Performing Carl Loewe's ballads: Context, history and experimentation in the piano accompaniments

Ioanna Koullepou

PhD

University of York

Arts and Creative Technologies

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Abstract

This practice-based project investigates performing practices in the piano accompaniment of Carl Loewe's ballads. The primary outcomes of this research are a live recital performance and a written thesis commentary; recordings of the same repertoire are also incorporated in the written thesis as evidence of an earlier stage of this project that helped to prepare the way for the final recital.

Existing research on Loewe places his music in its broader context but rarely considers performance issues directly. My practice-based research adopts an experimental approach whereby contextual issues, such as textual and musical analyses, are applied directly to the performance of specific ballads. The first chapter introduces the research context and the methodology which outlines the research strategy: exploration of music, text and relevant contextual matters, collaborative process and reflection approach. The second chapter considers the historical background of the ballad, the nineteenth-century literary and various other factors that influenced the development of the genre. The third chapter highlights the fundamental characteristics of the style of Loewe's ballads and explores interpretative strategies.

Loewe's output was a significant factor in the development of the ballad as a musical genre in the late eighteenth and early nineteenth century, and the fourth chapter thus explores the composer's life with particular focus on his abilities as a singer and pianist, but also on his improvisatory style and how it affects performance approaches. Chapter five examines the contextual aspects of the historically informed performance practice movement and how some of the movement's facets can apply to the interpretation of Loewe's ballads. All chapters are interleaved with case studies of specific examples from my experimental approach.

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Abbreviations and signs

b. …………………………………………………………………………………………………bar number

bb. ……………………………………………………………………………………………bar numbers

f ………………………………………………………………………………………………………*forte*

HIP …………………………………………………………………….Historically Informed Performance

LH ……………………………………………………………………………………………..Left Hand

p ……………………………………………………………………………………………………*piano*

p. …………………………………………………………………………………………………page

RH ……………………………………………………………………………………………Right Hand

vol. ……………………………………………………………………………………….volume

Acknowledgements

I am very grateful to both my supervisors, Professor Peter Seymour, and Dr. Mark Hutchinson for their insightful guidance which helped me undertake this PhD. A big thanks to Professor Seymour for introducing me into this research and for sharing his invaluable knowledge about performing this repertoire. Another big thanks to Dr. Hutchinson for taking over my former supervisor's role, and with his consistent support, vitally important assist, and patience I completed my PhD. Thanks also to Professor Jonathan Wainwright for his recommendations during my PhD Thesis Advisory Panel Meetings.

Performance was the foundation of this research project and, therefore, I would like to give thanks to the accomplished instrumentalists Steven Devine, Hilary Suckling, and Andrew Snedden who enriched my knowledge of the interpretation of this repertoire. I am also thankful to Professor Ulrich Messthaler for accepting to share his expertise on the subject. A big thank you also to the librarians from the Handel House Foundation, Nuremberg School of Music, and the International Carl Loewe Society for all the valuable information. This performance-based PhD could not be conducted without the highly significant role of the two singers. I am indebted to Stuart O' Hara and Jess Dandy who inspired me and helped me to develop my collaborative piano playing.

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Author's declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for a degree or other qualification at this University or elsewhere. All sources are acknowledged as references. This research received approval from the University of York Arts and Humanities Ethics Committee for the interview with UIrich Messthaler that is referred to at times within the text.

Chapter 1: Introduction

This practice-based project presents a live recital performance accompanied by this written thesis commentary aiming to demonstrate the distinctive character of a number of Carl Loewe's (1796-1869) ballads and the important role of the accompanist, who is responsible for shaping the different sound worlds that emerge from these ballads. The German ballad is a significant type of art song in the nineteenth century. It is a marriage of music and poetry which saw a great development through the century, particularly as a result of the influence of Loewe, who was described (by Johann Vesque von Püttlingen)[1] as the 'norddeutschen Schubert' ('North German Schubert')[2] but is less well-known today.[3] The distinctive feature of Loewe's ballads is their exploration of complex and dramatic narratives. The method of interpretation in the present repertoire is based on particular characteristics, such as the significant character of the piano accompaniment as it has various roles. Specifically, with its different sound qualities, the piano accompaniment introduces scenes, it has the role of word-painting, it comments on the unfolding story, it represents characters of the story, the situations in which they are and the emotions they carry.

The through-composed approach to form is also characteristic as it allows the series of events to be heard and understood clearly with the introduction of continuous new musical material where all images, colours and emotions of the text can be conveyed. Another feature is the presence of imitation of sounds and pictorialism and their elaboration in music that makes the story more vivid. Finally, Loewe's use of long introductions, embellishments, high and low tessituras, and detailed expressive indications gives his music an improvisational character. Even though these are common features with musical Romanticism, here they are specifically referred to as tools that can help to

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[1] Johann Vesque von Püttlingen (1803-1883) was an Austrian composer and tenor singer who was acquainted with Loewe, as well as other famous composers of the time, such as Schubert, Schumann and Mendelssohn. Reinhold Sietz, and Christopher H. Gibbs, "Vesque von Püttlingen, Johann," *Grove Music Online,* accessed May 20, 2024, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029262.

[2] Carl Loewe, *Dr. Carl Loewe's Selbstbiographie*, ed. C. H. Bitter (Berlin: W. Müller, 1870), 357.

[3] Ewan West, "Loewe, (Johann) Carl," *Grove Music Online,* accessed Oct 5, 2019, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016869.

communicate the textual narrative and do so in a more definite way than in instrumental Romantic music.

All the above features are interrelated and give Loewe's ballads their narrative qualities. The text of the ballad often retells stories of legends, supernatural creatures, history, mythology,[4] with epic, dramatic and lyric elements incorporated in their narratives, and Loewe's settings find unique ways of highlighting these. When Loewe was singing his ballads accompanying himself on the piano, he was an appealing storyteller.[5] His particular strength was the exploitation of the 'dramatic content' of each ballad,[6] which is apparent in his compositional style; this is a synthesis of a vocal line that portrays multiple personae and a sophisticated piano accompaniment that comments through a variety of techniques of sonic evocation on the story narrated by the singer. All these characteristics constitute the main differences between ballad and Lied and make ballad a distinctive genre. The musical ideas of Lied underline details of the text but they refer mainly to an individual lyric moment rather than an episodic, dramatic unfolding narrative. Schubert's *Gretchen am Spinnrade*, whose compositional date (1814) has been described as the beginning of German Romantic Lied,[7] has this distinctive recurrent accompaniment that represents the image of spinning wheel in the right hand (RH) and Gretchen's heartbeat in the left hand (LH). This is an example of an important Lied in which the narrative takes a different form, it distinguishes a moment, a meaning, and an emotion. There is less dramatic intensity in Lied compared to the ballad which, as already said, aims to emphasise the dramatic content.

The features of Loewe's ballads have been discussed in scholarly literature, particularly in German sources[8] that explore the composer and his ballads, as well as English

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[4] Edward F. Kravitt, "The Ballad as Conceived by Germanic Composers of the Late Romantic Period," *Studies in Romanticism* 12, no. 2 (Spring, 1973): 500.

[5] Lorraine Gorrell, *The Nineteenth-Century German Lied* (United States: Amadeus Press, 1993), 231.

[6] Ibid., 232.

[7] Norbert Böker-Heil et al., "Lied," *Grove Music Online*, assessed Aug 21, 2021, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016611.

[8] Loewe, *Dr. Carl Loewe's Selbstbiographie*; Max Runze, *Carl Loewes Werke Gesamtausgabe der Balladen, Legenden, Lieder und Gesänge für eine Singstimme im Auftrage der Loeweschen Familie herausgegeben*, vol. VIII (Leipzig: Breitkopf & Härtel, 1808); Robert Hanzlik, *Carl Loewe - Balladenschule (Carl Loewes Sing - und Vortragslehre) Nach den Quellen zusammengestellt von Karl Anton. Neu herausgegeben, nach dem Manuskript des Händel-Hauses in Halle, im Auftrag der Internationalen Carl-Loewe-Gesellschaft* (Germany: Löbejün, 2007); Ulrich Messthaler, "Carl Loewe oder das große Missverständnis," *Musik & Ästhetic* 21, no. 83 (2017): 5-20; Martin Plüddemann, *Balladen und Gesänge für Bariton mit Pianoforte* (Nürnberg: 1893) as quoted in Kravitt, "The Ballad as Conceived by Germanic Composers of the Late Romantic Period," *Studies in Romanticism* 12, no. 2 (Spring, 1973): 499-515; Plüddemann, "Karl Loewe", *Bayreuther Blätter* 15 (1892): 318-336.

sources. The most significant of the English scholarly texts on Loewe are by Charlene Lotz, Dana Gooley, Michael Judd Sheranian, Maria Schors, and Jean Elaine Nora Mierowska.[9] Lotz, for instance, alongside the examination of the historical context of the composer, the German Romantic ballad and Loewe's compositional style, focuses also on the synopsis of individual texts, textual and musical analysis, the sophisticated role of the piano accompaniment, the effect of musical features and what they depict (for example, time signature, key relationships, character development, dance-like elements and galloping figure in 'Erlkönig', the imitation of horn calls in 'Archibald Douglas' that correlates with the topical discussion in the present project). Lotz's observations and analyses are valuable for this research project, as well as the performance suggestions which are demonstrated as annotated scores accompanied by explanatory notes.

Quite different from Lotz's research but equally valuable is the material presented in Gooley's book, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*. Focused on the practices of improvisation and musical style of the nineteenth century, the author presents case studies of performers, including a chapter on "Carl Loewe's Performative Romanticism." Particularly important is the information about Loewe's skills as improviser and his external and cultural motivations to improvise songs (trends of improvisation that were already taking place in Germany, such as *Improvvisatori* and poetry-music improvisation), as well as educational (Türk's training) which will be discussed further in chapter 4. The musical analysis of the improvised ballads 'Die Zauberlehrling' and 'Wallhaide', and the discussion about their compositional forms (strophic-like for 'Die Zauberlehrling' and through-composed for 'Wallhaide') are also enlightening with regards to Loewe's improvisational style and how this can be incorporated in the interpretation of this repertoire in a live performance.

Despite the helpful material that these sources offer to the present project, they leave space for further practice-based investigation. Even though Lotz's work addresses the practical implications of her research to some extent through her interpretative suggestions,

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[9] Charlene Lotz, "The Art Ballads of Carl Loewe," (doctoral thesis, Texas Christian University, 2019); Dana Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music* (New York: Oxford University Press, 2018), 116-153; Michael Judd Sheranian, "The Ballade of Eighteenth and Nineteenth-Century Germany: A Useful but Neglected Pedagogical Tool," (doctoral thesis, The University of Arizona, 1998); Maria Schors, "The Scottish, English & Nordic ballads," (doctoral thesis, Bangor University, 2013); Jean Elaine Nora Mierowska, "The Ballads of Carl Loewe: Examined within their Cultural, Human and Aesthetic Context," (doctoral thesis, Rhodes University, 1989).

her work reflects a different viewpoint on how to approach performance compared to my performance research. The purpose of a practice-based research is to 'enable researchers to share the ways of knowing that emerge in practice.'[10] The main factor that makes the present project distinct and cannot be found in text-based research is the performance factor; it offers an opportunity to explore the practical implications of the research, and to draw it together specifically in the context of accompanimental performance of this repertoire. For instance, the presentation of an experimental performance that builds on aspects of improvisatory practice cannot be understood solely from the text; the topical theory that is examined through this thesis and, particularly, its effects in performance, or the sonic differences between modern and historical instruments, can only become apparent through the performance itself.

To arrive at the point where this project 'shares the ways of knowing that emerge in practice,'[11] I examined areas of the subject that were common in other scholarly literature (for example, the ballad and representative composers of the genre – see chapter 2, and the contextualisation of Loewe's life and style – see chapter 4), but also areas that were rarely considered (for example, historical performance implications in interpreting Loewe's ballads). Through the investigation of German sources that would help to better understand the composer and his work, the Carl Loewe Museum in Löbejün provided me with access to several German-language papers[12] about the subject but also the contact information of Professor Ulrich Messthaler, an experienced performer of Loewe's music whom I interviewed on the 31st January 2023. This interview was a facet of this research that enriched my examination of Loewe as a composer and, particularly, as a performer. Information, for example, about vocal techniques of the period was valuable from a historical performance perspective as it could reflect on Loewe's singing style of his ballads (this aspect is further discussed in the following chapters). One important element of this style was declamation, an approach to dramatic vocal delivery which was popular in Loewe's time. This constituted a valuable expressive tool for my interpretative decisions, as it could

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[10] James Bulley and Özden Şahin, *Practice Research - Report 1: What is Practice Research?* Practice Research Advisory Group UK (PRAG-UK) (London, 2021), 2, https://doi.org/10.23636/1347.

[11] Ibid.

[12] The two German papers were: Messthaler, "Carl Loewe oder das große Missverständnis" and Hanzlik, *Carl Loewe - Balladenschule (Carl Loewes Sing - und Vortragslehre) Nach den Quellen zusammengestellt von Karl Anton. Neu herausgegeben, nach dem Manuskript des Händel-Hauses in Halle, im Auftrag der Internationalen Carl-Loewe-Gesellschaft.*

enrich narrative and be used in such a way to highlight the extreme emotions emerging from the different dramatic scenes of these ballads (further information about declamation is given in chapter 3). The information about the declamatory style of singing that I gained from my research, thus, was communicated to the singers and had a paramount role in our collaborations (for detailed explanation of collaborative process see 1.2. Methodology).

Topic theory was another area I examined that helped primarily to understand the relationships between musical meaning and poetic meaning of this repertoire. In the same way that topic theory worked as 'a source of meaning and means of communication in eighteenth-century music,'[13] likewise it is used here, to help convey the distinctive style of this repertoire and highlight narrative. In terms of performance, the examination of topical figures (such as rhythmical and melodic figures) and their connotations were used as a tool of expressiveness which sometimes convey the literal meaning of the topic and sometimes go beyond it. Another aspect was the improvisatory character of Loewe's compositions that was interrelated with his ability as a self-accompanist, and its effects on performance. It was something that Messthaler not only wrote about in his paper, but that he also experienced in his career as singer who accompanied himself on some of Loewe's ballads.[14] These ideas (improvisation and self-accompaniment), which were drawn from historically informed performance, were crucial to help me bring out some of the improvisatory qualities of the music (see chapter 5).

