of performing is that rarely does everything proceed as planned, rehearsed, or anticipated. There are numerous events that can distract a performer, including trickling sweat down one’s forehead or back, the need to cough, sneeze or swallow (perhaps due to a build-up of saliva), an audience member with a persistent cough or hiccups, external noise, a mobile phone ringing, a musical error, a memory slip, or vocal fatigue and stress. Both preparation and experience are the best forms of insurance against during-performance obstacles, but even the most prepared and experienced performer has been through a range of emotions resulting from greater or lesser distractions. Where possible, having a prepared backup plan (a “Plan B”) is always desirable, such as having alternate notes or ornaments prepared. Apart from preparation, a successful tactic is to ignore the circumstance, determine any immediate remedial action that may be required (e.g. take a break at the end of the song, physically sing differently to allow recovery or preparation for some future difficult moment), mentally file the event away for future processing, and get on with the next phrase of music and performance. Sometimes there is no alternative but to stop. Audiences—even examiners—almost always accept this and may be endeared further to a performer for their flaws, providing that the performer makes no excuses, deals with the issue promptly, moves past the event immediately, and demonstrates their credentials in the remainder of the recital.
Adding some appropriate levity can be a useful tactic in such circumstances (e.g. with an
electrical-related failure such as an iPad that loses power or Bluetooth connectivity, a simple
spoken advice to the audience “Houston, we have a problem … don’t you love technology?
Please bear with us for a moment while we resolve some power issues.”). To misapply the
oft-misquoted Maya Angelou, “They may forget what you said, but they will never forget
how you made them feel.” Post-recital after leaving the venue or any function is the best
time to review and process the event, flaws and errors for future planning.

49. While usually attributed to Maya Angelou who said a longer version of this in 2003, the
first-known written account of this saying belongs to Carl. W. Buehler, as recorded in
Richard L. Evans, Richard Evans' Quote Book: Selected from the “Spoken Word” and
“Thought for the Day” and from Many Inspiring Thought-Provoking Sources from Many
Centuries (Salt Lake City, Utah: Publishers Press, 1971), 244.
Post-recital

The end of the recital is typically well-delineated—the performers have left the stage for the last time, the audience lights have been illuminated, and the audience begins to leave their seats. Post-recital relates to anything that was neither before nor during the recital.

58. Post-performance Personal Response

Typically, performers experience a range of emotions following a performance, which may be related to their own performance, the preparations, the effort or energy expended before and during, or factors surrounding the event itself. It is usual that the higher the “stakes” a performance has—which typically include examined graduation recitals, first performances of works, works requiring greater than usual skills or stamina—the greater the extremes or depths of emotions, elation, excitement, relief, depression, anger, and adrenalin rushes.

59. Refreshments

These are often made available for audience and/or performers. Singers are cautioned that rapid eating post-recital can cause digestive issues, especially when late at night or with spicy- or richly-flavoured canapes.

60. Meet and Greet

Sometimes performers are required, or strongly encouraged, to meet with audience members and, in particular, sponsors and dignitaries. Performers are advised to be gracious when thanked for their performance, irrespective of their mental assessment or feelings about their own performance. Acknowledging that each audience member sees through the lens of their own perspective, and that most are predominantly not as musically skilled or knowledgeable about the program and works as the performers, a useful phrase to memorise is “Thank you, that’s very kind. I’m glad you enjoyed it.”
61. **Pack up and Departure**

A checklist of what was brought to the venue can double as a reverse checklist at the end of the performance.

62. **Review (Personal Reflective)**

Many performers document what occurred before, during and immediately after the performance as a guide for future activity. Such reflection may focus upon either or both musical and para-musical elements, what went well, what did not go well, and what was learned about themselves or from the process.

63. **Feedback, Critiques and Reviews**

Critiques, reviews, analyses, and the people who provide them, can provoke a range of responses from great pleasure to complete undermining of confidence in one’s own abilities. Performers often forget that any reviewer is but a single person who was at the performance, who experiences the same event as everyone else from an external perspective—what actually occurred—as opposed to an internal perspective—what they heard, saw, liked, and their pre-suppositions, expectations, and personal preferences, etc. All feedback is useful, but not all feedback is of the same worth or merit (e.g. your grandmother will likely have a greater estimation of your performance than an experienced artist within your specialisation—both are useful, but not equal). Reviewers in particular have various constraints placed upon them, such as deadlines, word counts, editorial practices, favouritism, sponsorships and advertising.

64. **Paperwork**

64.1. **Letters of Thanks**
These will usually be sent to co-performers, venue staff, supporters and sponsors. These may be handwritten or typed and sent by post, emailed, or take the form of gifts off-stage (or on-stage).

64.2. Return of Scores

It is always preferable to own one’s own score, but new or rare works may not afford this opportunity. The boring task of returning scores is best done immediately following performance where possible. If scores have been borrowed, pencil markings should be erased as a courtesy to the next performer.

64.3. Financial Matters

Invoices should be issued immediately, if not issued in advance, and payments should be made immediately or according to pre-determined commercial terms. It is better to be known as efficient and valuing one’s contracted artists, than tardy with payments.
Summary and Caveat

To a greater or lesser extent, this taxonomy is a document that will become outdated as new information becomes apparent, as new thought emerges, and as old material becomes superseded or irrelevant. Given this caveat, this taxonomy may be best employed as a tool which is based upon current information, mental schemas, and opinions—rather than as a fixed truth—and is best considered as a working document that requires constant modification over time.50

The final watch words are left to George Baker, in his aptly titled The Common Sense of Singing:

Always remember that a singer is just as much a performer as an acrobat, a politician, a barrister, a jockey or a professional beggar.

All music, whatever its character, requires understanding and complete sincerity in performance.

History is cyclic, and what is out-of-date thinking today is the new thought of tomorrow.51

50. This is not a new phenomenon. In the 1770s-80s, Samuel Johnson with a team of six assistants laboured for eight years before publishing his Dictionary of English Language in 1785, yet in his Preface he acknowledged that the constantly changing nature of language made it difficult to fix or regulate, and accepted that his work was therefore a record of current usage and form. Yet even Johnson was not immune to applying personal opinion or taste, as seen in the English word oats which he defines as “a grain, which in England is generally given to horses, but in Scotland supports the people.” Johnson, A Dictionary of the English Language, unnumbered page, Vol.2.

Appendix C: Recital #1: *Lieder to Cabaret*

“From Lieder to Cabaret”, St George’s Cathedral Perth, May 18, 2018

This appendix summarises the reflective practice process undertaken to plan, prepare and execute Recital #1, and is included to inform the reader about the iterative process of investigating para-musical elements.¹ Recital #1 occurred during the research phase of this thesis and was designed to test certain elements already researched, and to document other elements that may occur. As the repertoire performed was predominantly already known and previously performed, it is reasonable to assume that some para-musical choices were predetermined. Notwithstanding, and as will be explained below, a number of new observations were discovered during the process of preparing and presenting Recital #1. Only these new or newly appraised elements are recorded below.

C.1 Pre-recital: Contracts, Marketing, Program Content, Rehearsal

Pianist Mark Coughlan and I were contacted in July, 2017, to participate in a voice and piano recital of mixed repertoire to form part of the 2018 recital series for St George’s Anglican Cathedral, Perth. The initial request to us stated “Some formal lieder and songs in the first half and then more fun items in the second half”,² with negotiation of dates and practical arrangements being subsequently conducted by email.

Three months before the recital, and before any program details were discussed, publicity was issued that designated the recital “From Lieder to Cabaret”—a surprise to both

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² Private email between Joseph Nolan, Director of Music, St George’s Cathedral, and both Andrew Foote and Mark Coughlan, July 26, 2017.
the pianist and me, as the word “cabaret” had not previously been mentioned. This created some practical issues including: choice of repertoire that would work within a church venue; decisions regarding use of amplification versus acoustic performance; and choice of presentation style.

Knowing that this recital was to form part of a larger dissertation project, the pianist and I agreed that I would independently determine the repertoire and order, and negotiate final details including piano works at a later time. In this respect I could be considered the artistic director, but all other musical elements were determined by an approach of rehearsal, discussion, negotiation and mutual agreement.

During 2017, benefactors had donated funds to the cathedral for the acquisition of a new grand piano. The pianist for this recital and a leading piano technician were both commissioned to secure a new Fazioli F278 9-foot concert grand piano, and this had been chosen in the Italian factory and showroom some months earlier. The instrument had recently arrived and, following a settling period, this recital was to be the first public performance upon it. The benefactors who made acquisition of the piano possible were to be present at the recital, and a conscious choice was therefore made to select both vocal and solo piano repertoire to demonstrate the new instrument’s capabilities.

The pianist and I had a working relationship spanning 30 years and, despite not having worked together for about nine months, had previously performed a great deal of artsong and corporate entertainment in a variety of environments and acoustics. While not easy to quantify, it is estimated that this would account for between 150–200 individual performances and programs comprising over 300 songs. Four weeks prior to recital, which was to be on April 20, 2018, we initially rehearsed for 2.5 hours and agreed that, bearing in mind our respective other commitments and projects, two additional 2.5-hour rehearsals in
the days prior to the recital would provide sufficient preparation time. Much of these rehearsals consisted of discussion of various musical and textual points, and many pieces were played and sung only once prior to performance. The final rehearsal, being the only rehearsal in the venue and on the new instrument, was mainly focused upon practical issues of piano and singer placement, and balancing piano and vocal parts within the acoustic. Upon reflection, additional musical rehearsal would have added little to the ultimate performance, as even musical moments that were less than perfectly assured in performance are considered part of the process of performing rather than lack of preparation. If the rehearsal process were to be repeated I would only change the amount of time allocated to venue-related matters, and would not change the number or duration of rehearsals nor the rehearsal process—our long working relationship and personal friendship meant that we knew how to play the notes together, and that the aspects of talking through and about the music with a cup of tea at hand was of far more practical value to us than merely playing the notes or rehearsing the music itself.

Repertoire was presented predominantly in chronological order to match with the advertised theme of “from Lieder” and “to Cabaret”. Individual works were chosen predominantly from repertoire we had previously performed. We had performed Dichterliebe (a few times, most recently in 2010), The New Ghost (twice in 1995), Songs of Travel (a few times, most recently in 2010), Solitary Hotel (twice in 2001), and Foggy Day, All the things You Are and Old Man River (many times, and considered as current repertoire). Tell me the truth about love was the only new song presented. Four other songs we had not previously performed were selected and rehearsed, but were subsequently rejected as being not ideally suited to the program in style, calibre, or duration. Piano works were chosen to reflect a progression from Lieder to the mid- and late-nineteenth century, and to demonstrate some specific characteristics of the new piano.
C.2  The Venue

The venue’s design is a typical Anglican church built in the 1880s “Victorian Academic Gothic style of architecture”\(^3\) with a footprint in the shape of a cross. With seating for approximately 400, the building is perhaps better classified as a moderate or large parish church rather than a grand cathedral.

![Figure C-11. Artist’s impression of interior of St George’s Cathedral Perth](image)

When viewed from the West to East End, as seen in the artist’s impression above, a main Nave has a central tiled aisle, pews are located on either side sitting upon wooden floorboards with extended Nave seating beneath additional overhangs, a main Altar is in the

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centre of the cross footprint, North and South transepts are at the sides of the Altar with some seating capacity, there are three steps up to a Rood Screen that adjoins a short Chancel flanked by choir stalls, and a narrow Sanctuary with High Altar is at the far East End.

C.3 Acoustics and Performance Area

Rather than the booming acoustic or long reverberation of sound often found in (European) churches and cathedrals, the building has a comparatively dry acoustic. There is often traffic and pedestrian noise coming from the adjoining main road of the city of Perth, and passers-by are not discouraged from entering and leaving—even during private events such as recitals or weddings. Placement of the piano and singer therefore became highly important to maximise acoustic, and to minimise disruption for the audience. While the performers deemed that the acoustic in the raised Chancel area was the most positive for them, and provided a natural amplification, they decided to locate the performance space within the main Altar area. The reasons for this placement were proximity and visibility to the audience, and the professional costs associated with moving the piano up and down stairs for both rehearsal and performance. Having decided general placement, experimentation with specific location determined that the piano be positioned immediately under the arch aligning with the front of the Altar, with the piano legs placed upon the wooden floor, and the sound board underside reverberating into the tiled floor. The hinged lid was opened upon full stick to allow maximum timbral options and visual effect, and the singer was positioned mostly in the bow of the piano. This placement and positioning created the maximum natural amplification and reverberation in the chosen location, maintained excellent visibility to all 190 audience members seated in the Nave pews, encouraged more intimacy with the audience—the closest of whom was three metres from the singer—and created no balance issues between singer and pianist.
C.4 Performers’ Green Room

Pre-performance and during interval, the performers were situated in the Dean’s vestry, which adjoined a hall used by the audience for interval refreshments. This room had no piano, and was not conducive to vocal warm-up due to both its proximity to the audience gathering outside the venue and to the audience partaking of refreshments in the hall during the interval. As no stage management staff were engaged, the room’s location also created a practical issue for changeover of sheet music during the interval, requiring the performers to walk through the audience. The pianist later indicated that this created no difficulties for him, but as a singer I found it disruptive to avoid eye-contact and small-talk from well-wishers during interval.

C.5 Performance Visual Matters

The performers wore white tie and tails for this concert, with a quick change to open-necked shirts and lounge jacket for the cabaret component in the second half.

The singer stood for all artsongs, but sat on a white, swivelling bar stool for the cabaret songs. In hindsight this stool would have presented better in black. One practical issue was that the stool was extended to maximum height to allow the audience to see the singer clearly, but this resulted in the singer’s legs being unable to touch the ground and either resting upon a foot-rail or hanging in the air. This may have appeared as being too casual, and had the practical effect of destabilising middle and lower body support on occasion, although no sound deterioration occurred.

C.6 Entrances, Exits, and Bows

5. A “Green Room” is the traditional term for the backstage areas of a theatre, which may include dressing rooms, waiting rooms, assembly areas, cafeterias, etc.
All entrances and exits were from and to the South Transept, with the exception of the opening of the second half (discussed below). The first half commenced with an introduction on microphone from the Dean of the cathedral. Before each group of works, the performers entered, the pianist stood in front of the piano stool, the singer stood in front of the bow of the piano, both bowed together to acknowledge the audience, the pianist took his seat, and the performance commenced without further introduction. At the end of each group of works, the performers both stood, then bowed and departed together.

Three exceptions were applied to this process. Before most songs in the cabaret songs, the singer provided some spoken informal introductions. For the solo piano works, the pianist returned and spoke to the audience on microphone about the new piano before playing the first piano work, played the first work, acknowledged the audience’s applause with a smile and nod while seated, immediately began the second work, and finished with a bow and exit. At the commencement of the second half the audience lights were extinguished to designate that the performance was about to commence, and the pianist entered and sat at the piano without acknowledging the audience, and the singer was pre-set at the West End. The second half commenced with *The New Ghost*, and to create a special aural and visual effect allied to the text and mood of the opening of this work, the first phrases were sung from behind the audience, before walking down the aisle to arrive at the piano at a predetermined musical cue.

C.7 Lighting

Lighting consisted of overhead and side lights that were fixed and focussed towards the centre of the Altar area. The lights were unable to be adjusted and had only on or off settings. With the piano and performers placed forward of this lit area, a more diffused lighting resulted, creating good visibility of the pianist but some slight shadows upon the
singer’s face, which may have presented as stark and hard to see, or as intimate and atmospheric. This lighting state presented significant problems for me as the singer, with my score having poor lighting and being virtually unreadable at certain times. We had rehearsed some songs with lighting the previous evening, so this lack of lighting was expected. However, it did result in a few word errors in performance where I could not read the printed score sufficiently—my familiarity with the works and texts largely mitigating this.

C.8 Amplification

For the amplified cabaret group songs it was agreed to use the cathedral’s in-house amplification system, which consisted of a single microphone on a stand, a mixing desk at the rear of the Nave, and two speakers located high on the side walls in line with the arch at the front of the Altar and the performers, being approximately twelve metres from the singer. Sound levels were checked at the beginning of the amplified song group and not subsequently adjusted. Because this system was designed for the spoken and not the sung voice, and because no piano amplification was employed, amplification was intended for sound reinforcement only. The microphone also allowed for seamless transition between spoken introductions and singing without the need to raise my voice to a theatrical level, and to allow the use of special vocal effects such as crooning, grunts, whispered singing, etc. There was no fold-back speaker, so in performance I was required to use my experience and instinct to judge balance and effects. Post-performance feedback from a number of musically-literate audience members indicated that amplification worked well.

C.9 Printed Program

A printed program was produced containing an introduction I had written explaining the recital repertoire, performer biographical notes, program order, and translations and texts of the two song cycles. I had provided the cathedral staff with the text of the song cycles for
typesetting and requested that they pass to me for proofing. A proofing opportunity did not occur and typesetting by a person unfamiliar with the repertoire resulted in noisy page turns, which interrupted both flow and effect at some quiet and segue moments.

C.10 Music Scores

Despite having performed many of the songs on numerous occasions, it was decided that both pianist and singer would read music and/or words for this performance. The singer used printed books for the two song cycles, photocopied pages for The New Ghost and Solitary Hotel, printed text only for Tell me the truth about love, and memory for the final three songs. The choice of photocopy was for practical purposes as the music stand was unable to hold multiple thick music scores. The pianist used a combination of printed scores, photocopied scores for ease of turning pages, and electronic scores stored within an iPad device and connected to a Bluetooth foot pedal. A page turner was seated to the left of the pianist for Songs of Travel, and the iPad was used for all other songs.

The iPad device allowed for Dichterliebe to be performed without a page turner and worked very well, although two practical issues arose. The first was that during rehearsal, an incoming email message emitted an alert sound call, as both “airplane mode” and the volume mute setting had not been selected; this was a surprise to the pianist, and was fortunate that this occurred during rehearsal and not performance. (Our respective colleagues have been advised for future reference!) The second instance was at the opening of the second half when something went awry in performance of The New Ghost; a loss of Bluetooth connectivity with the iPad foot pedal resulted in a page that would not turn, followed by multiple rapid page turns forwards and backwards. Both performers managed to resolve this,

6. Note that every photocopied or scanned page of music was taken from a printed score owned or legitimately borrowed by the performers, and no copyright was infringed.
with the pianist playing repeated bars while toe-tapping the Bluetooth device back-pedal to find the correct page, and the singer, sensing a problem, waiting before commencing the next musical phrase.

C.11 Errors

A matter not often openly discussed by many professional musicians is the acknowledgment of errors in the performance, and specifically not acknowledging these while performing. There were a few of these in this recital that I would characterise as minor slips. As previously mentioned, these were not the result of lack of practice, rehearsal or preparation, but rather a combination of external issues (e.g. poor lighting, Bluetooth foot pedals), and live performance issues (e.g. momentary concentration lapses, finger slips, stress, and in my case, a catch in the voice during one song that required vocal adjustment mid-song). The long-standing working relationship between both performers meant that these issues were not visually acknowledged during performance but resolved by a number of practical means, and usually by merely pressing ahead and leaving the error behind.

C.12 Audience Response

Many of the audience were known to the performers, and were predominantly familiar with traditional concert etiquette. There was therefore little unwanted applause, talking, or rustling of pages (except as noted above). The audience applauded in traditionally appropriate moments with two exceptions: they did not applaud after the first song of the second half perhaps because the printed program was unclear, or because the song is atmospheric in nature and ends enigmatically with a sustained pause—or perhaps because they did not enjoy the performance; and applauded after the first song in the Songs of Travel, which may have been to counteract their first lack of applause. Neither of these applause moments appeared disruptive, awkward, nor upset the flow of the recital.
During the pianist’s oral introduction of the piano solos, he encouraged the audience to take a close look at the piano during the interval, and so when I returned to exchange scores during interval and retrieve scores at the conclusion of the recital there were many audience members in the performing area. I took this as being overwhelmingly positive, with audience members showing their genuine interest in the piano and the works we were presenting. At the conclusion, many of the audience made a point of exiting through the Transept doors to make contact with both the performers and to pass on their congratulations and comments.