The value of experimentation, as described in the recent project of Paulo de Assis, is to 'advance innovative performance practices … reshape thoughts and practices, to operate new distributions of the sensible, affording unpredictable reconfigurations of musical, artistic, social, and conceptual practices.'[15] In this practice-based project, experimentation is one of the ways that the research uses to amplify the drama and expressiveness of the particular repertoire as understood today. Specifically, I incorporate some of the historically informed performance practice movement's ideas in my research, not as a set of rules

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[13] Danuta Mirka, "Introduction," *in The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), 1. 'The concept of topics was introduced into the vocabulary of music scholars by Leonard Ratner to account for cross-references between eighteenth-century styles and genres.' Mirka, "Abstract," *in The Oxford Handbook of Topic Theory.*

[14] Characteristic example is his interpretation of Loewe's 'Herr Oluf.' "Ulrich Messthaler, voice and piano - Carl Loewe Herr Oluf," YouTube video, 5:30, posted by "FestCordesSensibles," Jan 17, 2015, accessed Jan 1, 2023, https://www.youtube.com/watch?v=XAl7dmIqK68&list=PLzGXqKMac9wz7BCXG1lH7NrRGXr10kbr2&index=7.

[15] Paulo de Assis, *Logic of Experimentation: Rethinking Music Performance Through Artistic Research* (Leuven: Leuven University Press, 2018), 11, 12.

which should be followed systematically, but rather to experiment with them by selecting the elements that I evaluate as useful devices to help me convey the dramatic features of this music.

One of these devices is the use of historical instruments. It should be clarified that the choice of performing on historical instruments does not imply that modern instruments are insufficient for this repertoire. On the contrary, it is the performing style that has a supreme role[16] and, therefore, with the appropriate adjustments can be applied to any type of instrument, historical and modern. In a recorded seminar about "The deceptive simplicity of musical notation"[17], Brown notes that 'so much of modern performance on period instruments is just modern performance on period instruments.' For him, the importance lies in the attempt to 'reproduce anything of the old readings of the notation, the hidden things that you have to read between the lines.' For this reason, I experimented with applying my ideas about interpretation in 'Wallhaide' on both instruments, a Viennese fortepiano (a Dennis Woolley copy of a 1795 Walter) and a Steinway model D grand piano[18] (as seen in the 'Repertoire Recordings' accompanying this commentary, 'Wallhaide_fortepiano.mp3' and 'Wallhaide_modernpiano.mp4'); likewise, the live performance will include a number of ballads played on a modern Bösendorfer grand piano (the latest ones, 'Odins Meeresritt' – 1854, 'Archibald Douglas' – 1858 and 'Tom der Reimer' – 1867) so that the listener can experience the different colours of each instrument while the style remains the same.

Exploring and applying some of the nineteenth-century piano performance practice techniques is another aspect of my approach to performance research in this project. Particularly distinct techniques for the present thesis are dislocation, unnotated

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[16] 'A sense of style,' as Bruce Haynes notes, is the 'dynamic' that connects the various 'forms of historical musicking', which involves 'performing, instrument making, editing music or making it available to musicians, teaching musical performance and music history, studying music history, composing new pieces and analysing existing ones, and so on.' Clive Brown also echoes that 'it is precisely the finer nuances of performance, which are so little susceptible to verbal explanation, that make all the difference between one style of performance and another.' Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (Oxford: Oxford University Press, 2007), 13; Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 2004), 2.

[17] Kronberg Academy, "Clive Brown: "The Deceptive Simplicity of Musical Notation"," YouTube video, 2:31:45, posted by "Kirill Gerstein," Oct 28, 2021, accessed Feb 27, 2024, https://www.youtube.com/watch?v=d2BUt52zYCs.

[18] Both instruments are placed in the University of York where the recording took place on the 22nd of June 2023.

arpeggiation, rhythmic alteration and tempo modification. In addition, I have annotated musical examples with specific interpretative decisions in the text where relevant. As José Antonio Bowen expressed, the purpose of studying and applying techniques (and similarly when using earlier styles and historical instruments) is not 'for correct performances,' but rather for 'the knowledge of more forms of expression' that can 'offer both new and truly authentic performances.'[19]

Working with these tools gave me new opportunities to experiment with the sounds of the piano, identify the imaginary scenarios of the text that come through playing and, therefore, communicate the narrative of these ballads in a clearer manner. This is also the reason why this project incorporates a number of prior recorded demonstrations of the repertoire alongside the live recital. These recordings come from a prior stage of the project, and represent my earlier attempts to convey the narrative of the songs through my accompaniment. Having heard and compared my recordings with late twentieth-century recordings of Loewe's ballads, I observed that both reflect the way nineteenth-century performing practices differ from the practices of well-known performers of the twentieth-century[20] (for example, Dietrich Fischer-Dieskau and Gerald Moore, and Thomas Quasthoff and Norman Shetler). Both of these recordings reflect the ideas of clarity and strict adherence to the given notation and, with regards to the present project's purpose, my recordings serve as evidence of an earlier stage of the research project; more specifically, they represent a first attempt at experimenting with historical instruments and practices, which helped to pave the way for the final recital. While the recordings demonstrate a more 'literal' interpretation, the live recital will illustrate the transformation from that mode of performance to one that is more flexible and less dependent on strict adherence to the notation.

The choice of presenting this repertoire on a historical piano is mainly based on my personal excitement of playing this instrument, which I first encountered at the beginning of my postgraduate studies. Although I have dedicated a large number of hours over the last year to work and study on this instrument, the skills and sense required to play a historical

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[19] José Bowen, "Why Should Performers Study Performance? Performance Practice versus Performance Analysis," *Performance Practice Review 9*, 1 (1996): 33, accessed Feb 15, 2024, doi:10.5642/perfpr.199609.01.03.

[20] Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press Publication Date, *c*2012), IX-XIII.

piano are still relatively new to me. After more than 20 years of learning and playing on the modern piano, which has a much heavier action, it is hard to change to a lighter one, especially if access to the latter is limited. This decision on the one hand is challenging as the lack of familiarity with the instrument means exposure to risk, but on the other hand, it offers a different but important perspective in terms of exploring different colours, nuances, and sound effects. My attempt to learn more about historical instruments, as well as the musical style of the nineteenth century, was accompanied by lessons and discussions with accomplished instrumentalists in the field, including Peter Seymour, Steven Devine, Andrew Snedden, Mark Hutchinson, and Hilary Suckling. The areas that were covered in the lessons with them varied: exploring the historical instruments and understanding their actions (for example, lessons with Steven Devine and a guided tour led by him in the Finchcocks Charity collection of keyboard instruments); solving more pianistic technical issues; articulation; pedalling; characterisation of the music; and learning how to apply nineteenth-century piano performance practices.

The following tables show the list of recordings (Table 1, fuller information about the recordings is given in Appendix 2) and a chronological list of the ballads (Table 2) included in the upcoming live recital.[21] The specific ballads were chosen firstly because they represent ballads from Loewe's different compositional periods, starting with the earliest in 1818 until the 1860s. Secondly, these ballads demonstrate a collection of different poets and different texts, based on Scottish, Nordic, and German literature.[22] Thirdly, I had a personal desire to work on well-known but also lesser-known ballads and, lastly, to combine ballads of varying durations, from the very short four minute 'Erlkönig' to the 25-minute long 'Wallhaide'. The

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[21] I had access to three historical instruments [a modern reproduction of a 1820 Fritz fortepiano model at the The National Centre For Early Music in York where the live performance will take place, a Viennese fortepiano (a Dennis Woolley copy of a 1795 Walter), a grand piano by Erard London from *c.*1856 and a Steinway model D grand piano available at the University of York]. However, the range of the chosen ballads (except of 'Edward', 'Die nächtliche Heerschau', 'Hochzeiltlied', 'Der Zauberlehrling', and 'Wallhaide') required an instrument with a wider compass which meant that Walter's copy was not enough to perform all the ballads. The Erard was not in a good condition at the time and even when later it was playable, it did not fit my purpose which was to experiment with different sound qualities that are quite remote from the qualities of a grand modern piano which the Erard recalls (particularly with its iron bars across the length of the instrument). Therefore, I decided to choose the Fritz copy as its compass was suitable but also because it had a complete set of pedals that the other two instruments lack, the *una corda*, moderator and sustain pedal which I found important in my experimentation with the sound qualities ('Wallhaide' has been recorded on both modern and fortepiano in the Sir Jack Lyons Concert Hall, University of York, on the 22 June 2023).

[22] Specific focus on Scottish and Nordic ballads is Schors's thesis on "The Scottish, English & Nordic ballads" (Bangor University, 2013).

purpose behind this was the desire to explore and compare the way in which the variety of scenes are presented in shorter ballads with those of ballads that last more than ten minutes.

Recordings at the National Centre for Early Music (16 May 2023)	Recordings at the Sir Jack Lyons Concert Hall (22 June 2023)
'Edward'	'Wallhaide' – fortepiano (audio only)
'Erlkönig'	'Wallhaide' – modern piano
'Herr Oluf'	
'Die nächtliche Heerschau'	
'Der Todtentanz'	
'Elvershöh'	
'Hochzeitlied'	
'Der Zauberlehrling'	
'Archibald Douglas'	
'Tom der Reimer'	
'Odins Meeresritt'	

Table 1: The two set of recordings, one in the National Centre of Early Music (16 May 2023) and one in the Sir Jack Lyons Concert Hall (22 June 2023)

Ballad/ Poet	Composition date/ Publication date	Synopsis
'Edward' op. 1, no. 1 Johann Gottfried Herder (1744-1803) After Scottish text	1818/ 1824	A mother is asking her son Edward three times about the blood on his sword. At first, he claims that he killed his hawk, then his horse but finally admits that he killed his father. After that, Edward announces he is leaving and will never return, and at the end when his mother asks what she will get from his departure, Edward replies 'a curse from hell' as he reveals her involvement in the murder.
'Erlkönig' op. 1, no. 3 Johann Wolfgang von Goethe (1749-1832)	1818/ 1824	The ballad begins with the sound of 'rustling leaves'[23] and the image of a father and a son riding fast. Based fundamentally on questions and answers, Loewe distinguishes the three main characters, giving particular emphasis on Erlkönig as he represents the supernatural figure in this ballad. Emotions are built on the dangerous nature of Erlkönig and his effect on the son, who at the end is dead.
'Wallhaide' op. 6 Carl Theodor Körner (1791-1813)	1819/ 1826	The poem tells the love story of a girl, Wallhaide, and her beloved young knight, Rudolph, a relationship that her father did not approve. However, Wallhaide rests her hope on the same faith and hope her ancestor (Wallhaid) showed in the story she begins to narrate. Although this separated story sounds very similar to Wallhaide's story, the difference is that the count (Wallhaid's father) after ordering her lover's death, killed his daughter too. Wallhaid's spirit could not find rest, and through the last part of the ballad and the next encounter of the two lovers, the listener understands that the two stories meet and that the end is going to be dramatic, as Wallhaide is a spirit and Rudolph sinks into the grave with her.

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[23] "Erlkönig, Op 1 No 3," *The Hyperion Records*, 2011, accessed Oct 10, 2021, https://www.hyperion-records.co.uk/dw.asp?dc=W2534_GBAJY0605308. Notes by Richard Wigmore (2011).

Ballad/ Poet	Composition date/ Publication date	Synopsis
'Herr Oluf' op. 2, no. 2 Johann Gottfried Herder After Danish text	1821/ 1824	It is the tale of a rider, Herr Oluf, who was invited by a supernatural woman, the Erlkönig's daughter, but he could not imagine the ruin caused by his denial. Loewe's setting is remarkable, distinguishing clearly the riding figure from the elves' dance, showing the warnings, establishing the curse, and connecting the trembling mother with the dramatic bride who finds her bridegroom dead.
'Elvershöh' op. 3, no. 2 Johann Gottfried Herder After Danish text	1825/ 1825	Based on the Danish text 'Elver Høy' this ballad was translated in German by Herder. The plot begins with the character of the story, a warrior, lying down in Elvershöh which geographically is a suburb in Norway. While his eyes started drooping, two maidens appeared singing to him with silvery tone and spreading their magical sound towards all the participants of that landscape (fish, birds). The maidens wanted, through their song, to teach the warrior how to use magic and become powerful. The warrior sat silent, and the maidens took his reaction as an insult and, therefore, they wanted to kill him.
'Der Zauberlehrling' op. 20 no. 2 Johann Wolfgang von Goethe	1832/ 1832	The old sorcerer leaves his workshop behind and his apprentice with some tasks to complete. Being tired of the tasks, the apprentice uses magic he is not fully trained into the broom to carry out the tasks for him. The result was the workshop flooded by water. When all got entirely out of the apprentice's control, the old sorcerer returns and breaks the magic.
'Hochzeitlied' op. 20, no. 1 Johann Wolfgang von Goethe	1832/ 1832	The celebratory character of a marriage is clearly depicted in the opening and end of this ballad. As the text progresses, the music becomes busier expressing the party the little dwarfs are organising.
'Die nächtliche Heerschau' op. 23 Joseph Christian Freiherr von Zedlitz	1832/ 1833	It is a ballad based on the feeling of avenge. The poem refers to the year of 1812 when Napoleon invaded Russia and because of the 'General Winter', amongst

Ballad/ Poet	Composition date/ Publication date	Synopsis
		other factors, French soldiers, as well as soldiers from other campaigns, were killed.[24]
'Der Todtentanz' op. 44 no. 3 Johann Wolfgang von Goethe	1835/ 1835	The tower keeper is watching over the cemetery at night while the dead come out of their graves dancing. Stealing a shirt from one of the dead, the tower man is running into the church. The skeleton who owns the shirt runs after him, but the church bell strikes one o' clock and the skeleton falls and smashes into the churchyard.
'Odins Meeresritt' op. 118 Aloys Wilhelm Schreiber (1761-1841)	-/ 1854	A call in the middle of the night wakes up the blacksmith Oluf. It is a knight who wants Oluf to shoe his horse so that he can arrive to Norway by the sunrise. Oluf finds the knight's request impossible but he does as he was asked. Then Oluf realises that the knight is God Odin who at the end bids farewell and rides fast to the bloody battle.
'Archibald Douglas' op. 128 Theodor Fontane (1819-1898) Based on Scottish story	-/ 1858	The story demonstrates Douglas after his seven years exile by King James, who cast him out not because of his own acts but because of his brothers' fraud. The fundamental meaning is Douglas's desire to return to his fatherland and for which he must beg King James for forgiveness. By recalling the joyful times they spent together in Linlithgow Castle, Douglas is trying to move the King who at the end is touched by Douglas's love for his country and forgives him.
'Tom der Reimer' op. 135 Theodor Fontane After Scottish text	-/ 1867	It is an old Scottish ballad based on the tale of a man, Tom, who entrapped by a tempting lady, the Queen of Elves, and exchanged seven years to serve her for one kiss.