C.13 Post-recital

Following the recital, we mingled with the audience for a while, and eventually supervised the storing of the piano, assembled our belongings, and left the venue. The following day I commenced writing this account.

C.14 Key Findings Related to the Taxonomy

As a direct result of this recital, the following elements were either added to or amended from the master listing of para-musical elements:

- Clarity of communication with promoters
- Green room issues and access
- Time allocated to venue-related matters
- Stage access pre-recital and during interval
- Placement of performers to maximise acoustic, and to minimise disruption for the audience
- Music stand ability to hold multiple scores: weight, and ease of use
- Lighting
- Sound check and fold-back speakers
- Page turns in programs
- Errors in performance
- Electronic device settings, testing, and familiarity
LIEDER TO CABARET

7.30PM FRIDAY 18 MAY 2018
ST GEORGE’S CATHEDRAL
PROGRAMME

Dichterliebe, Op.48 – Heinrich Heine / Robert Schumann

Piano works (to be introduced by Mark Coughlan)

INTERVAL

The New Ghost – Fredegond Shove / Ralph Vaughan Williams

Songs of Travel – Robert Louis Stevenson / Ralph Vaughan Williams

Cabaret songs (to be introduced by Andrew Foote)

PROGRAMME NOTES

By Andrew Foote

Lieder as a term is almost universally understood to be a song, usually setting Romantic German poetry, in which voice and piano act as predominantly equal partners in both musical composition and performance. We can trace the origins of Lieder to the late 1700s when Mozart, Beethoven and others were experimenting with a new style of song, which Franz Schubert – often called the “father of Lieder” – developed in his extraordinary output of over 600 songs written between 1815-28. Robert Schumann, most notably writing 138 songs in 1840 as virtual love-letters to his wife Clara, took Schubert’s compositional approach of unity between voice and piano and expanded further – enhanced by the added variety afforded by the new form of pianofortes that were starting to populate the homes, salons and concert halls of middle- and upper-class Germany. In this first performance of the Cathedral’s new Fazioli piano, the choice of Schumann’s song cycle Dichterliebe to open our recital is therefore obvious, as will be Mark’s performance of piano works written during this same period. The second half opens with archetypal English Art Song, with the master song cycle Songs of Travel which sets the wonderful poetry of Robert Louis Stevenson with the rich textures and delicacy of Ralph Vaughan Williams.

Webster’s dictionary suggests that cabaret means a restaurant or a night club, with the word first appearing in 1655. In the 1770s the French historian Paul Bourget notes that Le Chat Noir nightclub was famous for the “fantastic mixture of writers and painters, of journalists and students, of employees and high-livers, as well as models, prostitutes and true grand dames searching for exotic experiences.” Within these French nightclubs, songs usually commented upon society in some way – sometimes mocking the government and leading to closure of the establishments. This form of social comment gave rise to the musical and theatrical presentations as found in Moulin Rouge, as modified within the Victorian Music Hall of the late 1800s, and appropriated by the German Kabarett of the early 1900s and the American and British Cabarets of the 1910s. Tonight we present a selection of works that are either specifically designated “Cabaret Songs” by their composers, or that have been appropriated for a club environment … and yes, these do not stretch the bounds of good taste with a cathedral setting! Many of these are what we might consider “standards” or “classics” from the Musicals or Musical Theatre genres, but which are often modified and performed within piano bars.

~ ~ ~

A special thank you to the donors of our beautiful new Fazioli Concert Grand Piano: Zenith Music, the late Mrs Jennifer Wright, and Mr Sam Walsh AO and Mrs Leanne Walsh. The Fazioli makes its concert debut tonight, and we look forward to many wonderful performances on this world-class instrument.

We would also like to thank our Underwriting Sponsors Mr Julian and Mrs Alexandra Burt,

Sponsors Mrs Patricia Gates, Hall and Prior Health and Aged Care Group, Hemsley Paterson,

Ms Janet Holmes à Court AC, Mr John Kollorsche OAM, Mr Sam Walsh AO and Mrs Leanne Walsh,

and all our supporters, for helping to make the 2018 Concert Series possible.

~ ~ ~
DICHTERLIEBE (POET'S LOVE)
Poems by Heinrich Heine
Music by Robert Schumann
Translation by Lois Phillips (from "Lieder Line by Line")

While Schumann has created a coherent opus that tells a sequential story complete with flashbacks, he has also given us 16 miniatures that hold their own in performance as single works. Indeed many of Dichterliebe's individual songs work as solo piano compositions without a singer. Consider, for example, the raucous timpani, trombones and oboes in the left hand, and the manic flutes and fiddles in the right hand of the giddy wedding dance of Der leidet an Füßen und Geissen (12), the postlude to Am laufenden Sommernacht (12), and the dreamlike quality of the exquisitely extended repose in the postlude to the final song Mit alten, bunten Liedern (16) as we watch, as it were, the singer's "love and suffering" gently float down the Rhein to eventually sink at sea.

1 Im wunderschönen Monat Mai
In the wonderful month of May, when all the buds were bursting, love sprang up in my heart.
In the wonderful month of May, when all the birds were singing, I told her of my longing and desire.

2 Aus meinen Tränen spriesen
From my tears spring forth many blossoming flowers, and my sighs become a choir of nightingales. And when you love me, beloved, I'll give you all the flowers, and at your window shall ring out the song of the nightingale.

3 Die Rose, die Lile
The rose, the lily, the dove, the sun; I loved them all in love's delight. I love them no more - I only love the little one, the fine one, the pure one, the only one! She is all of love's delight - the rose, the lily, the dove, the sun. I only love the little one, the fine one, the pure one, the only one!

4 Wenn ich in deine Augen sch
When I look into your eyes, my suffering and pain all vanish; but when I kiss your lips, my very being is restored. When I lie upon your breast, I am overcome with heaven's delight; but when you say, "I love you!" I must weep most bitterly.

5 Ich will meine Seele tauchen
I will steep my soul in the cup of the lily; the lily shall breathe a song of my beloved. The song will tremble and quiver like the kiss from her lips, the kiss she once gave me in a wonderfully sweet hour.

6 Im Rhein, in heiligen Ströme
In the Rhine, in that holy river, there reflects in its ripples its great Cathedral - mighty, sacred Cologne.

In the Cathedral there is a portrait, painted on golden leather; it has cast a kindly gleam into the wilderness of my life.

Flowers and angels hover round Our Lady; her eyes, her lips, her cheeks are those of my beloved.

7 Ich große nicht
I am not bitter, even though my heart is breaking. Love lost for ever! I am not bitter. However much your splendid diamonds glitter, no ray pierces the darkness of your heart. I knew it long ago.

I am not bitter, even though my heart is breaking. I saw you in a dream, and saw the night within your soul, and saw the serpent eating at your heart. I saw, my love, how wretched you are.

8 Und wüssten's die Blumen
And if the tiny flowers knew how deeply wounded my heart is, they would weep with me to heal my grief.

And if the nightingales knew how sad and sick I am, they would gladly sing a heartening song.

And if the little golden stars knew of my grief, they would come down from their heights to comfort me.

None of them can know my sorrow, it is known by only one - she who has broken my heart.
9 Das ist ein Flöten und Geigen
There is a playing of flutes and fiddles ... resounding trumpets too. There dancing, perhaps her wedding dance, is my dearest love.
There is a ringing and droning on drums and shawms, and there amongst them sob and groan sweet little angels.

10 Hörr ich das Liedchen klingen
If I should hear the little song that once my beloved sang, then would my heart be torn by the wild violence of grief. A dark longing drives me to the wooded heights, there I lose myself in tears with overwhelming grief.

11 Ein Jungling liebt ein Mädchen
A lad loves a girl, who has chosen another; this other loves another; and has married her. The girl, out of pique, takes the first man who comes along, and our lad gets the worst of it. It is an old, old story, but stays for ever new; and he to whom it happens - his heart breaks in two.

12 Am leuchtenden Sommernachse
On a bright summer morning I wander in the garden. The flowers speak in whispers, but I pass by silently. The flowers speak in whispers, and gaze at me in pity, "Bear our sister no malice, you pale and sorrowful man?"

13 Ich hab im Traum geweinet
I have in a dream wept; I dreamt you were lying in your grave. I woke up, and a tear flowed down my cheek.
I have in a dream wept; I dreamt you were forsaking me. I woke up, and I wept long and bitterly.
I have in a dream wept; I dreamt you cared for me still. I woke up, and even now streams my flood of tears.

14 Allnächtlich im Traume
Each night in a dream I see you, and lovingly you greet me; sobbing loudly, I throw myself at your dear feet.
You look at me sadly, and shake your small, fair head; from your eyes steal little pearl-drops of tears.
You say to me secretly a gentle word, and give me a wreath of cypress. I wake up ... and the wreath is gone, and the word I have forgotten.

15 Aus alten Märchen
From the old fairy tale a white hand beckons; there a singing and a ringing from a magic land. There gay flowers bloom in the golden evening light, and, sweetly-scented, glow with bridal faces. And green trees chant ancient melodies; and breezes softly murmur to the warbling of birds.
And misty figures rise up from the earth - their strange company circle in airy dance.
And blue sparks dart on every leaf and twig, and red lights filter in a frenzy all around. And riotous springs gush forth from craggy marble rock, and in the stream shine weird reflections. Oh!
Oh, if only I could go there to restore my heart, and take away all anguish, and be happy and free! Ah, what a land of delight I see in my dreams! But with the morning sun ... it vanishes like foam.