Table 2: The ballads of the present research project presented chronologically

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[24] "Die nächtliche Heerschau, WoO11 No 2," *The Hyperion Records*, 2003, accessed Oct 10, 2021, https://www.hyperion-records.co.uk/dw.asp?dc=W3251_GBAJY0310826. Notes by Graham Johnson (2003).

1.2 Methodology

The body of this research project is made up of two parts; the first is a live performance of 12 of Loewe's ballads, given on 13 August 2024 in The National Centre For Early Music in York, and the second is a written commentary where I describe how and why specific performing choices have been made, set in broader historical, scholarly and interpretive contexts. The methodology is subdivided into two main components: (1) exploration of music, text and the composer's context, and (2) collaborative process and reflective approach.

1.2.1 Exploration of music, text and composer's context

Part of the first component was to conduct close readings of the music and the text. An important element was to consider the shape of each narrative and the key emotional moments, while testing different explanations for specific expressive notation. Furthermore, contextual exploration of the composer was done through documented works such as C. H. Bitter about Loewe's autobiography, Ewan West's article about the composer, and Albert Bach's book *The art ballad, Loewe and Schubert.*[25] Conducting close readings of the music score gave indications, not only about the music notation, but also about the text which is distinctive in a ballad. As the text was always in German, access to an accurate translation was necessary, and at the same time any relevant information regarding the poet and, potentially, the relation between poet and composer would help to better understand the context of the text. LiederNet archive[26] and Oxford Lieder[27] were the main sources I used for translations. Particularly preferable was the LiederNet archive because it is a growing collection since 1995 focused on songs, alongside choral music, and it is easily searchable. Something that adds to the knowledge of the reader is the information about different composers applied to the same text, as well as any clarification related to any word

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[25] Loewe, *Dr. Carl Loewe's Selbstbiographie*; West, "Loewe, (Johann) Carl."
[26] Emily Ezust, May 24, 1995, accessed Oct 10, 2019, https://www.lieder.net/.
[27] Oxford International Song Festival, 2002, accessed Oct 10, 2019, https://www.oxfordlieder.co.uk.

alterations by composers (e.g., in 'Edward' Loewe makes the following change: 'So herrlich *sonst, so* schön!' instead of 'So herrlich *sonst und* schön!').[28]

Compared to the LiederNet archive, Oxford Lieder does not offer translations of all this repertoire's texts; the only ballads available for translation were 'Erlkönig', 'Odins Meeresritt', 'Der Zauberlehrling', 'Herr Oluf' and 'Tom der Reimer'; for this reason, Oxford Lieder database was mainly used as an extra comparable source. However, it is focused on art song and the Lieder festival based in Oxford (UK) for young artists and public scholarship events.[29] The database provides each song, not only with translation, but also with suggested performances. Nonetheless, there were instances that English translations were not available, for example, 'Elvershöh', 'Der Todtentanz', and 'Wallhaide'. In this case, I turned to colleagues and non colleagues who were fluent in German (Stuart O'Hara, Maria Koullepou), and to German dictionaries, such as PONS dictionary,[30] or other software, such as DeepL Translator.[31] Additional information about the text and its meaning was obtained from Loewe's publisher Max Runze and his book *Carl Loewes Werke Gesamtausgabe der Balladen, Legenden, Lieder und Gesänge für eine Singstimme im Auftrage der Loeweschen Familie herausgegeben* (Carl Loewe's complete edition works of ballads, legends, songs and chants for a singing voice published on behalf of the Loewe family).[32] Runze's work as well as the compiled sources about Loewe's singing and performance teaching by Karl Anton (edited by Robert Hanzlik) provided valuable evidence with regards to the significance of text for both singer and accompanist.[33]

1.2.2 Collaborative process and reflection approach

As discussed in the introduction, the exploration of areas, specifically, of the improvisational style of this music and how to approach it experimentally, required a particular type of

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[28] Jennifer Ronyak, "The LiederNet Archive," *Nineteenth-Century Music Review* 18, no. 3 (2021): 619-620, accessed Feb 22, 2024 https://doi.org/10.1017/S1479409820000531; Kelly Dean Hansen, "Edward," *The LiederNet Archive,* 2010, accessed Oct 15, 2019, https://www.lieder.net/lieder/get_text.html?TextId=70544.

[29] Ronyak, "The LiederNet Archive," 622.

[30] PONS dictionary, 2001, accessed Oct 1, 2019, https://en.pons.com/translate.

[31] *DeepL Translator*, 2017, accessed Sep 6, 2020, https://www.deepl.com/en/translator.

[32] Runze, *Carl Loewes Werke Gesamtausgabe der Balladen, Legenden, Lieder und Gesänge für eine Singstimme im Auftrage der Loeweschen Familie herausgegeben*, vol. VIII.

[33] Hanzlik, *Carl Loewe - Balladenschule (Carl Loewes Sing - und Vortragslehre) Nach den Quellen zusammengestellt von Karl Anton. Neu herausgegeben, nach dem Manuskript des Händel-Hauses in Halle, im Auftrag der Internationalen Carl-Loewe-Gesellschaft.*

collaboration. The collaborative process had an important role in the practical part of this research because it reflects the moments when the interpretative decisions were made with the singers (Stuart O' Hara and Jess Dandy).

As Paul Roe presents in his thesis, there are different models of collaboration, such as coordination (involves meetings with exchange of information and participants can be involved to a minimum), cooperation/ partnership (requires a quite high level of commitment and a collaborative effort by the participants without necessarily a shared power), integration (involves very close collaboration with shared responsibility), distributed collaboration (has an informal setting where shared views are exchanged), and complementarity collaboration (is a collaboration based on the distinct division of labour determined on specialisation).[34] They are all very similar but they differ in the 'degree of intent, interest and involvement.'[35] From all the models provided, the present research project aims to reflect an integrative approach of collaboration. After an examination of this model through the studies of Patricia Montiel-Overall[36] and Vera John-Steiner[37], Roe defines it as:

> … the most involved and intense. Participants are involved in shared
> thinking, shared planning and shared creation. Collaborators share
> responsibility, and conceptualisation is a joint initiative. Partners
> work closely together and develop a synergy that allows them create
> together. The distinguishing characteristic of this model is that
> partners expand their individual potential and create jointly what
> would be beyond their capacity individually.
> These partnerships are the most intensely productive, with
> innovative and new forms often resulting from the interactions. In
> some cases these collaborations can result in a transformation of the
> domain, with new practices and concepts emerging. These
> relationships require prolonged periods of committed activity and

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[34] Paul Roe, "A Phenomenology of Collaboration in Contemporary Composition and Performance," (doctoral thesis, University of York, 2007), 24-28.

[35] Ibid., 24.

[36] Patricia Montiel-Overall, "Toward a Theory of Collaboration for Teachers and Librarians," *School Library Media Research* 8 (2005): 24-48, https://www.jstor.org/stable/3137976.

[37] Vera John-Steiner, *Creative Collaboration* (Oxford: Oxford University Press, 2000).

thrive on risk-taking, dialogue and shared vision. They are motivated

by the desire to transform current knowledge, styles or artistic

approaches into new versions.[38]

In this research project, the collaboration between myself and the singers was based on the discussion and the practical application of the following matters: how the overall plot and its fundamental meaning should be conveyed to the listener; keywords in connection with particular emotions; characterisation; emphasising different characters with different emotions in different places; and how narrativity and declamation can be emphasised. Additionally, Loewe's comments as documented in Hanzlik's book *Carl Loewe - Balladenschule* offered to our rehearsals some useful insights on how the composer would have approached the text and how some particular musical indications would have been used to convey the story-telling. An example is Loewe's suggestion that the singer and pianist should imagine the characters performing while taking into account their situation, their emotions, at the specific moment of the plot. This led us to experimenting with the possibilities given by such suggestions and concluding to our own independent decisions (as occurs in the later discussion on case studies).

Collaboration, as other researchers[39] on the subject have stated, it consists of different aspects: respect, trust, interdependence, accountability, communication (including non-verbal communication), dialogue, support and risk taking. Throughout her practice-based PhD, Heather Roche articulates her own view of collaboration as:

> … a creative practice that engages with the work and the relationship
>
> between collaborators in order to create. This is a kind of symbiotic
>
> relationship … It is a practice that is focused on dialogue, the very
>
> process of collaborating and commitment to goals that are
>
> determined by the collaborators. Trust is developed. Humour is

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[38] Roe, "A Phenomenology of Collaboration in Contemporary Composition and Performance," 25, 27.

[39] John-Steiner, *Creative Collaboration* (Oxford: Oxford University Press, 2000); Heather Roche, "Dialogue and Collaboration in the Creation of New Works for Clarinet," (doctoral thesis, University of Huddersfield, 2011); Bruce Ellis Benson, *The Improvisation of Musical Dialogue: A Phenomenology of Music* (United Kingdom: Cambridge University Press, 2003); Wendy Dixon, "Singing the Notation: An Autoethnography of a Professional Singer in a Performer-Composer Collaboration during the Creation of a New Song-Cycle," (doctoral thesis, Conservatorium of Sydney, University of Sydney, 2022).

shared. Communication and a focus on the very process of engaging

with each other as artists is the ground...[40]

The above values are significant in a collaboration, and especially in this case where I had to collaborate with two different singers under two different circumstances. Due to a more flexible schedule, Stuart and I followed the integrative approach of collaboration where time was spent on discussion on the matters mentioned above. Part of the discussions was to listen and be open to the opinions and ideas of each other of a more creative way of performing. Exchange of knowledge was also an important part of the collaboration mainly because being aware of each other's role would make us better equipped, particularly, in this case where Loewe many times was simultaneously the singer and accompanist. Respecting and trusting Stuart's knowledge about singing style of this period and how as a singer he views the important declamatory qualities of the ballad, supported my decisions with regards to the responsive role of the accompanist.

Quite different from the collaboration with Stuart was my collaboration with Jess (with whom I worked on 'Wallhaide'). Her limited availability allowed me to make a virtue of necessity by experimenting with a different kind of collaborative process. It was more of a complementarity collaboration, 'the most widely practiced form', as John-Steiner calls it, which 'is characterised by a division of labor based on complementary expertise, disciplinary knowledge, roles, and temperament. Participants negotiate their goals and strive for a common vision.'[41] Independent work preceded the actual collaboration. From a personal point of view, I tried to apply ideas and concepts discussed in other rehearsals with Stuart as a base line of common issues found in a collaboration, for example, making sure that I understand the text, how the plot unfolds, the change of the scenes, the important parts of it and how the piano responds to them etc. Alongside the independent work, trust was the most important element in this collaboration. Without having collaborated with Jess before and knowing that the only rehearsal time available was just before the recording time (same day, 22nd of June 2023), I had to put trust in Jess's professionalism and experience as a singer who had made recordings before, but also her experience of collaborating with different musicians. Although there was the risk of the piano having a more directive role, I

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[40] Roche, "Dialogue and Collaboration in the Creation of New Works for Clarinet," 11.

[41] John-Steiner, "Through Communities," in *Creative Collaboration* (Oxford: Oxford University Press, 2000), 198.

had in mind that this is an improvisational work. As with Jazz music, where improvisation is substantial, 'musicians inspire each other to transcend routine practice and propel innovative action.'[42] To achieve this, it is necessary to develop a different type of collaborative communication, non-verbal communication. As F. A. Seddon explains, a collaborative non-verbal communication happens 'when communication was conveyed exclusively through musical interaction and focused on creative exchanges. This non-verbal creative musical communication requires empathetic attunement to occur and provides the potential vehicle for empathetic creativity to emerge through spontaneous musical utterances.'[43]

On a personal level, both experiences of collaboration demonstrated the level of development which occurs through interaction and interdependence. Collaboration aims to reach the musical creation of Loewe's ballads but, through collaboration with the singers, the goal is to develop an interpretation of this repertoire that makes space for experimentation. As Scott D. Harrison notes, 'practice-based research enables practitioners to reflect on what they do and share it with others,'[44] therefore reflection is a kind of natural outcome in a practice-based research. Likewise, reflection is an important feature in the present performance-based research as it demonstrates the way of processing my practice-based experience to produce this final thesis. Reflection can be divided into two types, self-observation, and self-reflection. 'Self-observation collects factual data of what is happening at the time of research whereas self-reflection gathers introspective data representing your present perspectives.'[45] The purpose of both self-observation and self-reflection is to help the researcher establish a deeper understanding of the different issues within research. Rearranging information and emotional orientations during reflection is a process that aims to provide new insights.[46]

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[42] Roe, "A Phenomenology of Collaboration in Contemporary Composition and Performance," 29.

[43] F. A. Seddon, "Modes of Communication during Jazz Improvisation," *British Journal of Music Education* 22, no. 1 (2005): 54, accessed Feb 12, 2024. doi:10.1017/S0265051704005984.

[44] Jane Ginsborg, "Research Skills in Practice: Learning and Teaching Practice-Based Research at RNCM," in *Research and Research Education in Music Performance and Pedagogy*, ed. Scott D. Harrison (Dordrecht; New York: Springer, [2014]), 82.

[45] Heewon Chang, "Collecting Self-Observational and Self-Reflective Data," in *Autoethnography as method*, (London: Routledge, 2016), 89-90, accessed 20 Feb, 2024, https://doi-org.libproxy.york.ac.uk/10.4324/9781315433370.

[46] Roe, "A Phenomenology of Collaboration in Contemporary Composition and Performance," 101.

The use of reflection within the present study follows the steps of plan, act, observe, reflect, and plan again. The following table 3 of process indicates the different periods when experimentation of the different areas was carried out, particularly, in rehearsals.[47] The effects of each step of the process were observed, and the reflection of these effects intended to produce another plan which, in turn, would present a more active exploration of experience. Each step is connected to the next one and all together aim to build interpretative suggestions that represent the style of this repertoire.

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[47] G. Gibbs, *Learning by Doing: A Guide to Teaching and Learning Methods* (Oxford: Further Education Unit, Oxford Polytechnic, 1988), n.p.

The focus on marrying music and text showed that I was following precisely the music score without necessarilly conveying the element of narrative.

Incorporating ideas from topic theory and from the concept of pictorialism was a tool that could allow me to better express narrative.

I experimented with historical instruments and applied some of the pianistic performance practices of the nineteenth century.

I recorded most of the ballads on the fortepiano and I observed that narrative and topics were communicated differently compared to a modern piano, offering different experiences. However, I was relying more on the instrument as a source able to communicate the style and less on my interpretative decisions.

I experimented with improvisational ideas to emphasise the improvisational style of the music. Although this was a very new area of exploration for me, there was an attempt to explore quasi improvisational evidence through recomposition of some of the ballads.

I started exploring more in depth the nineteenth-century piano performance practices and applied them in my performance, and this helped me express the improvisational style.

Table 3: Table of process indicating the different periods of experimentation

Chapter 2: The ballad in historical context

2.1 Origins and historical background

The term 'ballad' can refer to a range of overlapping concepts; therefore, the following paragraphs present the ballad's origins and concepts that can define it as a different type of song. The following two chapters set up a roadmap which begins with the historical context of the ballad and leads to the development of the nineteenth-century ballad. An important part of this roadmap is the demonstration of how this examination informs performance decisions.

While a range of possibilities have been put forward for the origin of the musical ballad; the most common view is that it comes from the Latin *ballare* which means to dance.[48] However, Evelyn Kendrick Wells offers several other possible origins:

> (1) The dance, because of the rhythmic refrain … (2) Individual poets, also of the folk. (3) The courtly poets, often minstrels … (4) The monks, because the ballad stanza shows a metrical similarity to the Latin hymn, thus bespeaking some learning and skill, and because the earliest text, "Judas" (23), is religious in subject.[49]

Carols have been also discussed as an additional possible origin. Wells and Leslie Shepard highlight possible connections between the religious subject matter of the carol genre and the spiritual material often seen in the ballad. Both religious carols and nineteenth-century ballads deal with unearthly characters or supernatural beings, and the stories of love or death which, according to Shepard, reflect the human spiritual situation.

The term 'ballad' referred in European literary culture to a popular or traditional song that emerged by the end of the thirteenth century and developed in 1700 and 1800 as musical accompaniment to village festivals.[50] These popular songs fell into three broad categories; the first type of popular and traditional song was the minstrel ballad which

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[48] Alan Bold, *The Ballad* (London: Methuen & Co. Ltd, 1979), 12.

[49] Evelyn Kendrick Wells, *The Ballad Tree: A Study of British and American Ballads, their Folklore, Verse and Music, together with Sixty Traditional Ballads and their Tunes* (New York: Ronald Press Co., 1950), 193.

[50] James Porter et al., "Ballad," *Grove Music Online*, assessed Apr 15, 2024, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001879.

emerged in the fifteenth century and offered various types of entertainment to different social classes. There were two types of minstrels, those with aristocratic background (similar to bards) and those who travelled to many places ('*jongleur*') singing their songs to the public.[51] Religious themes were the main subject matter, but topics of warriors, politics and other themes related to society started replacing religious topics. Minstrel ballad texts also included ideas from legends that were still in the process of formation, such as Robin Hood or themes from the Arthurian mythos.[52]

The most significant characteristic of minstrels was their ability to not only compose, but also accompany their songs on the harp. Their further capability of inventing stanzas and developing their repertoire can demonstrate that minstrel ballad had an important impact to the development of the ballad as a new genre, as well as to the ballad's development as a song of a high standard. Evidence of this is Thomas Percy, who strongly believed that the many heroic ballads in his *Reliques*, as well as the small narratives, were composed by those minstrels.[53]

The second type was the broadside ballad which flourished between 1500 and 1700 and arose as a developed and printed version of the minstrels' folk traditional songs and ballads.[54] Broadsides were originally newspapers presenting any kind of topic such as politics, religion, society, comic or romantic events, music, and any type of popular street literature.[55] Later versions of it were the pamphlets, chapbooks or cheap-books and garlands, which included collections of songs and ballads. It is as if this new achievement was trying to approach the audience, rich or poor, and offer them the opportunity to feel that they are part of those news and, later on, part of the ballad concerts.[56]

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[51] Leslie Shepard, *The Broadside Ballad: A Study in Origins and Meaning,* 39.

[52] Wells, *The Ballad Tree: A Study of British and American Ballads, their Folklore, Verse and Music, together with Sixty Traditional Ballads and their Tunes,* 207-209.

[53] Thomas Percy, "An Essay on the Ancients Minstrels in England," in *Reliques of Ancient English Poetry. Consisting of Old Heroic Ballads, Songs, and Other Pieces of Our Earlier Poets, Together with Some Few of Later Date*, vol. 1 (London: John Nichols, 1794), xxiii.

[54] The sixteenth century brought many changes in England, for example, the rapid growth of population and the monarchy after the English Church's divergence from the catholic Church. Such facts brought the need of providing up to date news but at the same time remaining the folk and traditional tales and songs, and able to fulfil that need were the broadsides.

[55] Shepard, *The Broadside Ballad: A Study in Origins and Meaning,* 23.

[56] Ibid.*,* 23.

The term 'ballad' by that time (sixteenth century) meant '*any* popular or topical verse that could be sung to a new or old tune.'[57] The broadside ballad started principally as the old ballad that was learnt orally, and which later took the form of a printed ballad.[58] The first composers of broadside ballads appeared just after the decline of the minstrels, and they were courtiers, notable poets, or tavern poets. The subject matter focussed less on grand mythical narratives and more on localised current events, such as political opinions, which were often satirised by the broadside writer. The verse included detailed narrative but without a particular emphasis on important sections of the text.[59] The texts, in turn, were printed and provided to the public in the form of large broadsheets/ broadsides. These ballads were sung in a familiar melody, and 'hawked in the streets or sold at the stalls … and other gathering places.'[60]

Although the subject matter seemed to be displaced from religious mysticism (minstrels) to the more material interests of everyday life, older sources were not completely abandoned.[61] Ballads continued to combine dramatic events in the past with present ones, and this gave them a poetic and metaphysical quality.[62] This is, in fact, linked with Loewe's ballads and, in particular, the supernatural elements represented in his accompaniments and how they constitute part of the performance decisions.

The third main category was the old German tradition of the eighteenth and nineteenth-century *Bänkelsänger*.[63] The *Bänkelsänger* were well-known itinerant performers who travelled with their troupe to various festivals and sang different tales. The text of the chosen tales was lurid most of the time, narrating crimes, misfortunes, battles and human disaster, and their presentation was meant to be realistic as if they were historically informed.[64] The melodies were inspired by familiar melodies, or from the

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[57] Ibid., 47.

[58] Ibid., 48.

[59] Wells, *The Ballad Tree: A Study of British and American Ballads, their Folklore, Verse and Music, together with Sixty Traditional Ballads and their Tunes,* 209, 211-214; Porter et al., "Ballad."

[60] Wells, *The Ballad Tree: A Study of British and American Ballads, their Folklore, Verse and Music, together with Sixty Traditional Ballads and their Tunes,* 211.

[61] Shepard, *The Broadside Ballad: A Study in Origins and Meaning,* 48.

[62] Ibid., 54.

[63] Graham Johnson, Eric Sams, and Nicholas Temperley, "Art Ballad, 19th- and 20th-century," *Grove Music Online,* assessed Mar 15, 2022, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001.

[64] Sammy K. McLean, *The Bänkelsang and the Work of Bertolt Brecht,* 15, 20, 23.

melodies the instrument was playing. Music and text created contrast as they 'often worked against each other rather than with each other to form an integral whole.'[65]

The *Bänkelsänger* and his troupe carried with them props, such as a bench, a pointer, picture sheets illustrating the story and musical instrument(s), most commonly a hand organ.[66] The hand organ opened the performance while the audience was taking place around the bench. As a background, behind the bench, there were picture sheets related to the lyrics. The purpose of this setup was to create the atmosphere of the plot, which was then introduced by the singer, accompanied by the instrument. This sort of environment continued later by the rest of the troupe's members and the overall performance included more similar ballads, while in between the hand organ was filling any gaps, often by playing more sentimental songs.[67]

This set up has been an inspiration to the present thesis and, particularly, to the staging decisions of the live recital but also in the recorded videos. The idea is to use, instead of picture sheets, the projector as a background that accompanies the music, which will illustrate text translations but also images that correspond to the text meanings of each ballad. As in the case of the *Bänkelsänger* and his troupe, this staging idea supports the atmosphere of each story and provides the audience with extra tools that will help them to better understand the plot.

2.2 Literature

As already seen, English-language ballad tradition had an impact in the development of the nineteenth-century German ballad. Many of the Romantic German writers, such as J. W. von Goethe, G. A. Bürger and J. C. F. von Schiller, were inspired by English poetry and English ballads, notably James Macpherson's *Ossian* and Bishop Thomas Percy's *Reliques of Ancient*

As A. B. Bach explains, an assumption that can be made regarding the origin of those ballads' texts, is that they were a result of improvisation and ideas emerged from people who were highly imaginative. Albert B. Bach, *The Art Ballad, Loewe and Schubert* (London: K. Paul, Trench, Trübner & Co., 1897), 34.

[65] McLean, *The Bänkelsang and the Work of Bertolt Brecht,* 67.

[66] Adolf Spamer, "Bänkelsang" *Die deutsche Volkskunde, Vol. 2* (Berlin: Herbert Stubenrauch Verlagsbuchhandlung, 1935), 450, quoted in McLean, *The Bänkelsang and the Work of Bertolt Brecht* (Paris: Mouton & Co. N. V., 1972), 23. In the eighteenth century, Viennese *Bänkelsang* was using violin and harp. Those were replaced in the nineteenth century by the hand organ which had a specific timbre, with melodic possibilities of setting the scene for melancholic singing. McLean, *The Bänkelsang and the Work of Bertolt Brecht,* 9, 15.

[67] Ibid.*,* 17, 18.

English poetry. *Reliques*, which was published in 1765, includes English and Scottish ballads and had an important impact on the German ballad's development. Many of the texts of those ballads are Scottish (such as 'Edward') and are based on the culture of the Scottish borders, their history, topography, and poetic tradition.[68] The border ballads, therefore, inherited a range of poetic themes, some of them focused on the past and the sense of national pride and some others focused on exploring the romantic sense influenced by the scenery of Liddesdale and Eskdale which were considered the regions of the border ballad.

Scottish literary poetry emerged during the fifteenth century and often interacted with folk poetry. This body of poetry is full of examples of evocations of the supernatural and alternative realities which, with the addition of the nature element, created an imaginative concept that stimulated many Romantics.[69] Their texts often refer to supernatural themes, riddles and spells, and present humans associated with unearthly creatures. Examples are Francis James Child's anthology of ballads, *The English and Popular Ballads,* which was published by the end of the nineteenth century and includes *Thomas Rhymer*, *Tam Lin*, *Hind Etin*, *Clerk Colvill*, *The Great Silkie of Sule Skerry*, and *The Queen of Elfland's Nourice.*[70] Likewise dramatic and closely linked with the supernatural component are the Danish ballads.[71]

Two distinctive movements within literature that emerged in Germany during the late eighteenth century were *Volkslieder* (folk song) and *Sturm und Drang* (storm and stress), both of which played an important role in the formation of the Romantic ballad. Gottfried Herder and his *Stimmen der Völker in Liedern* (*Voices of the people in songs*) (1788-89), alongside Percy's *Reliques*, had a significant influence on other poets' attention towards *Volkslied*.[72] As Andrea Lindmayr-Brandl notes, this new turn towards folk materials can be explained by the combination of the Enlightenment interest in collecting and editing popular literature, for example, fairy tales and popular songs, and the arrival of early

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[68] Flemming G. Andersen, 'Oral Tradition in England in the Eighteenth Century: "Lord Lovel" (Child No. 75A)', in Flemming G. Andersen, Otto Holzapfel, and Thomas Pettitt (eds.), *The Ballad as Narrative: Studies in the Ballad Traditions of England, Scotland, Germany and Denmark* (Odense, 1982), 59. Quoted in Nick Groom, "The Ballad and Literary Antiquarianism," in *The Making of Percy's Reliques*, 28, accessed Sep 12, 2022, https://doi.org/10.1093/acprof:oso/9780198184591.003.0002.

[69] Wells, *The Ballad Tree: A Study of British and American Ballads, their Folklore, Verse and Music, together with Sixty Traditional Ballads and their Tunes,* 74-76.

[70] Porter et al., "Ballad."

[71] Ibid.

[72] Anneliese Landau, *The Lied: The Unfolding of its Style* (United States: University Press of America, 1980), 59.