16 Die alten, bösen Lieder
The old hurtful songs, the evil, sad dreams, let us bury them now - so fetch a great coffin! Many things will I lay within, but what I will not yet say; the coffin must be even larger than the tun of Heidelberg.
Then fetch a beer and firm, thick planks, even longer than the bridge of Mainz! And fetch me twelve giants, even stronger than the great St Christopher in the Cathedral at Cologne on the Rhine.
They shall carry the coffin away, to sing deep in the ocean; for so mighty a coffin deserves a mighty grave. And do you know why the coffin had to be so huge and heavy? I sank all my love and all my grief in it.
SONGS OF TRAVEL
Poems by Robert Louis Stevenson
Music by Ralph Vaughan Williams

This cycle of nine songs (which could perhaps more properly be considered a collection) had a somewhat chequered publication history. Songs 1, 3 and 8 were originally published in 1903; songs 2, 4, 5 and 6 were published in 1907; and song 7 was composed in 1894 but not first printed until its appearance in a magazine called The Vagabond in 1902.

The final song “I have Trod the Upward and the Downward Slope” was found amongst Vaughan Williams’ papers after his death, and was clearly intended to be the conclusion to the cycle through its direct quotes including “The Vagabond”, “Bright is the Ring of Words” and “Whither Must I Wander?”. The editorial marking states “This little epilogue to the Song Cycle Songs of Travel should be sung in public only when the whole cycle is performed”.

1 The Vagabond
Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above,
And the byway right me.

Bed in the bush with stars to see,
Bread I dip in the river—
There’s the life for a man like me,
There’s the life for ever.

Let the blow fall soon or late,
Let what will be over me;
Give the face of earth around
And the road before me.

Wealth I seek not, hope not love,
Nor a friend to know me;
All I seek, the heaven above
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.

White as meal the frosty field—
Warm the fireside haven—
Not to autumn will I yield,
Not to winter even.

2 Let Beauty Awake
Let Beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty’s sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the slumber of day
Awake in the crimson eve!
In the day’s dark end
When the shades ascend,
Let her wake to the kiss of a tender friend
To render again and receive!

3 The Roadside Fire
I will make you brooches and toys for your delight
Of bird-song at morning and star-shine at night.
I will make a palace fit for you and me
Of green days in forests and blue days at sea.
I will make my kitchen, and you shall keep your room,
Where white flows the river and bright blows the broom,
And you shall wash your linen and keep your body white
In rainfall at morning and dewfall at night.
And this shall be for music when no one else is near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the roadside fire.
4 Youth and Love
To the heart of youth the world is a highwayside.
Passing for ever, he fares; and on either hand,
Deep in the gardens golden pavilions hide,
Nestle in orchard bloom, and far on the level land
Call him with lighted lamp in the eventide.

Thick as the stars at night when the moon is down,
Pleasures assail him. He to his nobler fate
Fares; and but waves a hand as he passes on,
Cries but a wayside word to her at the garden gate,
Sings but a boyish stave and his face is gone.

5 In Dreams
In dreams, unhappy, I behold you stand
As heretofore:
The unremembered tokens in your hand
Avail no more.
No more the morning glow, no more the grace,
Enshrines, endears.
Cold beats the light of time upon your face
And shows your tears.
He came and went. Perchance you wept a while
And then forgot.
Ah me! but he that left you with a smile
Forgets you not.

6 The infinite shining heavens
The infinite shining heavens
Rose and I saw in the night
Uncountable angel stars
Showering sorrow and light.
I saw them distant as heaven,
Dumb and shining and dead,
And the idle stars of the night
Were clearer to me than bread.
Night after night in my sorrow
The stars stood over the sea,
Till lo! I looked in the dusk
And a star had come down to me.

7 Whither Must I Wander?
Home no more home to me, whither must I wander?
Hang my driver, I go where I must.
Cold blows the winter wind over hill and heather;
Thick drives the rain, and my roof is in the dust.
Moved of wise men was the shade of my roof-tree.
The true word of welcome was spoken in the door—
Dear days of old, with the faces in the firelight,
Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly faces,
Home was home then, my dear, happy for the child.
Fire and the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild.
Now, when day dawns on the brow of the moorland,
Lone stands the house, and the chimney-stone is cold.
Lone let it stand, now the friends are all departed,
The kind hearts, the true hearts, that loved the place of old.
Spring shall come, come again, calling up the moorfowl,
   Spring shall bring the sun and rain, bring the bees and flowers;
Red shall the heather bloom over hill and valley,
   Soft flow the stream through the even-flowing hours;
Fair the day shine as it shone on my childhood—
   Fair shine the day on the house with open door;
Birds come and cry there and twitter in the chimney—
   But I go for ever and come again no more.

8 Bright is the ring of words
Bright is the ring of words
   When the right man rings them,
Fair the fall of songs
   When the singer sings them
Still they are carolled and said—
   On wings they are carried—
After the singer is dead
   And the maker buried.

Low as the singer lies
   In the field of heather,
Songs of his fashion bring
   The swains together.
And when the west is red
   With the sunset embers,
The lover lingers and sings
   And the maid remembers.

9 I have trod the upward and the downward slope
I have trod the upward and the downward slope;
   I have endured and done in days before;
I have longed for all, and bid farewell to hope;
   And I have lived and loved, and closed the door.
ABOUT THE ARTISTS

Andrew Foote – Baritone

In a professional concert and operatic career commencing in 1988, Andrew Foote has been a regular guest artist for Western Australian arts companies; a national broadcast artist for ABC Fine Music; a freelance principal artist performing throughout Australia with Opera Australia, OzOpera, West Australian Opera and West Australian Symphony Orchestra; in demand for corporate, cabaret and concert appearances; and sought after teacher, coach and director.

He is a dual Helpmann Award nominee, winning the award for best supporting male singer in an opera for his acclaimed Ned Keene in Peter Grimes, and is undertaking doctoral studies into performance practice of recital repertoire with a focus upon Schubert’s song cycle Winterreise.

In 2014 he was appointed Head of Vocal Studies at UWA School of Music and Vocal Coach to the WASO Chorus.

Mark Coughlan – Piano

Mark Coughlan is a concert pianist, conductor, music critic, teacher, concert promoter and company director.

Mark grew up in Perth and studied music at UWA, winning five University prizes, before moving to London where he lived and worked for several years. Returning to WA he became Head of the School of Music at UWA and has held leadership roles at state and national levels in the performing arts and higher education sectors. He has previously been a board member of Musica Viva Australia, was Federal Chairman of the Australian Music Examinations Board, and Chairman of the Government House Foundation of WA.

Mark is currently a director of The West Australian Symphony Orchestra, The West Australian Youth Orchestra, and WA Venues and Events Ltd (managing the Perth Concert Hall). He is Chairman of Lost and Found Opera as well as Artistic Director of the concert series 'Music on the Terrace' in Government House Ballroom and the Annual New Year’s Eve concert in the Perth Concert Hall. He writes for The Australian Newspaper and has twice been a finalist for West Australian of the Year in the Arts and Culture category.
Appendix E: Recital #2: Winterreise

Winterreise, Eileen Joyce Studio, The University of Western Australia, July 13, 2019

This appendix summarises the process undertaken to plan, prepare and execute Recital #2, and is included to inform the reader about the iterative process of investigating para-musical elements. Unlike the recital summarised in Appendix C: Recital #1, which was designed to identify para-musical elements, Recital #2 was a direct application of the performer’s checklist as identified through the research and development of the taxonomy of para-musical elements. Decision-making and events were recorded in chronological sequence, but have been documented below by element or topic rather than chronology.

This recital was planned to occur towards the end of the writing stage of this thesis in order to document both the process of applying the performer’s checklist, and to identify any additional elements that may arise. As the repertoire was already known and previously performed, it is reasonable to assume that some para-musical choices were predetermined either consciously or sub-consciously. Notwithstanding, the process and outcomes of Recital #2 were genuine and not fitted to any expectations or preconceptions unless specified.

E.1 Synthesis and Application to Recitals

In contrast to Recital #1, every decision parameter for this recital was entirely mine, with the work Winterreise being chosen five years earlier as a key component of this research project. Notwithstanding, it soon became apparent during the recital’s planning stage that there were boundaries and constraints over which I had no control, and many of these directly impacted subsequent decisions. As will be seen below, simple decisions relating to overarching plan for presentation style, collaborative instruments and artists, venues, and
potential dates, all presented practical difficulties akin to five pieces of a jigsaw having constantly morphing shapes.

E.2 Presentation Style

It was decided to present the entire work in two discrete halves comprising: songs 1–12 performed as a semi-recreation of a Schubertiade for voice and fortepiano within an evening salon; an interval to allow venue rearrangement and audience refreshments; and songs 13–24 performed by voice and pianoforte (with a different pianist), and employing a number of para-musical elements that were initially undetermined.

For practical reasons of venue and collaborative artist availability, it was decided to present the lecture-recital component of the combined dissertation for this project three days prior to this recital.

E.3 Collaboration

Two members of staff at The University of Western Australia were approached to play fortepiano and pianoforte—neither of whom had previously prepared or performed Winterreise. As one pianist was unavailable for the range of possible dates, the pianist from Recital #1 was approached.

E.4 Venue Choice

An initial thought was to present within a venue with a cold temperature to add the sense of winter and to heighten dramatic elements—for example, ice works, cold-storage facility, cellar. This was quickly discarded as being impractical due to factors associated with expensive keyboard instruments: instruments could not be left in the venue for multiple days due to potential for damage from humidity and temperature; costs associated with multiple transportation and tunings; potential for damage from multiple transportations. The Eileen
Joyce Studio at the Conservatorium of Music, The University of Western Australia was subsequently chosen for ease, cost, and convenience.¹

**E.5 Dates**

The primary restriction regarding dates was my availability: I had other professional commitments, and the only period that was possible to allow for preparation and vocal health was during late-June to mid-July, 2019. Both collaborative artists had conflicting dates, and the dates that worked did not align with venue availability. Decisions were finally made: the recital to be presented within a Conservatorium Music Series, and a public lecture-recital was to be presented three days earlier as part of a series entitled “Winterreise: The Phenomenon”.

These decisions became both a structure and restriction for all future decisions. For example, while the venue could hold about 80 audience members, an 1820s Schubertiade would usually number 10–30 guests. The choice of physical arrangement and layout of the performance space for the first half determined that 60 audience members was the capacity we would permit. (see E.8.) This in turn influenced decisions and processes for aspects such as ticket pricing, marketing, and “lock-out” policies. These pre-recitals decisions were all made by early February 2019.

**E.6 Contracts**

The two collaborative pianists were contracted via email, and fees and terms agreed. It was agreed that rehearsals would be arranged in the weeks preceding the recital.

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¹ Born in Tasmania, international pianist Eileen Joyce (1908–1991) spent her formative years in Western Australia (aged 3–17) before moving overseas to pursue her studies. She performed premiers of Shostakovich’s piano concertos in London with the BBC Symphony Orchestra under Sir Henry Wood. She donated $37,000 to the University of Western Australia in 1979 for a Music Fund, and in 1981 attended the opening of the Eileen Joyce Studio, which she had financed at a cost of $110,000.
E.7 **Venue Matters**

The Eileen Joyce Studio was built in the 1970s as a piano studio, and over the years has become home to a number of keyboard instruments while also functioning as a multifunction teaching, performance, and storage venue. The room is rectangular in shape, measures approximately 14m x 9m (with 11m x 8m usable space), has a 5m ceiling, and seats 85 when rows of chairs are laid out with side aisles, or 70 with both centre and side aisles.

![Eileen Joyce Studio, Conservatorium of Music, The University of Western Australia](https://www.uwa.edu.au/facilities/eileen-joyce-studio)

When viewed facing west, as seen in the photograph above, the south wall has floor-to-ceiling glass panels, and the remaining three walls have wood panelling. The effect is that of a conservatory looking into an extended garden with lush greenery, and creates a relaxing venue for daytime concerts in all weather. After sunset, the room relies upon internal lighting that cannot easily be moved, and lighting states have been designed for standard concert set-ups with limited possibility for variation.

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E.8 Acoustics and Performance Area

The room has a mildly reverberant acoustic when empty, is well-suited to both piano and voice, and is usable space for rehearsal and recording. However, the room becomes markedly less reverberant as more people are admitted. There is little external noise coming from adjacent pathways or garden area, there is almost never distracting activity in the adjoining gardens, although north-facing windows and entry doors provide some distraction from passers-by. Placement of the keyboard instruments and singer therefore became highly important to maximise acoustic and minimise distraction. The fortepiano was placed in the centre of the room. The pianoforte would sound equally fine in any part of the room, and was placed at the south-east corner with a movable curtain slightly draw forward to create a visual corner position. This position was chosen as being adjacent to the fixed television in the room, which was used to display changing images throughout Part Two. The window blinds were fully drawn, and black cardboard placed over the entry doors to eliminate both external light and visual distraction.

E.9 Lighting

Upon finalising the venue, the format for each half was reviewed in relation to lighting. The venue has fixed batten fluorescents for everyday use, and some small, fixed, and slightly dimmable LED lights, but the positioning does not allow for ease of illumination in the areas in which we wished to create performance spaces and were unable to be adjusted. Two solutions were devised: no venue lighting for either half, other than for audience access and egress; for Part One candlelight, with additional lighting to illuminate performers’ faces; and for Part Two the same additional lighting. The additional lighting comprised 4 x coloured-LED dimmable RGB Par64 lights, mounted upon an adjustable lighting stand with T-bar, and controlled by a lighting desk.
A complicating factor with lighting was that the performance needed to be video-recorded for external review. Lighting therefore needed to be sufficient to show the singer’s face, which would not have been as crucial within a non-recorded performance. During the venue check the evening before the lecture-recital (five days before the recital) it became clear that the LED lights provided insufficient illumination for Part One, so an alternate plan was devised. For Part One, a floor lamp was placed next to the seated singer to illuminate the singer’s face and music stand, and an additional light was brought in to illuminate the music stand and keyboard of the fortepiano. For Part Two, all candles were removed, the keyboard light was relocated to the piano keys, the singer had four small adjustable LED lights attached to the music stand, and the external LED lights were set at 100% illumination and adjusted to as close to a white colour as possible.

The use of battery-operated candles in Part One demonstrated that such candles emit significantly less light than flame candles, and pointed to the practical difficulties that must have been encountered in the 1820s salon. The expected disadvantage of applying floor and piano lamps was that the bright pool of light would diminish the effect intended within the premise of employing candlelight. Notwithstanding this concern, oral feedback from a number of audience members post-recital—both immediate and some days later—was that the highly concentrated pools of light focussed their attention upon the performance, the music, and the text, which was the effect originally intended in recreating a salon performance.

The LED lights in Part Two were sub-optimum and, in hindsight, true PAR-64 can-lights would have been preferable for illumination, dimmable control, and colour enhancements. Notwithstanding, the fixed and continuous effect created was one of a pale
blue-white haze throughout, which provided sufficient illumination of performers’ faces and an intention of “coldness”.

E.10 Musical keys and Editions

While more musical than para-musical, the aspect of keys and editions chosen for performance are shown in Figure D-2 for a complete record of processes and decisions undertaken. Keys were determined predominantly based upon the Peters/Friedländer edition, with only song no. 22 Mut being amended from the original choice during the rehearsal process.

<table>
<thead>
<tr>
<th>Part 1</th>
<th>Original key</th>
<th>Chosen key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>d min</td>
<td>C min</td>
</tr>
<tr>
<td>2</td>
<td>A min</td>
<td>G min</td>
</tr>
<tr>
<td>3</td>
<td>F min</td>
<td>D min</td>
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<td>G min</td>
<td>F min</td>
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<tr>
<td>9</td>
<td>B min</td>
<td>A min</td>
</tr>
<tr>
<td>10</td>
<td>D / C min</td>
<td>B min</td>
</tr>
<tr>
<td>11</td>
<td>A maj</td>
<td>G maj</td>
</tr>
<tr>
<td>12</td>
<td>B min</td>
<td>B min</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part 2</th>
<th>Original key</th>
<th>Chosen key</th>
</tr>
</thead>
<tbody>
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<td>C maj</td>
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<td>14</td>
<td>C min</td>
<td>B min</td>
</tr>
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<td>15</td>
<td>C min</td>
<td>B min</td>
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<tr>
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<td>G maj</td>
</tr>
<tr>
<td>24</td>
<td>B / A min</td>
<td>G min</td>
</tr>
</tbody>
</table>

Figure E-13. Winterreise song keys


5. The Autograph Manuscript has D minor, but was originally published in C minor.

6. The original choice of key was F# minor, but this was modified for both vocal suitability and a better key relationship to preceding and following songs.

7. The Autograph Manuscript has B minor, but was originally published in A minor.
I had purchased two scores of a newer Bärenreiter medium voice edition for this performance, but the keys were all transposed down by a tone from the original keys, rather than being in keys that I considered worked best for my voice. A para-musical observation is that publishers may not always fully or adequately describe the contents of works. I decided for Part One to read from the Peters edition, and for Part Two to read from words only, which were printed in Arial font size 26 for each song upon a single piece of A4 paper and spiral bound. The fortepianist for Part One chose to play from the Bärenreiter edition and interpolated photocopied pages of the Peters edition and the Bärenreiter high voice edition, and the pianist for Part Two chose to read from an iPad with a scanned copy of the Peters edition.

E.11 Instruments and Performer Placement

The fortepiano played in Part One is a Paul McNulty reproduction (2018) of an Anton Walter (c.1785) design, owned by the collaborative pianist, Cecilia Sun, and usually housed within the venue. Acoustically we felt we were heard best when the instrument was placed in the centre of the venue, so we decided to have the audience seated in three rows in an almost complete elliptical circle with an open end behind us. It was decided to maintain pitch at


10. In the few cases where Schubert’s word setting varies with Müller’s poetry, Schubert’s words were always performed.

11. Note that every photocopied or scanned page of music was taken from a printed score owned or legitimately borrowed by the performers, and no copyright was infringed.
A430 Hz, and apply Thomas Young’s temperament.\textsuperscript{12} To facilitate maximum audience enjoyment, we decided that removing the lid produced the best visual and musical result. The singer sat beside the fortepianist throughout, which also facilitated page turns that were awkward or required a noiseless segue.

The pianoforte played in Part Two is a Kawai owned by the Conservatorium. At the first rehearsal in the venue it became apparent that the instrument was in poor repair and required significant restoration of the action, hammers, felts, and both pedals. A leading piano technician was engaged to attend to these matters and, after two visits and eight hours of work, most of these had been attended to. However, some matters could not be addressed due to systemic problems with the instrument, resulting in some notes continuing to sound or buzz when subtly employing the sustaining pedal. It was decided to maintain pitch at A440 Hz, and apply standard equal temperament tuning. To facilitate maximum musical colour options, it was decided that the lid on full stick produced the best result. The singer stood in the bow of the piano throughout, and the pianist employed a Bluetooth foot pedal for page

\textsuperscript{12} Smith Van Evera suggests that “Schubert would have tuned the pianos he played himself” and that “it is almost impossible for scholars to conclude that Schubert … tuned [his] instruments to a specific published system, but we can confidently conclude that Schubert tuned his own instrument in some sort of well temperament.” Angeline Ashley Smith Van Evera, “Rediscovering Forgotten Meanings in Schubert's Song Cycles: Towards an Understanding of Well Temperament as an Expressive Device in the Nineteenth-Century Lied” (Ph.D. dissertation, The Catholic University of America, 2012), 52–60, http://search.proquest.com/docview/1018548592.

There is no single standard that was known to apply to Schubert or his instruments. Smith Van Evera provides a compelling case for applying Thomas Young’s well temperament as a theoretical model which was “an attempt to recreate the temperament practices of the European Continent at the turn of the nineteenth century.” Thomas Young, “Outlines of Experiments and Inquiries Respecting Sound and Light. By Thomas Young, M. D. F. R. S. In a Letter to Edward Whitaker Gray, M. D. Sec. R. S.,” \textit{Proceedings of the Royal Society of London} 1 (1800), www.jstor.org/stable/107049.
turning of the iPad device, which worked without the technical issues experienced in Recital #1.