German nationalism as a political movement which 'concentrated on culture and fostered scientific and intellectual interest in history, tradition, folklore and popular language as a symbol of typical Germanness.'[73]

During this period German poetry was also exploring new ways of experiencing emotions. *Sturm und Drang* and its turbulent character emerged as a way to provide the poets with the possibility of expressing an unlimited range of emotions, 'immediacy of expression'; it was the medium 'capable of articulating the individual psychology of each poet so that others could understand and share his private joy or sorrow.'[74]

2.3 The emergence of the Romantic ballad

In the nineteenth-century German artistic and literary theory, the term 'ballad' was defined as 'larger epic types of poetry, and especially those which depict deeds from the world of knights, adventures'[75] or it was explained as a song that 'especially since Bürger, approaches drama more than lyricism'.[76] Based on accomplished examples by composers of the time, Gustav Schilling gave the following expanded definition of the ballad:[77]

> … The musical composition, which we are particularly concerned
> with here, has nothing unique on the whole: like all vocal music, it
> must be completely appropriate to the poem. Those stanzas, at least
> most of them, that have to be accompanied by special music are
> primarily to blame for the fact that we have now almost completely
> put the B. [ballad] aside. André the father [Johann André] was the
> first to compose Bürger's "Lenore". His composition was evidence of

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[73] Andrea Lindmayr-Brandl, "The Modern Invention of the 'Tenorlied': A Historiography of the Early German Lied Setting," *Early Music History,* 32 (Cambridge: University Press, 2013), 123.

[74] Margaret Mahony Stoljar, "The Use of Poetry and the Use of Song," In *Poetry and Song in Late Eighteenth Century Germany: A Study in the Musical Sturm und Drang* (London; Dover, N.H.: Croom Helm, 1985), 17-19.

[75] Translation is mine. Original text: 'größerer epischer Dichtungsarten in Versen, und vorüglich solcher, welche Thaten aus der Ritterwelt, Abentheuer, darstellten, gebraucht.' Johann Georg Sulzer, *Allgemeine Theorie der schönen Künste in Einzeln: nach alphabetischer Ordnung der Kunstwörter auf einander folgenden, Artikeln abgehandelt*, vol. 4 (Leipzig: Verlag, 1794), 113.

[76] Original text: 'Die deutsche Ballade nähert sich, besonders seit Bürger, mehr dem Drama als dem Lyrischen, so daß man sie hin und wieder sogar auf die Bühne bringen konnte.' Gustav Schilling, *Encyclopädie der gesammten musikalischen Wissenschaften, oder, Universal-Lexicon der Tonkunst*, vol. 1 (F. H. Köhler, 1835), 413.

[77] Sheranian, "The Ballade of Eighteenth and Nineteenth-Century Germany: A Useful but Neglected Pedagogical Tool," 14, 15.

a lot of thought, and anyone who had a powerful, comfortable hand

in playing the piano could, with the singer, whose lungs were clearly

being used here, contribute his bit to the enjoyment of the listeners.

Several composers followed him in this style; the greatest master

among them was Zumsteeg, from whom a not inconsiderable

number of the most excellent ballads were published, including

"Lenore" for the second time … And so, among the newest ballad

composers, Loewe is the only one who knows how to write with skill

in this style.[78]

These attempts to define the ballad as a distinct genre could not exclude the

comparison with the already developed Lied. Views on this comparison were expressed in

the late nineteenth century by Martin Plüddemann (an admirer of Loewe) who articulated a

distinction between Lied and ballad in the following terms:

The ballad, as poetry, is already strictly separated from all other

types of poetry, namely fundamentally different from the song, and

this difference is also clear enough in genuine ballads, which we

would like to call only those of Loewe (Zumsteeg was only a pioneer).

The ballads that have appeared since Loewe have too much of an

inner affinity with the Lied. Even some of Schubert's, Schumann's

and Liszt's great ballads cannot be completely absolved from this

accusation; strictly speaking, they are all too lyrical, too song-like.[79]

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[78] Translation is mine. Original text: '... Die musikalische Composition derselben, welche und hier besonders angeht, hat im Ganzen nichts Eigenthümliches: sie muß wie alle Vocalmusik dem Gedichte vollkommen angemessen senn. Diejenigen Stanzen, wenigstens den meisten, eine besondere Musik untergelegt werden müsse, sind vorzüglich Schuld daran, daß wir die B. nun fast ganz zur Seite gelegt haben. André der Vater war der Erste, der Bürger's "Lenore" durchaus componirte. Seine Composition zeugte von vieler Ueberlegung, und wer eine kraftvolle, geläufige Hand im Pianofortespiel hatte, der vermochte wohl, mit dem Sänger, bessen Lunge hier seht in Anspruch genommen wurde, zum Vergnügen der Zuhörer sein Scherflein beizutragen. Ihm folgten mehrere Componisten in diesem Style; der größte Meister darunter was Zumsteeg, von dem eine nicht unbeträchtliche Zahl der vortrefflichsten Balladen erschien, auch die "Lenore" zum zweiten Male; besser als diese aber sind seine "Erwartung", "Sehnsucht", und endlich das non plus ultra "die pfarrers Tochter von Taubenhann." Nach Zumsteeg ist die Zeit der größeren Ballade bei und immer mehr verschwunden; auf einen bleibenden Werth dürfen unter den jüngeren nur die Balladen von Seckendorf und Göthe rechnen, deren meisterhafte Musik auf die erste wie die leßte Stanze paßt, wie z. B. "Ritter Oluf", "der Erlkönig" u.z. Und so ist unter den neuesten Ballade=Componisten auch nur Löwe der einzige, der in diesem Style mit Geschick zu schreiben weiß.' Schilling, *Encyclopädie der gesammten musikalischen Wissenschaften, oder, Universal-Lexicon der Tonkunst*, 413.

[79] Translation is mine. Original text: 'Die Ballade ist schon als Dichtung streng geschieden von allen anderen Arten der Poesie, namentlich fundamental verschieden vom Liede, und dieser Unterschied prägt sich denn

Two years later, in 1894, Philipp Spitta compared Schubert's and Loewe's 'Erlkönig', and particularly questioned whether Schubert's setting can be called a ballad:

> The answer can only be in the negative … Revenge and tempest, a soundless something in frenzied rage, fair dream images, women and loveliness fantastically chasing each other, increasing excitement, finally a break and disappointed awakening. A ballad could emerge from this elemental flood, but it is never such a ballad itself. If Schubert had thought it was, he simply would not have understood the poem … In the 'Erlkönig', a sense of urgency prevails so strongly that it powerfully pulls everything down into its depths. That is not allowed in a ballad; why else would it tell us of pain and pleasure, of action and suffering, of the attunement and struggle of opposing beings?[80]

In order to clarify further the distinctions between the genres of ballad and Lied, it is useful to examine the term 'genre', which defines 'a class, a type or category' of a work of art.[81] Carl Dahlhaus notes that the genre referred to 'a work [that] exemplified a type, feeding on the historical substance of this type' and, its association with a specific type,

auch bei echten Balladen, als welche wir einzig die von Loewe (Zumsteeg war nur Bahnbrecher) bezeichnen möchten, deutlich genug aus. Was seit Loewe an Balladen erschienen, hat eben zu viel innere Verwandtschaft mit dem Liede. Selbst einige grossartige Balladen Schubert's, Schumann's und Liszt's sind von diesem Vorwurfe nicht ganz freizusprechen, streng genommen sind sie alle zu lyrisch, zu liedmässig.' Plüddemann, "Karl Loewe," 320.

[80] Translation is mine. Original text: 'Noch heute streitet man darüber, ob Schuberts oder Loewe's 'Erlkönig' den Vorzug verdienen. Die Frage wird falsch gestellt; sie müßte lauten: Ist Schuberts 'Erlkönig' eine Ballade, oder ist er es nicht? Die Antwort kann nur verneinend lauten, und damit ist jeder Vergleichung der Boden entzogen. Wass begreifen wir denn hier? Racht und Sturm, ein personloses etwas in rasender raft, holde Traumbilder, Frauen und Lieblichkeit phantastisch einander jagend, steigende Aufregung, endlich ein Abbrechen und enttäuschtes Erwachen. Aus dieser elementaren fluth konnte eine Ballade auftauchen, aber nimmer ist sie selbst schon eine solche. Hätte Schubert sie dafür gehalten, so hätte er einfach das Gedicht nicht verstanden gehabt. Wan beachte, daß dieses Stück 1815 geschrieben ist, während einer Zeit, da er gerade die meisten Balladen componirte. Gibt es zwischen ihnen und dem 'Erlkönig' auch nur die geringste äußere und innere Verwandtschaft? Vollends wird man nach irgend einem an Zumsteeg anklingenden Zuge vergeblich suchen. Den reitativischen Schluß kann man nicht dafür ansehen; recitativartige Perioden kommen auch sonst in seinen voll-Inrischen Befängen vor. In dem nur um ein Jahr jüngeren 'Wanderer' zum Beispiel, der überhaupt ein lehrreiches Gegenbild zum 'Erlkönig' bietet: ein stilles Dahinziehen im Abendlicht, ein fehnendes Aufathmen, ein wehmüthiges Reigen und Schwinden holder Erinnerungen. Im 'Erlkönig' waltet eine Drundempfindung so stark vor, daß sie allmächtig Alles in ihre Tiefe hinabzieht.' Philipp Spitta, *Musikgeschichtliche Aufsätze* (Berlin, Gebrüder Paetel, 1894), 427, 428, accessed 9 Oct, 2023, https://www.digitale-sammlungen.de/en/view/bsb11557038?page=,1.

[81] Jim Samson, "Genre," *Grove Music Online,* accessed, Sep 13, 2022, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040599.

aimed to make it understandable to the listeners.[82] For instance, if a piece of music was called 'Barcarolle', then its title represented a sole type with its explicit characteristics, in this case 6/8, accompanied with a distinct rhythm portraying the movement of the boat.[83]

Having said that, Dahlhaus has also described the "tone" that is recognisable in a genre and how important it is regarding the audience and the "mode of presentation."[84] Dahlhaus uses this information as an aspect significant to understand the distinction between Lied and ballad. He specifically notes that,

> A ballad is a sung narrative; in its mode of presentation the author directly addresses his audience. The ballad singer is a reciter or bard who presents a story to a circle of listeners. The underlying notion of the genre is that the audience perceives the author as a musical narrator; to separate the composer from the singer is to modify but not to abandon this notion … Unlike sung narrative, a Lied is an utterance that is not directed ostentatiously at an audience but, in a manner of speaking, is overheard by the audience. Listeners are essential to the ballad, but incidental to the Lied.[85]

As chapter 3 will illustrate, it is not only narrative that makes the ballad a genre, but how the narrative qualities are conveyed, and this is closely linked to the way of performing a ballad. Another characteristic element of a ballad that distinguishes it from Lied and overall, as a genre, is the way the text is set to music. The following paragraphs demonstrate the leading ballad composers, as well as the transformation of the ballad composition during nineteenth century.

2.4 Leading ballad composers

During the same period, there were three Schools which were particularly important, as they opened the way to the development of the nineteenth-century art song and,

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[82] Carl Dahlhaus, *Esthetics of Music,* trans. William W. Austin (United Kingdom: Cambridge University Press, 1982), 15.

[83] Ibid., 15; Maurice J. E. Brown, and Kenneth L. Hamilton, "Barcarolle," *Grove Music Online,* assessed Sep 13, 2022, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002021.

[84] Dahlhaus, *Nineteenth-Century Music* (United Kingdom: University of California Press, 1989), 105.

[85] Ibid., 105.

specifically, the ballad. These were the so-called First and Second Berlin School and the Swabian.[86] Franz Benda (1709-1786), Johann Friedrich Agricola (1720-1774), Carl Heinrich Graun (1702-1771), and C. P. E. Bach (1714-1788) were four of the most influential song composers of the First Berlin School in the late eighteenth century. The First Berlin School vocal music was set, mainly, in a strophic form; however, the increased popularity in composing Lieder and ballads made some composers approach strophic form differently. Sheranian mentions two examples of such composers: (1) August Bernhard Valentin Herbing (1735-1766) and his collection *Musikalischer Versuch in Fabeln und Erzählungen des Herrn Professor Gellerts*, which consisted of 'stories and fables set like opera scenes, and were perhaps the direct antecedent of the art Ballade' and used 'more imaginative harmonies.' (2) Christian Gottlob Neefe (1748-1798) and his *Serenaten beim Klavier zu singen* which demonstrated the idea of altering the accompaniment in a way that would support the text and would be of an equivalent importance to the vocal line.[87]

Neefe's idea was particularly important so that by 1770 was further developed by the Second Berlin School. The three most significant composers of the Second Berlin School were Johann Abraham Peter Schulz (1747-1800), Johann Friedrich Reichardt (1752-I814) and Carl Friedrich Zelter (1758-1832). Reichardt and Zelter, specifically, demonstrated a willingness to explore compositional possibilities that were more advanced than the already known strophic form; for example, Reichardt used tripartite form and gave an important role to the accompaniment.[88] By the same period, another approach of composing vocal music developed in the southern part of Germany. It was the Swabian School in Stuttgart and its pioneer composers Johann Rudolf Zumsteeg (1760-1802), Christian Friedrich Schubart (1739-1791) and Christoph Rheineck (1748-1797).[89] The composers preferred texts from North German poets such as Bürger and Claudius, as well as from Swabian poets such as Schiller.

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[86] Sheranian, "The Ballade of Eighteenth and Nineteenth-Century Germany: A Useful but Neglected Pedagogical Tool," 24; Schors, "The Scottish, English & Nordic ballads," 37.

[87] Ibid., 26.

[88] Ibid., 27, 28.

[89] As Schors clarifies, 'the term 'school' must be applied with strong reservations, as the composers did not follow common musical and aesthetical principles in the same way as the Berlin composers did.' Schors, "The Scottish, English & Nordic ballads," 37.