E.12 Performer Health

Consistent with many singers, a major issue experienced in the two years prior to recital was adjusting to significant changing physiology and voice change. Compounding this, I had experienced a jaw displacement in 2017 that resulted in upper and lower teeth that no longer aligned. Some dental work, therapy, and application of a nightly splint somewhat mediated this, but certain vowels and consonants needed to be re-learned and were not going to be fully resolved by the time of recital. Added to this, I had not sung Winterreise for 23 years and, being past the vocal prime of a male singer, needed to consider adjustment of keys, tempi, and alternate notes. I decided that, as Johann Michael Vogl was past his prime when first presenting Schubert’s songs, I was less concerned with 100% accuracy of notes and traditional bel canto singing, but more interested in preserving the musical integrity of the works and presenting a complete performance. I accepted that part of the singer’s process is to accept that they cannot please all of the people—or indeed themselves—all of the time.

E.13 Music Decision Making

As with Recital #1, all musical decisions were determined by an approach of rehearsal, discussion, negotiation and mutual agreement. Towards the end of the rehearsal process (see E.15: Rehearsals) it was decided not to present an encore.

E.14 Performance Choices

Within Part One I decided to emulate some of the attributes portrayed in artworks identified within this thesis; that I would variously sit next to or stand next to the pianist, and would assume different standing positions around the instrument while holding and reading from sheet music. This physical arrangement would see the closest audience member one
metre from the singer, and we acknowledged that this would create intimacy while also a
certain intimidation or uncomfortableness for a modern audience not used to such proximity.
During the dress rehearsal it became immediately apparent that this arrangement would not
work, as there would be insufficient lighting for the audience to see my face. I decided to
maintain a seated position throughout with fixed lamp lighting for both pianist and singer.
(See E.9: Lighting.)

E.15 Rehearsals

Five rehearsals were undertaken with fortepiano: five weeks pre-recital for 1.5 hours;
three times in the two weeks pre-recital for 1.5–2.0 hours each; and two days pre-recital a 1.5-
hour dress rehearsal. The fortepianist and I had only worked together on two previous
occasion: three years earlier for two songs as part of a Schubertiade with fortepiano; and two
years earlier playing harpsichord continuo for a Baroque work I directed with students. I
found the rehearsal process a little stilted at first as we gradually developed rapport, and as
the fortepianist became used to me singing immediately next to her. By the third rehearsal I
felt that we had developed a satisfactory working relationship, which developed further over
the final two rehearsals.

Five rehearsals were undertaken with modern piano: four weeks pre-recital for 1.5
hours; once two weeks pre-recital for 1.5 hours; and a 2-hour dress rehearsal the night before
the lecture-recital. The pianist and I last worked together thirteen months earlier in Recital
#1, and had performed Winterreise in full in 1990, 1994 and 1996. We both commented at
the end of the first run-through—which took 50 minutes including discussion of a few
points—that it seemed effortless for both of us, and that there was a high level of comfort
resulting from 30 years of working together.
Much of the rehearsals with both pianists consisted of clarifying and trying differing musical ensemble, rhythmic, and tempo matters. Upon reflection, additional rehearsal would have added little to the ultimate performance, as even musical moments that were less than perfectly assured in performance are considered part of the process of performing rather than lack of preparation. Learning from Recital #1, adequate time was allocated to venue-related matters, with the lighting issues requiring intervention being addressed satisfactorily. (See E.9: Lighting.)

E.16 Performers’ Green Room

Both pre-performance and during interval I was able to retire to my own office situated about 100 steps from the venue. The pianist and fortepianist chose to sit as audience members in the halves in which they were not playing, due at least in part to cold weather, and both had time pre-performance to play their respective instruments. As the venue was completely cleared of audience during the interval, the pianist had time to set up the iPad/Bluetooth devices, warm-up, and determine audio-balance with me for recording purposes.

E.17 Performers’ Attire

For Part One the decision was initially made for the performers to wear period attire to match the theme of a salon, but the fortepianist was concerned with matters of comfort in performance. The fortepianist wore black modern evening attire, and the singer wore period attire sourced from an American specialty retailer that, while not strictly Viennese c.1828, was in the general style of attire as detailed in the artworks: white, high-collared shirt; white, patterned necktie/jabot; faun, buttoned trousers; black boots; coloured, patterned vest; and burgundy tailcoat with black lapels. For Part Two both performers wore dark suits, white shirts, coloured neckties, and dark shoes.
E.18 Performance Visual Matters

The singer sat upon a standard orchestral chair throughout Part One, while reading from the music score from a modern metal music stand. Because of lighting, the singer’s body was almost hunched forward throughout, partially to see the music, but mostly to maintain the face in some pool of lighting for examination purposes. This may have looked uncomfortable, however there was no destabilising of vocal production or sound deterioration. The singer stood in the bow of the pianoforte throughout Part Two, while reading from large typed text from a modern metal music stand.

Pre-performance, the house lights were turned on, and a loop of nine 1825–1868 artworks referenced within this thesis were displayed for 11 seconds each. Prior to the performers entering, a venue assistant requested that the audience turn off electronic devices as the performance was being recorded, and turned off the house light, revealing candlelight and the two lamps. Immediately, a large “framed” version of the von Schwind Schubertiade was displayed (see Chapter 3.4.7), with a soft wind noise playing in the background. The performers entered from the sole door—to no applause as hoped for—with the pianist leading, and the singer following and holding a battery-operated “oil” lamp as if to light the way. The performers settled in their seats, the lamp was placed upon the floor, and the first notes were played, at which point the large artwork was dimmed to -60% brightness and the wind effect faded to zero. Both performers maintained identical positions for the 40 minutes of Part One, with the only extraneous movement being the turning of pages, the fortепianist rearranging musical scores, and the singer taking a sip of water from a pre-prepared glass. After the last notes of song no. 12 Einsamkeit had faded there was no applause—as hoped for. The performers both stood in silence, the singer lit the way with the lamp, and the fortепianist lead the way to the exit as the audience remained silent. The venue assistant
subsequently turned on the house lights, and an image was projected requesting that the audience vacate the room and retire for refreshments.

E.19 Marketing, Ticketing, Sales

As this event formed part of a university music series, the performers had little involvement in the marketing, ticketing or sales, and these were coordinated by a dedicated concerts office of the Conservatorium of Music. An electronic copy of the von Schwind sketch of Schubert and Vogl and marketing copy were provided by the singer, and performers supplied their own biography notes and headshot photos for the program. Marketing consisted of updates within weekly emails to the Conservatorium subscribers base, emails to potential speciality organisations and individuals (e.g. Goethe Society, German Studies lecturers), and promotion through social media.

While university concerts are sometime free of charge, it was decided to charge a ticket price of $35 for the public, and to allow a limited number of free tickets for students. Given that the recital was held during university holidays, student attendees were expected to be minimal. This price point was on par with other professional concerts operating within the city, and income was used to partly defray costs of piano maintenance and front-of-house staff. Ticket sales were managed by an online ticketing agency, and a few door sales were made.

E.20 Audio-visual Effects

Immediately after deciding upon the venue, audio and visual effects and images were planned to be displayed upon a television monitor hanging on a wall. This choice directly affected choices of performance area, orientation of performers, instruments and audience, and lighting (see E.9: Lighting). A single image was chosen for Part One as a backdrop or virtual painting—being the von Schwind *Schubertiade* discussed in Chapter 3.4.7—and at
least one visual image or effect incorporated into each song in Part Two. All audio-visual effects were assembled within a Microsoft PowerPoint slideshow, played from a Surface Pro 6 computer connected by HDMI cable to the television, and executed by an operator seated at the rear of the room while following a piano-vocal score that had been marked up with directions. (See example pages in Appendix G: Recital #2: Winterreise Sample Score Mark-up for Effects Operator). This television monitor and the visual and audio effects became a de facto third performer in Part Two. Images and sounds available from the public domain were gradually sourced and compiled across a six-month period, with intensified activity in the two weeks before performance. Artistic considerations factored matters such as: potential intrusiveness of effects upon musical performance; quantum and rate of change of visual effects; volume of sound effects; underscoring sound effects, as opposed to being external to the music; display of complete, literal, or minimal translations; font choice and size; and above all, enhancing the performance rather than detracting from the performers, audience, poetry or music.

During a venue visit one week before the lecture-recital, the major feedback gained about these elements was that the font size needed to be doubled, that the screen had a 16:9 aspect ratio rather than the standard 4:3, and that sound effects were mostly too loud. All slides were therefore adjusted and re-tested.

E.21 Dress Rehearsals

Two separate dress rehearsals were undertaken and applied the format of a straight run of all pieces: Part Two with pianist the night before the lecture-recital; and Part One with fortепianist two nights before the recital. Following each run there was no need to rehearse

13. Images and sounds that were able to be sourced from the internet, that were in the public domain, and that were royalty-free were deliberately chosen in order to demonstrate that no additional expenditure was required to create artistic interpretation.
further, other than to discuss with the pianist elements of the lecture-recital. During the dress-rehearsals and the pre-performance sound and lighting checks, the sound effects were all reduced in volume.

En route to the dress rehearsal with piano I received a text from a student engaged to operate the computer PowerPoint display, advising that he had tonsillitis and asking whether he should attend. I decided that the risk of infection was too great, and his services were dispensed with. My wife, who was accompanying me to provide feedback on lighting and sound balance, was called upon to operate for that evening, and was subsequently engaged for the performance. I spent some time over the next few days rehearsing with her to ensure smooth visual display and sound effects transitions. In hindsight, a single dress rehearsal with a student could have been problematic.

E.22 Printed Program

Because of the choice to have subdued lighting, the single-page, folded A3 printed program (see Appendix F: Recital #2: Winterreise Printed Program) provided a two-paragraph overview of the work and the rationale for choices, a quasi-translation or summary of each song within the central two pages, and performer biographies. On the first page it was printed “To gain the greatest impact for this work, we respectfully request that you refrain from applause until the conclusion of each half.” This had the desired effect, with the audience not applauding at the end of Part One, allowing the performers to withdraw by lamplight and in silence. I had proofed the program on multiple occasions to ensure that page-turning distraction would be minimised, yet despite this, on at least two occasions in performance I heard audience members rustling the printed program.