Even though the Swabian School was more independent of rules and doctrines regarding the relationship between music and text,[90] it was influenced to a certain extend by the Berlin Schools and their idea of setting music with one general mood rather than expressing every word of the text.[91] Compositions by Schubart and Rheinecke depict this idea while Zumsteeg adopted the through-composed style.[92] As Sheranian explains, the experimentation with the through-composed approach offered 'structural flexibility' in the ballad, with which 'the keyboard assumes greater responsibility, the requisite harmonic experimentation, naturally leading to compositions of great imagination and influence.[93] In Zumsteeg's through-composed ballads, the piano parts are so detailed that are able to express a variety of moods and effects of the text,[94] as well as 'to reflect in the melodic line both the overall mood and the individual words, without thereby neglecting a true cantabile.'[95] Zumsteeg had the ability to switch from recitative and melody and vice versa so that the dramatic narrative is emphasised, and his piano accompaniments were 'imaginative and often gripping by the standards of the contemporary accompanied song.'[96]

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[90] Rules and doctrines refer to one of the *Berlin School's* principles 'Sangbarkeit' which, as explained by Schors, meant the 'closeness between words and music.' Heinrich Wilhelm Schwab, *Sangbarkeit, Popularität und Kunstlied: Studien zu Lied und Liedästhetik der mittleren Goethezeit 1770 – 1814* (Regensburg, 1965), p. 19, quoted in Schors, "The Scottish, English & Nordic ballads," 39.

[91] According to Schors, one general mood derived from an important major characteristic of the *Second Berlin School*, ''Sprachskepsis' (scepticism of speech), a philosophy inspired by Immanuel Kant, Johann Gottlieb Fichte and August Schelling. According to this philosophy, the medium of speech was ambiguous and incapable of exact communication. Thus, it was believed that only music was able to express the poetic idea in a clear way, while words were of mere ornamental value. The aim of the Berlin composers was therefore not to interpret single words, but to capture the overall fundamental emotion of a song, a certain emotion, in order to obtain something that was 'perfect and complete as a whole' ... This understanding of speech as inferior to music determined their leading principles of composition: a melody which followed the natural ductus of speech, a rhythm that was determined by natural declamation and – most importantly – the avoidance of tone painting.' Schors statement is based on Gerhard Vom Hofe, 'Goethes Gedanke einer 'Art Symbolik fürs Ohr' und seine Begründung im musikästhetischen Dialog mit Zelter: Versuch einer Deutung', in Hermann Jung (ed.), *Eine Art Symbolik fürs Ohr: Johann Wolfgang von Goethe: Lyrik und Musik* (Frankfurt am Main, New York, 2002), pp. 19–42, pp. 26–7, quoted in Schors, "The Scottish, English & Nordic ballads," 41.

[92] Gunter Maier, "Zumsteeg [Zum Steeg], Johann Rudolf," *Grove Music Online,* assessed Feb 12, 2021, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000031067.

[93] Sheranian, "The Ballade of Eighteenth and Nineteenth-Century Germany: A Useful but Neglected Pedagogical Tool," 29.

[94] Hsiao-Yun Kung, *Carl Loewes Goethe-Vertonungen: eine Analyse ausgewählter Lieder im Vergleich mit der Berliner Liederschule und Franz Schubert* (Marburg: Tectum, 2003, 26, accessed Oct 13, 2021, https://www.google.co.uk/books/edition/Carl_Loewes_Goethe_Vertonungen/2KUDn4JtVdYC?hl=en.

[95] Maier, "Zumsteeg [Zum Steeg], Johann Rudolf," *Grove Music Online,* assessed Feb 12, 2021, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000031067.

[96] Johnson, Sams, and Temperley, "Art Ballad, 19th- and 20th-century."

One of the composers who was attracted by Zumsteeg's ballads was Schubert, who was particularly influenced by Zumsteeg's unique compositional characteristics, such as the use of recitative, rhapsodic form, and the overall ability to capture the mood so evocatively. Schubert tried to follow these techniques in his ballads, especially those ballads composed between 1811 and 1816, and namely *Hagars Klage* (D5), *Lied der Liebe* (D109), *Nachtgesang* (D314), *Ritter Toggenburg* (D397), *Die Erwartung* (D159) and *Skolie* (D507), ballads that Zumsteeg set to music beforehand.[97] Alongside Schubert, scholars refer to Loewe as the other composer who was much influenced by Zumsteeg's ballads.[98] A more detailed discussion of Loewe and his work will follow, but it is important to mention that Loewe appears to owe much of his success to Zumsteeg's ballad style; Loewe's achievement was to blend strophic and repetitive style with more through-composed approach of different scenes, various sound worlds accompanied by recitative and arioso sections.[99]

[97] Maier, "Zumsteeg [Zum Steeg], Johann Rudolf"; Robert Winter, "Schubert, Franz," *Grove Music Online*, assessed Feb 14, 2021,
https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025109.

[98] Johnson, Sams, and Temperley, "Art Ballad, 19th- and 20th-century."

[99] Ibid.

Chapter 3: Performing ballads: interpretative strategies

All of the ballads presented in this thesis have very dramatic and, in some cases, unpredictable narratives, through which the listener experiences not just a moment but rather follows a plot. As Mieke Bal notes,

> a *narrative text* is a text in which an agent or subject conveys to an addressee ("tells" the reader, viewer, or listener) a story in a medium, such as language, imagery, sound, buildings, or a combination thereof. A *story* is the content of that text and produces a particular manifestation, inflection, and "colouring" of a fabula. A *fabula* is a series of logically and chronologically related events that are caused or experienced by actors.[100]

The way the *story* presented in the ballad is distinct. Often based on texts of supernaturalism and mystery, 'audacious tales of chivalric gallantry,' 'spirits, legends, fantastic and demoniacal stories'[101], the narrative qualities in a ballad are blended with epic, dramatic and lyric elements. All the evolving dramatic situations of the text are traced by a 'seriated musical structure' which includes the different contrasting moods and the characters' vivid representation, as well as their dialogue.[102] In Lied, contrastingly, there is '*one* all-pervasive mood derived from the poem.'[103] Going back to Spitta's statement, he recognises Schubert's 'Erlkönig' as a Lied, because he finds that there is a basic feeling that prevails so strongly that it pulls everything down into its depths, something that does not characterise a ballad.[104]

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[100] Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, 4th ed. (Toronto: University of Toronto Press, 2017), 5.

[101] Kravitt, "The Ballad as Conceived by Germanic Composers of the Late Romantic Period", 500.

[102] Ibid., 501-502.

[103] As stated by E. F. Kravitt, assuming that this observation comes from Plüddemann's 'concluding remarks to his first volume of ballads, *Balladen und Gesange* (Nurnberg: Wilhelm Schmid, 1892), iii. The discussions by Plüddemann in his books of ballads (*Vorwort* and *Nachwort*) are often most instructive.' No access available to this source. Ibid., 501. Martin Plüddemann was and admirer of Loewe who had an influence on Plüddemann's works.

[104] Translation is mine. Original text: 'Im Erlkönig waltet eine Grundempfindung so start vor,dass sie allmächtig Alles in ihre Tiefe hinabzieht. Das darfnicht sein in einer Ballade.' Spitta, *Musikgeschichtliche Aufsätze*, 428.

Fabula has an equally important role in a ballad. As Bal adds, the key elements of *fabula* are the *event* which defines the place(s) where something happens and their alteration, and the *actor(s)* who can be a person or any medium that is part of an event.[105] It could be said that the accompaniment of Loewe's ballads represent the *event,* and the singer represents the *actor(s)*. However, in an attempt to communicate the dramatic narrative, Loewe sets the piano part with different possibilities, distinguished from the voice line, rendering it able to function as an extra layer of musical material as well as an extra layer of meaning.[106] Therefore, when performing Loewe's ballads, the piano part, most of the time, is so rich that it can establish both *event* and *actor(s)*, and, particularly, the latter's emotional state.

The narrative qualities have implications for performance. As Shepard comments, the significance relies on the '*manner of singing*' and not on the text. [107] The '*manner of singing*' somehow corresponds to the "mode of presentation" stated before by Dahlhaus, and are closely linked to the ballad's characteristic value, its use of complex unfolding narratives. The text is important, but the focus should be on how the performance can communicate the text, unfold the character behind the words and respond to the number of events that occur in the text. For that reason, two performance strategies are presented in the following paragraphs, and these are declamation and topic theory.

3.1. Declamatory style

In music, and specifically vocal music, declamation has been characterised as 'the relation between verbal stress and melodic accent in the setting and delivery of a text.'[108] It also refers to a particular mode of delivery which is characterised by intense expressivity,

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[105] Bal, *Narratology: Introduction to the Theory of Narrative*, 5.

[106] Loewe and other composers of the same era had the possibility to compose such as accompaniments because the piano during that period had been through many changes in order to develop to an instrument that can be used in bigger concert halls. The fundamental aim of the piano makers was to develop the sound of the instrument, to make a piano flexible to create dynamics and its resonance to be able to produce extra colours and richness. Richard Burnett, *Company of Pianos* (Kent: Finchcocks Press, 2004), 53.

[107] Shepard, *The Broadside Ballad: A Study in Origins and Meaning,* 38.

[108] Owen Jander and Tim Carter, "Declamation," *Grove Music Online*, assessed Oct 11, 2022, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007369.

exaggeration of speech and gestures.[109] Declamation is closely linked to rhetoric and its five stages as formed by Greek and Roman writers, such as Aristotle, Cicero and Quintilian:[110] *Inventio* (invention of the idea), *dispositio* (presentation of the idea as an argument), *elocutio* (elaboration of the idea with stylistic features, for example, tropes and figures of speech), *memoria* (the commitment of speech to memory), *pronunciatio* (delivery which aims to teach, delight and move the listener).[111] The most significant stage that involves a strong connection with declamation is *pronunciatio.*

Readings of writers, such as Eric Van Tassel and Martha Elliott demonstrate that singing with a declamatory mode of delivery was a recognised strand of nineteenth-century vocal performance,[112] but there were some tensions with other kinds of performance practices. Van Tassel, examining remarks on Johann Michael Vogl's (1768-1840) singing by Leopold von Sonnleithner (1797-1873), argues that the declamatory style was equally prevalent in this period as the lyrical way of singing Lieder.[113] As seen in Van Tassel's article, the main distinction between lyrical and dramatic way of singing is that the former refers to beautiful and emotionally expressive qualities whereas the latter aims to convey emotions and situations with a more exaggerated way that sometimes requires incorporation of more gestures, facial expressions, and extreme and sudden alterations.

As the following case studies will illustrate, there is historical evidence for the principles of declamation being significant in the interpretation of Loewe's ballads which emerges from the writings of the composer himself and the reports of those around him.[114]

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[109] Martin Knust, "Music, Drama, and *Sprechgesang*: About Richard Wagner's Creative Process," *19th-Century Music* 38, no. 3 (Spring 2015): 225, accessed Jan 13, 2024, https://www.jstor.org/stable/10.1525/ncm.2015.38.3.219; Kenneth Mobbs, "Stops and Other Special Effects on the Early Piano," *Early Music* 12, no. 4 (Nov. 1984): 472-473, accessed Jan 12, 2024, http://www.jstor.org/stable/3137976.

[110] Blake Wilson, George J. Buelow, and Peter A. Hoyt, "Rhetoric and Music," *Grove Music Online*, assessed Oct 12, 2022. https://doi.org/10.1093/gmo/9781561592630.

[111] Wilson et.al., "Rhetoric and Music"; Nia Elizabeth Lewis, "The Rhetoric of Classical Performance Practice: Giving 'Life to the Notes' in Mozart's Sonatas for Violin and Keyboard," (PhD dissertation, University of York, 2007), 5.

[112] Eric Van Tassel, "'Something Utterly New': Listening to Schubert Lieder, 1: Vogl and the Declamatory Style," *Early Music* 25, no. 4 (1997): 702-714; Martha Elliott, *Singing in Style: A Guide to Vocal Performance Practices*, 126-159 (New Haven: Yale University Press, 2006); Elliott, *Singing in Style: A Guide to Vocal Performance Practices*, 160-193.

[113] Van Tassel, "'Something Utterly New': Listening to Schubert Lieder, 1: Vogl and the Declamatory Style," 704.

[114] Hanzlik, *Carl Loewe - Balladenschule (Carl Loewes Sing - und Vortragslehre) Nach den Quellen zusammengestellt von Karl Anton. Neu herausgegeben, nach dem Manuskript des Händel-Hauses in Halle, im Auftrag der Internationalen Carl-Loewe-Gesellschaft*, 1-100.

One way to examine the style itself is by looking at the singing treatises of the time, especially since Loewe was primarily a singer and a song composer. The model of declamatory performance in the nineteenth century was found in singing treatises, such as Manuel *García's New treatise on the art of singing: A compendious method of instruction, with examples and exercises for the cultivation of the voice* (1800).[115] Declamation was also discussed in earlier singing treatises, such as Agricola's *Introduction to the art of singing*.[116]

García's (1805-1906)[117] name is often met in studies related to nineteenth-century performance practices; Neal Peres Da Costa, for instance, who claims that nineteenth piano performance practices are closely linked to singing, finds García's views on the topic particularly enlightening.[118] García sets out technical strategies for developing expressiveness which, combined with the lack of text looking at the detailed practical outworkings of the declamatory ideas in the nineteenth century, represent that period. Some of his significant quotes refer to the importance of the deliberately powerful pronunciation of consonants;[119]

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[115] Manuel Garcia, *Garcia's New Treatise on the Art of Singing: A Compendious Method of Instruction, with Examples and Exercises for the Cultivation of the Voice* (Boston: Oliver Ditson Company, [187-?]).

[116] First publication was in 1757. J. Friedrich Agricola, *Introduction to the art of Singing (1757)*, ed. and trans. Julianne C. Baird (Cambridge: Cambridge University Press, 1995), 163.