E.23 Pre-recital Set-up
I arrived at the venue 90 minutes before the recital to supervise the configuring of the room, and to undertake some sound, lighting, and recording equipment checks with fellow performers and the recording technicians. These tasks were completed by 20 minutes before the recital was to commence, and I retreated to undertake a vocal warm-up and change into my Part One costume. The audience were admitted at this time.

E.24 The Recital

The recital commenced and proceeded as expected. As we had thoroughly discussed, prepared, and recorded in performance conditions, there were no surprises. The only matters that seemed hesitant were the time taken for the fortепianist to change music scores pages and individual pages, and an elongated pause at the beginning of Part Two while awaiting the sound effects to commence—but to an audience not as familiar with the works or format as the performers, these most likely appeared natural.

During-recital elements such as posture and gaze were included within every song, although there virtually no gestures other than related to page-turns. Sometimes these were planned and overt (e.g. the opening of no. 13 Die Post while listening to the galloping horse sound effect, and throughout no. 15 Die Krähe in watching an imagined circling crow), and at other times spontaneous (e.g. the slight head-tilt during the introduction to no. 24 Der Leiermann).

E.25 Interval

All audience members were required to vacate the room to allow for stowing the fortепian, reconfiguring seating, moving and adjusting lighting, and testing video and audio recording equipment. An interval of 20 minutes was planned for and, anticipating a cold evening, a bar was set up in the Conservatorium Music Students’ Common Room. This was operated by a venue assistant, with state-required alcohol licensing matters handled by the
Conservatorium Concerts Officer. A team of seven helpers—two paid venue assistants, and five friends and students—managed to reconfigure the room within the expected timeframe and under my supervision. When these appeared to be progressing well, and following a quick recording equipment balance test, I retreated to my office to do some vocal limbering. The audience members were ushered back in, and were greeted with thunderstorm visual and sound effects playing upon the television monitor. As the stage lighting was raised and house lights dimmed, the performers entered for Part Two to applause, and the audio-visual sequence commenced.

E.26 End of Recital

At the conclusion of the last song, the fortepianist joined the pianist and singer, and all three performers bowed together as pre-arranged, exited the room, and shortly after returned to speak with audience members.

E.27 Audience Response

Many of the audience were known to the performers, and were predominantly familiar with traditional concert etiquette. There was no talking or rustling of pages—except as noted above—and applause only occurred at the start and end of Part Two where the performers were more visible due to lighting. Acknowledging the number of friends and students present, there was a genuinely warm reception, and a large number of the 55 audience members remained afterwards to speak with each other and the performers—which was noted as being unusual for these events. Post-performance, audience members proffered observations and opinions about their favourite moment, song, or effect, with para-musical elements—and particularly intimacy and visual effects—being the most common. It is noted that any negative observations were not revealed to me, other than some days later when a
23-year-old student discussed with me that she found Part One strangely distracting, as she was so accustomed to “standard” performance presentations.

E.28 Post-recital

Being a staff member, I supervised the re-ordering of the room, assembled my belongings, and left the venue. The following day I commenced writing this account.

E.29 Conclusions

Musically the recital was successful, with minor errors or blemishes made by all performers. Part One created the desired effect of intimacy and quasi-recreation of first performances and, despite the initial design for only candlelight, visually worked well for the audience. While Part Two did not meet the initial design due to limitations of the physical space and lighting, it nevertheless worked visually and aurally. Both the pianist and I were disappointed with the quality of the pianoforte, which did not allow for subtlety of sound or response, and had notes that frequently rang on or did not speak clearly—all of which hampered the pianist’s ability to control and demonstrate as he desired.

I approached the musical preparation of the recital with some trepidation—not because I had performed it last 23 years earlier, but because I was still coming to terms with vocal change and physiological jaw and teeth issues that had presented over the preceding two years. This created practical issues to deal with in my performance, but also afforded opportunities to consider vocal, musical and visual elements that I may not have previously considered. To a certain extent I could imagine what Johan Micahel Vogl may have felt like at the end of his career when he was in the prime of his intellectual and musical powers, but with a declining instrument. My reflection was that I was happy with what I had achieved, and was able to look past the negatives, errors, and blemishes. Against this summary, of
great surprise was that upon exiting the performance space my first comment to fellow performers was that I felt as if I could have sung the entire work again without effort.

An initial version of the performer’s checklist in Chapter 5 was used as a starting point for determining the detail of this recital. Items were consciously considered and decisions made whether to reject or apply each element. Following the dress rehearsal, a shortened checklist was created itemising exactly what need to occur when arriving at the venue, and included items that needed to be sourced and transported. This provided a clear plan for support personnel to follow in relation to venue setting and re-setting during the interval, and provided me with an efficient method of doing the things that I believed I needed to personally attend to in a logical and time-efficient sequence. While non-productive nerves or stress have never been part of my general performing state, as part of my post-recital reflection I was cognisant of a near-absence of these, and a much lower cognitive load than I usually experience. My supposition is that the advantage of following an almost mechanical and non-artistic checklist freed me to make greater artistic decisions in performance—because I had done the pre-thinking and decision-making.
Appendix F: Recital #2: Winterreise Printed Program

Saturday 13 July 2019 | 7.30pm
Eileen Joyce Studio

Winterreise

Poetry by Wilhelm Müller (1794–1827)
Music by Franz Schubert (1797–1828)

Andrew Foote (baritone)
Cecilia Sun (fortepiano)
Mark Coughlan (pianoforte)

Franz Schubert wrote the song cycle Winterreise in two parts: Part 1 (songs 1–12) in February and Part 2 (songs 13–24) in October of 1827. Wilhelm Müller’s poetry tells the story of a young man who enters a town as a stranger, finds love, and is rejected. He leaves and embarks upon a winter journey—a physical winter of cold, ice and snow, and an inner journey toward death. In almost every poem he encounters animals or objects that variously spur him on, create disillusionment, or cause him to reflect upon his own mental condition and future.

When Schubert sang and accompanied himself in the first presentation of songs #1–12, his friends were not impressed. They found all the songs—except #5 Der Lindenbaum—to be rather gloomy and depressing. You may well agree with them! In each of my previous performances of Winterreise, all with Mark Coughlan (1990, 1994, 1996), I added various “theatrical” elements such as lighting, costumes and props. This venue, three collaborating artists, and over four decades of experience have offered a range of presentation options for tonight. You may agree with some of our choices, and perhaps not with others. This is in the spirit of the work, and part of the evolution of the phenomenon that is Winterreise.

Tonight’s presentation is in two discrete halves. Part 1 is a semi-recreation of a Schubertiade, where Schubert and his friends would sit in a close circle around a fortepiano to play, sing, and discuss his songs. (The performers won’t be discussing tonight, but you certainly should during the interval!) We have been guided by the pictures you will see displayed when entering—all of which are from 1827–1868 and depicting various salon-performances of songs—and attempted to recreate the 1820s Viennese salon: candlelight; intimacy; focus upon the music and the text rather than acting; reading from printed scores; and a fortepiano with lid taken off. In contrast, Part 2 is very much in the twenty-first century, complete with modern piano, sound effects, and visual images and texts on-screen.

A non-literal summary of each song is provided.
Andrew Foote

To gain the greatest impact for this work, we respectfully request that you refrain from applause until the conclusion of each half.
Winterreise PART 1 (synopsis by Andrew Foote)

1. Gute Nacht (Good night)
I came, and now leave, as a stranger. There was talk of love, and even marriage. But your desire was elsewhere. So before you tell me, I will leave to travel upon my snow-covered way. I won’t disturb you further. I’ll simply write on your gate, “Good night.”

2. Die Wetterfahne (The weathervane)
Just like the weathervane on my beloved’s house, I should have noticed sooner the sign of an unfaithful woman. The wind plays with the weathervane, but also with my heart — although not so loudly. Why ask about my grief? Your child is a rich bride!

3. Gefrorene Tränen (Frozen tears)
Frozen tears fall from my cheeks, but are so lukewarm that they freeze to ice like morning dew. And yet, my breast burns so glowing hot, as if it wanted to melt the entire winter’s ice!

4. Erstarrung (Numbness)
I search the snow in vain for a remembrance of her footprints during the spring. The flowers are faded, and my heart is so frozen, that all I see is her image in the frozen ice. If only my heart could melt, her image could melt too.

5. Der Lindenbaum (The linden tree)
I dreamt so many sweet dreams in the shade of a linden tree, and carved our initials into it. Today I passed the tree in the deep night, and its branches rustled and called, “Come here, you will find rest”. The cold wind blew into my face, but I didn’t turn around. And now, many hours hence, I still hear it rustle, “You would find rest there!”

6. Wasserflut (Torrent)
My tears fall into the snow. Snow, you know of my longing. My tears will melt you into a little stream, but where will you journey? Back to my beloved’s house?

7. Auf dem Flusse (On the stream)
You bright, wild river who merrily rushed: how silent you have become with your stiff crust, lying cold and motionless. Into your hard covering I will carve my beloved’s name … the day we met … and that I departed. My heart recognises its own image you — a torrent raging under a hard crust.

8 Rückblick (Backward-glance)
My feet are burning, I’m puffed and bruised, and the crows threw hailstones at me. How differently you welcomed me, oh town of inconstancy! Larks and nightingales sang, linden-trees blossomed, streams rushed clearly. And two maiden’s eyes glowed … ah, that was my downfall. Whenever I think upon those times, I should like to go back, and silently stand before her house.

9. Irrlicht (Will-o-the-wisp [an atmospheric ghost light])
I was enticed by a will-o-the-wisp into a deep rock ravine. Finding my way out doesn’t concern me – I’m used to going astray. Joy … sorrow … all are will-o-the-wisps. I wind myself down a mountain-stream’s dry watercourse. Each stream will reach the sea; each sorrow also its grave.

10. Rast (Rest)
I’m tired. Wandering kept me awake. My feet and back took no rest – it was too cold to stand, and the storm blew me onward. And now, in this temporary stillness, my heart feels the hot sting of the serpent stirring!

11. Frühlingstraum (Spring’s dream)
I dreamed of springtime. As the cocks crowed, I woke to the cold and darkness, and screaming ravens on the roof. But on the windowpanes … who painted the leaves there? Do you laugh at the dreamer who saw flowers in winter?
I dreamed of love and bliss. And the cocks crowed, and my heart awoke. And now I sit here alone and ponder my dream. My eyes close again, my heart still beats warmly. When will the leaves on the windowpanes turn green? When will I hold my beloved in my arms?

12. Einsamkeit (Solitude)
Like a dark cloud or a faint breeze, so my feet trudge through this joyous life alone, and without greeting. Ah, the air is so calm, and the world so light. Yet even as strongly as the storm rages, was I not so wretched.

— — — END PART 1 — — —
Winterreise PART 2 (synopsis by Andrew Foote)

13 Die Post (The post)
The postman brings good news and my heart leaps ... but there’s nothing for me.
Will I perhaps send her a message to ask how she is? Oh, my heart!

14. Der greise Kopf (The hoary head)
Frost settles on my head and I look old. This pleases me greatly. But soon it thaws, and I am reminded how much I must wait for the grave.
From sunset to sunrise, many have become ... yet I haven’t on this entire journey!

15. Die Krähe (The crow)
A crow has been with me since I left the town. Crow, do you think you might be able to pounce upon my carcass? Well, it’s not much farther, so let’s press on. Stay constant with me until the end.

16. Letzte Hoffnung (Last hope)
I pin my hope to a leaf on a tree, which flutters and trembles in the breeze. It falls to the ground ... and with it my hopes ... and I drop to my knees and weep upon my hope’s grave.

17. Im Dorfe (In the village)
Barking dogs. Rattling chains. Sleeping people in their beds dreaming of all the things that they don’t have. And tomorrow morning, all is melted away, yet their hope remains.
Bark at me, dogs. Don’t let me sleep. I am at an end with all dreams, so why should I linger among dreamers?

18. Der stürmische Morgen (The stormy Morning)
The storm rips the skies apart. Red, fiery flames flash. This is what I call a morning – a morning right after my own spirit. I see in the sky my heart’s own image. Winter ... cold and violent!

19. Täuschung (Illusion)
I follow a flickering light, which holds the promise of a bright, warm house. But it is merely an illusion ... and one that I willingly was enticed by.

20. Der Wegweiser (The sign-post)
I’ve done nothing wrong, so why do I foolishly shun the paths that others travel? Signposts stand on the roads ... but I wander without purpose, without rest, and I seek rest!
But there is one signpost I see standing steady before me. There is a road I must go on, from whom no-one ever returned.

21. Das Wirtshaus (The inn)
I’ve arrived at a graveyard. The green funeral wreaths invite this weary wanderer into the cool inn. But are all the rooms all occupied? I’m so faint, and am mortally, grievously hurt. You unmerciful inn, do you send me away? Then onwards, only onward, my trusty staff!

22. Mut (Courage)
I shake of the snow ... I sing when my heart is downcast. I’m not listening to my heart ... lamenting is for fools.

23. Die Nebensonnen (The mock suns)
I saw three suns fixed firmly in the sky, as if they didn’t want to leave me. But the best two have now disappeared. If only the third would follow as well ... the darkness is better suited to me.

24. Der Leiermann (The hurdy-gurdy man)
A hurdy-gurdy man. Barefoot on the ice. Numb fingers. He grinds and plays as best he can.
No-one hears. No-one looks. But he just keeps grinding.
Strange old man, shall I with you go? Will you play for my songs?

— — — END — — —
Biographies

Andrew Foote
In a professional concert and operatic career commencing in 1988, Andrew Foote has been a regular guest artist for Western Australian arts companies: a national broadcast artist for ABC-Fine Music; a freelance principal artist performing throughout Australia with Opera Australia, OzOpera and West Australian Opera; in demand for corporate, cabaret and concert appearances; and a sought after teacher, coach and director. He is a dual Helpmann Award nominee, winning the award for best supporting male singer in an opera for his acclaimed Ned Keene in Peter Grimes. In 2014 he was appointed Chair of Vocal Studies at UWA Conservatorium of Music and Vocal Coach to the WASO Chorus, and in 2019 Chorus Director of WASO Chorus. This recital forms part of his doctoral studies into the para-musical elements of artsong performance.

Cecilia Sun
A performer as well as a scholar, Dr. Cecilia Sun holds doctoral degrees in both piano and musicology from the Eastman School of Music and the University of California, Los Angeles. She specialises in the study of Experimental Music, as well as the performance practice of the late 18th- and early 19th centuries. Prior to her arrival at UWA in 2017, she taught at the University of Sydney and the University of California, Irvine. Cecilia is Joint Artistic Director of The Irwin Street Collective, a research project which focuses on historical music and attempts to revitalise historically informed performance throughout the Perth community.

Mark Coughlan
Mark Coughlan is a concert pianist, musical director, educator and writer, and is the Chief Executive Officer of the West Australian Symphony Orchestra. Prior to taking on this role, Mark was a member of the Board of Directors of the West Australian Symphony Orchestra and the West Australian Youth Orchestra, Chairman of the Government House Foundation of Western Australia, Chairman of Lost and Found Opera, Artistic Director of the Government House Ballroom concert series which he established in 2006, a council member of the St George’s Cathedral Arts Foundation, and a music critic for The Australian newspaper. He has been a member of the Board of Directors of Musica Viva Australia and was Federal Chairman of the Australian Music Examinations Board, Australia’s largest music examination and publishing company. Mark has also been Chairman of the Australasian Piano Pedagogy Conference and was Head of the School of Music at the University of Western Australia for eight years. For several years he lectured in piano pedagogy at the WA Academy of Performing Arts where he still gives piano masterclasses and performance workshops. Mark studied in Perth and London and holds Bachelors and Masters degrees from The University of Western Australia, where he won five University prizes. He is a three-times finalist for West Australian of the Year in the Arts and Culture category.

Upcoming Voice Events

Free Lunchtime Concert | Christmas comes early!
Friday 9 August 2019 | 1pm | Callaway Auditorium | Free entry - no bookings required
Conservatorium Voice students present Christmas Comes Early – an eclectic concoction of Christmas favourites across the ages, with a sprinkling of the unexpected.

Centre Stage | The Irwin Street Collective with Miriam Allan
Tuesday 20 August 2019 | 7.30pm | Callaway Auditorium | Free entry - bookings essential | trybooking.com/BASXE
Soprano Miriam Allan’s “sublime singing” (Gramophone, 2017) has been enjoyed around the world. As UWA Institute of Advanced Studies Visiting Fellow she joins Sara Macliver, Cecilia Sun and Shaun Lee-Chen for a special free concert.

Free Lunchtime Concert | The Irwin Street Collective and UWA Voice: Handel’s German Arias
Friday 23 August 2019 | 1pm | Callaway Auditorium | Free entry - no bookings required
Nine German Arias are rare examples of George Frideric Handel setting text in his native language. In these little-known gems, Handel brings together his noted vocal writing style from Italian opera with pious text of his contemporary Bartholdi Heinrich Brockes. UWA voice and string students and faculty will present these works in a free lunchtime concert.

Centre Stage | The Romantic Chamber Choir – Con-Cantorum
Thursday 29 August 2019 | 7.30pm | Callaway Auditorium | Tickets from $10 | trybooking.com/BASFX
The Romantic choral repertoire did not always use massed forces. Join Con-Cantorum as they perform 19th century mini masterpieces by well-loved and lesser known composers.
Appendix G: Recital #2: *Winterreise* Sample Score Mark-up for Effects

Operator

Scanned copy of *Winterreise* song no. 24 *Der Leiermann* with mark-up notes for operator. Down arrows indicate exactly when to press the computer’s right arrow to activate the next PowerPoint slide or effect (or remove the effect). Yellow highlighted sections were the original markings, and green those appended by the operator after rehearsal.
# Appendix H: Performers Checklist (Print Version)

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<td>24. Self-promoted recitals</td>
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<td>25. Publicity, marketing</td>
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<td>26. Complimentary tickets/seats</td>
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<td>28. Backups and sundry items</td>
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<td>30. Borders of the recital</td>
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<td>32.1. Conscious non-musical sounds and gestures</td>
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<td>34. Routines and ritual</td>
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<td>Makeup, hair brushes</td>
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<td>Spare attire (e.g. hairpins, safety pins, stockings, tie, repair)</td>
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<td>Sleep, rest</td>
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<td>34.5.</td>
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<td>Visualisation routines</td>
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<td>Vocal/pianist warm-up routine</td>
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<td>Showering, dressing, shaving, teeth</td>
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<td>On-stage run-through</td>
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<td>Equipment checks (e.g. Bluetooth)</td>
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<td>Prayer, meditation, superstitious routines</td>
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<td>Deep-breathing or relaxation exercises</td>
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<td>Self-talk (“hyping-up”)</td>
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<td>Using the washroom/toilet</td>
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<td>Checking printed music order</td>
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<td>34.17.</td>
<td>“Five-minute call”</td>
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<td>Turn off phones/electronic devices</td>
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<td>Secure valuables</td>
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<td>Turning on any recording devices</td>
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<td>Lighting state change</td>
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<td>During Recital</td>
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<td>Continuity between and within so</td>
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<td>43.</td>
<td>Timeframe within a song</td>
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<td>Mid-recital exits</td>
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<td>Refreshments</td>
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<td>Iterative throughout the performance</td>
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<td>Acting</td>
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<td>Acting vs. Reacting</td>
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<td>Gaze</td>
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<td>Eye focus (near, medium or distant)</td>
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<td>Inclusion vs. withdrawal and absence</td>
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<td>Interaction between collaborative artists</td>
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<td>Errors, mishaps or problems</td>
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**Listing of Potential Artwork Sources**

An initial list of potential sources was identified from the following websites:

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www.akg-images.de/archive
www.allposters.com
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