[117] Manuel Garcia was a baritone and singing teacher from Spain who investigated the voice and its physiological characteristics. He is most famous for his discovery of the laryngoscope (1855). García, even though a contemporary of Loewe, developed an academic status that had an impact on the nineteenth-century singing world. Although the origins of the two men (Loewe in Germany and García in Spain, Paris and London) do not show any certain connection between them, both were influenced by the Italian singing method of the time. Loewe in his autobiography writes that when he was young, and influenced by his eldest brother, used to study the Italian school method of singing (Vincenzo Maria Righini). García, on the other hand, was the son of the renowned tenor of *bel canto* and singing teacher Manuel del Pópulo Vicente Rodríguez García (1775-1832). Both his father and his sister, Maria Malibran (1808-1836), built great careers in Italy where they inherited the Italian singing style, and which García (son) tried to develop through his research on physiology. April Fitzlyon, and James Radomski, "Garcia, Manuel (ii)," *Grove Music Online*, assessed Nov 20, 2023, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000380458; Loewe, *Dr. Carl Loewe's Selbstbiographie*, 13-14; James Radomski, "García, Manuel (i)," *Grove Music Online*, assessed Dec 7, 2023, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000380457; Radomski, "Establishing a Career: Paris (1807-1811) and Italy (1812-1816)," in *Manuel García 1775-1832: Chronicle of the Life of a Bel Canto Tenor at the Dawn of Romanticism* (Oxford: Oxford University Press, 2000), 104; Elizabeth Forbes, "Malibran [née García], Maria,(-Felicia)," *Grove Music Online*, assessed Dec 7, 2023, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017547; Singerspace, "Manuel Garcia II: The "Columbus of the Larynx"," https://singerspace.com/articles/introduction-the-singers-dilemma/, [accessed 7 Dec. 2023].

[118] Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*, 194-195.

[119] Garcia, *Garcia's New Treatise on the Art of Singing: A Compendious Method of Instruction, with Examples and Exercises for the Cultivation of the Voice*, 45.

…, a student should consider the stress to be laid on certain consonants; … We will now state under what circumstances consonants should be forcibly pronounced. *Firstly*, in order to surmount any mechanical difficulty of articulation; *secondly*, to give strength to the expression of some sentiment; *thirdly*, to render words audible in large buildings … Expression depends greatly on the weight and strength given to articulation. *Consonants express the force of a sentiment, just as vowels express its nature.* We are always impressed by words strongly accentuated, because they appear to be dictated by some acute passion; and of course, the most important word should receive the strongest emphasis … The necessity for being understood, generally causes a speaker to lay a stress upon consonants, in proportion to the size of a building; hence, emphasis is made stronger in declamation than in speaking, and still more so in song.[120]

Another example is García's definition of *tempo rubato* which is:

the momentary increase of value, which is given to one or several sounds, to the detriment of the rest, while the total length of the bar remains unaltered. This distribution of notes into long and short, breaks the monotony of regular movements, and gives greater vehemence to bursts of passion.[121]

He also expresses his view on the features that characterise declamatory singing: 'syllabication, grammatical quantity, a well-regulated strength of voice, the *timbres*, strong accents, sighs, expressive and unexpected transitions, appoggiaturas, and slurs,' 'noble and elevated' diction; and he adds that this style requires a singer with 'boldness and power' and with strong acting characteristics.[122] All of García's suggestions provide some parallel with strategies that musicians use to evoke musical sentiment. Articulation and tempo

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[120] Garcia, *Garcia's New Treatise on the Art of Singing: A Compendious Method of Instruction, with Examples and Exercises for the Cultivation of the* Voice, 45.

[121] Garcia, *Garcia's New Treatise on the Art of Singing: A Compendious Method of Instruction, with Examples and Exercises for the Cultivation of the Voice*, 53.

[122] Garcia, *Garcia's New Treatise on the Art of Singing: A Compendious Method of Instruction, with Examples and Exercises for the Cultivation of the Voice*, 78.

fluctuation, in particular, will have an important role in the live recital of the present repertoire as they will be used as tools to express the narrative of these ballads.

Another approach regarding declamatory style of singing was Wagner's opinion which was particularly focused on German songs:

> especially if his [singer's] destination be dramatic, we must
> necessarily provide for his rhetorical and gymnastic training ... The
> elocutionary tuition will advance from a purely physical training of
> the speaking-organ to a precise instruction in the structure of the
> verse, the properties of the rhyme, and finally the rhetoric and
> poetic contents of the poem whereon the song is built. The
> gymnastic tuition, again, beginning with an instruction in the proper
> poise of body for bringing out the tone, will extend to the
> development of plastic and mimetic aptitudes, to meet the
> requirements of each dramatic action.[123]

This approach is specifically addressed to the singer, and it is an element that will be incorporated in the live recital. The singers will integrate facial expressions, sometimes body expressions, and a singing style which includes parlando techniques, as well as a range of vocal colours. Singing off the voice is an added element of their singing style which requires less air and less support from the diaphragm, in other words less rich vocal tone, in order to achieve soft, and ghostly effects.

An example of a German singer with a declamatory singing style was Wilhelmine Schröder-Devrient (1804-1860) who was admired by Beethoven, Schumann, Mendelssohn, Wagner and others.[124] Compared to other singers of her time with more lyrical approach to singing, Schröder-Devrient was characterised by her powerful dramatic performances. Her exaggerated expressiveness was a result of her use of declamation and acting skills and much less of her tone accuracy. Indeed, Henry Fothergill Chorley mentions that 'her tones

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[123] Richard Wagner, *Richard Wagner's Prose Works*, edited and translated by William Ashton Ellis (London: K. Paul, Trench, Trübner, 1893), 185.
[124] John Warrack, "Schröder-Devrient [née Schröder], Wilhelmine," *Grove Music Online*, assessed Dec 10, 2023, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025090; Elliott, *Singing in Style: A Guide to Vocal Performance Practices*, 167-168.

were delivered without any care, save to give them due force. Her execution was bad and heavy. There was an air of strain and spasm throughout her performance…'[125]

Vogl was another example of a more dramatic singer and less lyrical; he was lauded for his more liberal, dramatic and declamatory style of singing, able to move the audience.[126] His delivery included embellishments, 'improvised or "*willkürliche*" (non-essential) ornaments' which were regarded as 'an aspect of performance'[127] and these could include 'larger rhythmic accents or emphatic accents, such as *accelerando* and *ritardando*, *crescendo* and *decrescendo*, the *mezza voce* and *portamento*, *legato* and *staccato* etc,' but also 'free passages, runs and other similar *fioriture.*'[128] Nonetheless, Vogl's singing style was not always admired by everyone; Sonnleithner was one of the people who argued about the reliability of declamatory singing style which, for him, was antithetical to the lyrical method. According to Van Tassel, Sonnleithner perceived singing declamation as 'any 'violent expression' that might 'impede the flow' of 'the musical idea in its purity,' and believed that Schubert 'would not tolerate the slightest arbitrariness [*Willkür*] or the least deviation in tempo.'[129]

The importance of this observation relies on the fact that, even within the more lyrical and restrained aesthetic of Lieder, a declamatory performer such as Vogl would sometimes improvise embellishments. His purpose was to create a more theatrical way of performance, which derives from the idea of deliberate exaggeration as a means to a communicative end. Sonnleithner's argument about the Schubert's lyrical style reflects the idea of the dominance of Schubertian Lieder performance style in subsequent musical culture which has often led performers incorrectly taking Schubert's style as the standard for other songs of the time, even when their aesthetics are very different. This is something that has an impact on the performance decisions of this research project. From the evidence

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[125] Henry Fothergill Chorley, "The Year 1832: German Opera in England," in *Thirty Years' Musical Recollections* (United Kingdom: Hurft & Blackett, 1862), 56.

[126] Tassel, "'Something Utterly New': Listening to Schubert Lieder, 1: Vogl and the Declamatory Style," 704.

[127] Walther Dürr, "Schubert and Johann Michael Vogl: A Reappraisal," *19th-Century Music* 3, no. 2 (1979): 127, 128.

[128] Translation is mine. Original text: 'Und zu den besonderen oder speciellen dergleichen willkührlichen Manieren gehören theils alle jene einzelnen Vortragsarten, die wir oben, in dem vorhergehenden Capitel, bereits entweder als größere rhyth mische oder als emphatische Accente kennen lernten, wie accelerando und ritardando, crescendo und decrescendo, das mezza voce und portamento, ligato und staccato etc. *), theils beliebige Rouladen, Läufer und sonstige ähnliche Fiorituren...' Schilling, *Musikalische Dynamik oder die Lehre vom Vortrage in der Musik* (Cassel: Krieger 1843), 254.

[129] Tassel, "'Something Utterly New': Listening to Schubert Lieder, 1: Vogl and the Declamatory Style," 704.

of the music and of contemporary reports that will follow, Loewe aimed at something different; his ballads are completely focused around the communication of a narrative and, thus, call for a performance that integrates even more declamatory stylistic elements. Messthaler, for instance, notes that the principal characteristics of Loewe's mode of performance blend declamatory and improvisational elements:

> a light, unforced, but present sound, a flowing and free treatment of the melody which does not stand opposed to the declamation, which again always makes the text present and lively, and an improvisatory [sense of] gesture … We must see Loewe's vocal aesthetic in the context of his time because he assumed it in the interpretation of his works. It had an important legacy on his art, the way he notated his works, for he did not want to notate the manner [*Manieren*] implicit in the score.[130]

Loewe himself saw declamation as a particularly heightened form of spoken or sung communication; he believed that one should sing as he/ she speaks because singing is there for the sake of the language and language, in turn, with an additional tone and rhythm can achieve the declamation.[131]

3.1.1 Modernist and declamatory approaches to performance

As seen in Vogl's example, even though the declamatory style of singing was an important strand of thinking and performing Lieder, the idea of performing Schubert's Lieder according to a specific aesthetic (a non-declamatory aesthetic) dominated. In a way, the same idea resonates in modern interpretations of Loewe's ballads and thus this section discusses the comparison between declamatory and modernist performance which depend

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[130] Translation Stuart O' Hara. Original text: 'ein leichter, unforcierter, aber präsenter Tonansatz, eine fließende und freie Behandlung der Melodie, die nicht im Widerspruch zu der Deklamation steht, welche wiederum immer den Text präsent und lebendig gestaltet, und ein improvisatorischer Gestus ... Wir müssen die Gesangsästhetik Loewes im Kontext seiner Zeit sehen, denn diese Ästhetik setzte er ja bei der Interpretation seiner Werke voraus. Sie hatte einen wichtigen Einfluss auf die Art, wie er seine Werke notierte, denn die von ihm vorausgesetzten ›Manieren‹ brauchte und wollte er ja nicht in der Partitur notieren.' Messthaler, "Carl Loewe oder das große Missverständnis," 14, 15.

[131] Provided by Carl Anton, *Beiträge zur Biographie Carl Loewes* (Germany: Halle, 1919/20), 238 f, as presented in Messthaler, "Carl Loewe oder das große Missverständnis," 8, 11.

fundamentally on the incorporation of a more experimental manner of interpretation. As chapter 5 will demonstrate, experimentation is associated with the examination and incorporation of source material which includes early recordings (which are very limited in Loewe's case), treatises and other contemporary texts, the physical evidence of instruments and aspects of the written notation. A more focused view on the modernist interpretations of Loewe's ballads has been expressed by Messthaler. He notes that many recordings of Loewe's ballads and overall repertoire were made from the 1930s onwards,[132] the period when the modern style of performing became a norm.

The traits that determine modern style are objectivity and clarity. Being a style that followed the Romantic style, Modernism developed features that were anti-Romantic. Haynes describes them as 'restrictions' because of the use of 'unyielding tempo, literal reading of dotting and other rhythmic details, and dissonances left unstressed.'[133] He summarises the characteristic aesthetics of modern style as: '"seamless" legato, continuous and strong vibrato, long-line phrasing, lack of beat hierarchy, unyielding tempos, unstressed dissonances, [and] rigidly equal 16th notes,'[134] and he continues his description by saying that:

> Modern style is prudish, the musical equivalent of "political
> correctness." If Romantic protocol was heavy, personal, organic,
> free, spontaneous, impulsive, irregular, disorganized, and inexact,
> Modern style is the reverse: light, impersonal, mechanical, literal,
> correct, deliberate, consistent, metronomic, and regular. Modernists
> look for discipline and line, while they disparage Romantic
> performance for its excessive rubato, its bluster, its self-indulgent
> posturing, and its sentimentality.[135]

Going back to Messthaler's descriptions of early German recordings of Loewe in 1930s, he makes explicit reference to their features, such as rhythm guided by words, no phrasing following the declamation, the necessity of having impressive, heavy and loud bass and bass-baritone voices and, thus, complete absence of any improvisatory gestures. These

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[132] Ibid., 17.

[133] Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, 49.

[134] Ibid., 48.

[135] Ibid., 49.

features correspond to some recorded examples: one of them is 'Tom der Reimer' performed by Heinrich Schlusnus (1888-1952) and Sebastian Peschko (1909-1987) in 1938[136] in which the focus is on a bel canto purity of line rather than on clear distinctions of colour and characters. The only kind of tempo fluctuation happens in places where the composer indicated it, for example, in passages with *ritenuto* (for example, b. 55 onwards). Likewise, improvisational features, such as the embellishments in bars 76-77 and later bars 84-85 do not convey the sound of birdsong, as they do in the less modernist recording of Leo Slezak (1873-1946) and Manfred Gurlitt (1890-1972)[137] (no date available).

Slezak and Gurlitt version demonstrates a more declamatory style of performance, particularly from Slezak (singer) who makes changes, for instance, where there is a repetition of a passage (bb. 38-41); he interprets differently the quavers by shortening the end of the bars. Similarly, he places D of the new D major[138] of bar 42 earlier than it is written so that he emphasises the harmony change but also the text, who she IS ('Du BIST'), creating an asynchronisation with the piano part. However, the attention lies mainly on the singer and not so much on the piano accompaniment. This is obvious from the very beginning where, particularly in this ballad, the piano has a long introduction which, in this recording, sounds more as a technical piano exercise.

A later example (1962) is 'Herr Oluf' performed by Donald Bell (b. 1934) with John Wustman (b. 1930)[139] at the piano. Even though Bell, as Slezak did, sounds much less operatic than Schlusnus and uses different qualities of his voice to present the different characters (for example, a less 'beautiful' voice to illustrate Erlkönig's daughter's voice when she stops being nice with Herr Oluf and puts a fatal sickness on him), the piano part remains a well-played support. Once again, in the introduction the accompaniment could have incorporated interpretative elements that are not in the score but would have added a different meaning into the presentation of this scene. The upwards and downwards phrases (bb. 1-4) could be separated in a way to show the different directions of the stormy night,

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[136] Ludwig van Beethoven, Christoph August Tiedge, Pietro, "Tom der Reimer," *Heinrich Schlusnus Liederalbum Volume 2*. Lebendige Vergangenheit, 1993, CD, accessed Dec 20, 2023, https://www.youtube.com/watch?v=qVQtk93dMOM.

[137] Liederoperagreats, "Leo Slezak; "Tom der Reimer"; Carl Loewe," YouTube video, 6:36, posted by "liederoperagreats," Oct 9, 2022, accessed Oct 20, 2023, https://www.youtube.com/watch?v=QMkJ6vFTQeo.
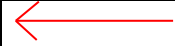
[138] All analyses in the text use the original keys as published by Loewe, which sometimes differ from the transpositions used in the PhD recital and musical examples.

[139] Kadoguy, "Donald Bell sings Loewe Lieder," YouTube video, 00:00-6:28, posted by "kadoguy," May 28, 2016, accessed Oct 20, 2023, https://www.youtube.com/watch?v=GlBNkmQzqsk.

the fast and slow speed, and back and forth of the wind, which conclude to the introduction of the elves.[140] They are dancing in bars 5-9 for the first time and a clear distinction from the previous stormy image is necessary; lingering on the last crotchet of bar 4 creates the feeling of expectation that something different is about to happen, or a new character will appear.

3.1.2 Case studies

I have chosen the following case studies as particularly appropriate examples of the declamatory decisions. Declamation is an important aspect of the performance practice for all of the ballads discussed in this research project but I chose to talk more in detail about declamatory decisions for these specific ballads because multiple characters are represented by the text and there is frequent use of dialogue between these characters. The discussion includes recordings documenting the evolution of my interpretative decisions which reflect a more modernist kind of conceptual performance, which then has changed by the incorporation of historical sources and lead to the different decisions I made for my live performance. In addition, in various points in the text I refer to interpretive decisions using a notation which I have adapted from Andrew Snedden's score annotations on Liszt's works[141] (Table 4).

←	slightly earlier
→	moving forward or slightly later
⌄ or ⌄	diagonal lines for asynchronisation
〰	arpeggiation
↓〰	arpeggiation beginning on the top note
⌐	unbroken chord

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[140] As noted in Hanzlik, *Carl Loewe - Balladenschule (Carl Loewes Sing - und Vortragslehre) Nach den Quellen zusammengestellt von Karl Anton. Neu herausgegeben, nach dem Manuskript des Händel-Hauses in Halle, im Auftrag der Internationalen Carl-Loewe-Gesellschaft*, 68-72.
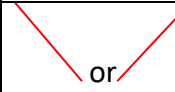
[141] Andrew John Snedden, "Vital Performance: Culture, Worldview, and Romanticist Performance Practice with Application in Franz Liszt's Consolations and Années de Pèlerinage Première Année" (doctoral thesis, Edith Cowan University, 2018), 207.

Table 4: Score annotations

3.1.2.1 Case study - 'Erlkönig'

Bars	Section	Narrative events	Musical features
1-25	A	The narrator describes the scene in which the first dialogue between father and son happens (bb. 15-24).	G minor, 6/8, begins with semiquaver accompaniment in RH and octave chromatic pattern in LH. It changes the other way around in bars 15-23.
26-81	B	The dialogue between the Erlkönig, son and father.	6/8 and *tremolo* when Erlkönig appears and with specific expressive indication. 9/8 continues but 6/8 returns in bar 76 accompanying the son's last words.
81-95	C	The narrator describes the final fearful image of the father who carries his dead child.	Back to 9/8, galloping figure is dominant here to illustrate the fearful father riding fast to save his son. Spooky end.

Table 5: The main structural events of 'Erlkönig'

Initial interpretative process prior to exploration of declamatory ideas

The first stage of my interpretation of Loewe's 'Erlkönig' (Recording example 'Erlkönig.mp4' from the National Centre for Early Music recorded on the 16th of May 2023), as well as the recordings of the rest of the ballads (apart from 'Wallhaide'), were made in May 2023 in The National Centre For Early Music in York playing on a modern reproduction of a 1820 Fritz fortepiano model. My key interpretive priorities at that time were based more on modernist ideas of clarity and relying on the given notation which were also influenced by some well-known recordings of this ballad made in the second half of the twentieth century, such as Dietrich Fischer-Dieskau and Gerald Moore (1967)[142] or Thomas Quasthoff and Norman Shetler (1989).[143] At the same time, I was trying to incorporate more ballad-style features, such as the variety of colours, by using this early instrument. I quickly found that using a historical instrument was not by itself sufficient to create an authentic performance and to bring the style of these ballads. Nevertheless, I found that the pedals of the specific fortepiano (Figure 1) were particularly useful tools to help me enrich the colours of each

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[142] Felix Mendelssohn-Bartholdy, Dietrich Fischer-Dieskau (Singer), "Erlkönig, Op. 1, D. 328," *Lieder*, EMI Classics, [England], [2007], Disc, accessed Oct 20, 2023. https://www.youtube.com/watch?v=6XUtF8j2s6A.
[143] Carl Loewe, Norman Shetler, Thomas Quasthoff, "Erlkönig op.1 Nr.3," *Ballads*, Warner Classics, [United Kingdom], 2015, Disc, accessed Oct 20, 2023. https://www.youtube.com/watch?v=VFe9yasObqk.

character. The right pedal, like the right pedal on a modern piano, lifts the dampers creating a sustained sound. The left pedal is *una corda* which, when depressed, shifts the key action to the right making the hammers strike one or two strings creating thus not only a dynamically softer sound but also a change of the character of the instrument's sound.[144] The middle pedal is the *moderator*, a particular pedal that was found primarily on Viennese pianos and cannot be found on a modern piano, and which creates a special sound because of the 'tongue-shaped pieces of leather or cloth [that] are interposed between the hammers and the strings, muffling the sound, but leaving the strings free to vibrate.'[145]

Figure 1: A modern reproduction of a 1820 Fritz fortepiano model at the National Centre For Early Music

To distinguish the three characters of this ballad I chose to use the three pedals according to their sound effects: for Erlkönig I followed Loewe's indication in the score to depress the *una corda* and sustain pedals together; the 'washing' sound of the *una corda* with the resonance of the sustain pedal could capture Erlkönig's evil sweetness while trying

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[144] David Rowland, *A History of Pianoforte Pedalling* (Cambridge England; New York: Cambridge University Press, 1993), 135, 139.
[145] Ibid., 134; Mobbs, "Stops and Other Special Effects on the Early Piano," 472-473.

to lure the son. The son was accompanied with the indication of *tutte corde* which I interpreted with the use of sustain pedal and *moderator*, creating a muffled sound, an effect suitable for mysterious and gloomy moments, just like the feeling that the son brings with him dominated by terror. When the father answers, I released the *moderator* and kept only the sustain pedal to illustrate the greater strength of this character, which contrasts with his son's vulnerability.

Evidence of declamatory strategies in 'Erlkönig'

In Loewe's ballads, the importance given to declamatory performance is seen in particular occasions that have been recorded by Loewe's circle. His daughter, Julie von Bothwell, talked about his use of declamation in his performances, providing as specific example his interpretation of his ballad 'Erlkönig' where Loewe 'resembled a storyteller. He declaimed more than he sang. And yet his declamation was song, his language music.'[146] Bothwell's comments and notes from her lessons with her father, make reference to Loewe's ideas on 'Erlkönig's' interpretation:

> The accompaniment is of the utmost importance here, allowing us to
> see the scene and hear the horse galloping towards us from the
> depths (distance). The singer has to personify the force of nature
> appearing in the piano part as the Erlkönig figure and at the same
> time father and son, each for himself. The unity is created by the
> accompaniment.[147]

The ideal scenario here would be a recording of Loewe's performance or Loewe's time which is impossible, and, as far as I know, no recordings from his pupils exist either. However, Messthaler's text ("Carl Loewe oder das große Missverständnis") pointed me towards a [recording](#)[148] from 1928 by Sir George Henschel (1850-1934), who performed as a

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[146] Hanzlik, *Carl Loewe - Balladenschule (Carl Loewes Sing - und Vortragslehre) Nach den Quellen zusammengestellt von Karl Anton. Neu herausgegeben, nach dem Manuskript des Händel-Hauses in Halle, im Auftrag der Internationalen Carl-Loewe-Gesellschaft*, 30.

[147] Translation is mine. Original text: 'Die Begleitung ist hier von höchster Bedeutung, sie lässt uns die Szene sehen und das Pferd aus der Tiefe (Ferne) herangaloppieren hören. Der Sänger hat die im Klavierpart erscheinende Naturgewalt zur Erlköniggestalt zu personifizieren und zugleich Vater und Sohn, jeden für sich. Die Einheit stellt die Begleitung her.' Ibid., 32.

[148] Roger York, "Sir George Henschel - 2 lieder by Loewe - Der Erlkoenig and Heinrich Der Vogler," YouTube video, 6:31, posted by "Roger York," Jan 21, 2009, accessed Dec 20, 2023, https://youtu.be/eLFH0esYe9Q?si=qk2E3aPn560KnlOo&t=14.

self-accompanied singer. His recording has several features that make it a useful source for my research: on one hand it offers a closer look at the way Loewe used to present his ballads (see chapter 4) when accompanying himself on the piano as one performer having two roles (which is not common in modern concerts that, in the majority, consist of two performers); on the other hand, whilst Henschel's performance decisions are still some way from Loewe's time, nonetheless they reflect a greater level of freedom than more recent, modernist interpretations. Henschel's main performance decisions have been observed by Messthaler:

> Because Henschel (who studied piano under Ignaz Moscheles in Leipzig) accompanied himself on the grand piano, an improvised version was the result, characterised by the ballad's dialogue and its dramatic setting. No heavy, unmusically inflexible vocalisation can be heard; but on the contrary, it is a voice with dynamic variation, with so many differently shaded colours. We can also hear how the singer's handling of the rhythm is guided by the words of each character in the text, and we also see how he does not sing the written quaver notes evenly (especially at the point where the three different characters appear as in a dialogue), but declamatory shorter or longer; based on the dramatic situation, Henschel delays or rushes forward. Sometimes the voice is together with the piano in tempo variations and sometimes, and this is where it gets really exciting, the voice comes before or after the piano. This conscious shifting of the declaiming voice from the vertically non-contemporaneous piano creates a lively and spontaneous expression.[149]

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[149] Translation Stuart O' Hara. Original text: 'Auch hören wir deutlich, wie sich der Sänger bei der Behandlung des Rhythmus vom Sprachgestus der jeweiligen Protagonisten des Textes leiten lässt, wie er also zum Beispiel die geschriebenen Achtel nicht gleichmäßig, sondern deklamatorisch kürzer oder länger singt, wie er, begründet aus der dramatischen Situation, stockt oder nach vorne eilt. Manchmal ist die Stimme bei diesen Tempovariationen mit dem Klavier zusammen, manchmal, und da wird es wirklich spannend, kommt die Stimme vor oder nach dem Klavier. Dieses bewusste Verschieben der deklamierenden Stimme vom vertikal nicht zeitgleichen Klavier erzeugt einen lebendigen und spontanen Ausdruck.' Messthaler, "Carl Loewe oder das große Missverständnis," 18.

At the end of the ballad, Henschel accelerates (especially in Example 1, bars 81-86 where the father appears to ride even faster), increases the speed but also the dynamics, while the following last words 'the child is dead' (Example 1, bars 90-92) appear in a barely audible whisper, all of which make the dramatic scene more vivid and convincing. As Messthaler suggests, 'the 'timing' of declamation is more like that of an actor, giving the impression of a natural flow of speech.'[150] It is a matter of how the performer develops an understanding of the notation in combination with the text, which at the specific moment is only indicated with a sequence of repeated patterns in the piano part and a kind of static voice line without a particular melodic or rhythmic variety. Incorporating, thus, different expressive features, such as fluctuation of rhythm, phrasing and breathing, Henschel offers a more communicative singing style which sounds natural.

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[150] Translation is mine. Original text: 'Das 'Timing' in Deklamation ist eher das eines Schauspielers, so dass der Eindruck eines natürlichen Sprachflusses entsteht.' Ibid., 18-19.

Example 1: Carl Loewe 'Erlkönig', bb. 81-95

Intentions of 'Erlkönig's' live performance

Sources such as Henschel's recording encourage us to look beyond the modernist conception of performance and to look for more possibilities that allow for a closer connection between the music and its underlying narrative. The following discussion provides examples of interpretative decisions that will be heard in the live recital, which regard the interpretation of the piano part informed by declamatory ideas. The use of pedals as explained above will remain the same as my thoughts at the time of the recording

were already considering declamatory aspects. However, an additional observation occurred after more recent discussion with the singer about section B and the three characters. We looked again at Loewe's indication of *Heimlich flüsternd und lochend* (Secretly whispering and luring, Example 2, b. 28), which captures the character of this moment in the narrative (Erlkönig is introduced talking to the son with the intention to take him away). It is a scene change that is already prepared by the piano part with the former *rit*. and it is followed by the new indication of *tremolo* which is not heard in the [recorded example](#) (Recording example 'Erlkönig.mp4' from the National Centre for Early Music recorded on the 16th of May 2023, 1:00-1:28). *Tremolo* works as a free way of interpreting the rhythm and tempo, without counting each quaver, and possibly indicates the overall less rhythmically strict interpretation of this character by both performers. Stuart and I concluded in the decision that we can experiment with the tempo by playing slightly slower giving thus space to the singer to declaim the character even more, and perhaps by adding different tone colour and facial expression. Following this idea, we aim to apply the same kind of tempo fluctuation to the other two characters as well; the son's words in bars 37-40, 59-62 and 75-81 will be accompanied by an *accelerando* to illustrate the fear and anxiety he feels from Erlkönig's approach, and the father's speech (bb. 40-48 and 62-68) brings back a more stable tempo.

Example 2: Carl Loewe 'Erlkönig', bb. 23-46

Another set of interpretative decisions that will feature in the live performance relates to the moments of pictorialism and, particularly, the ongoing semiquavers in the piano part which refer to the wind and 'the eerily rustling leaves.'[151] The piano has the role of word-painting and, thus, I intend to play the first two bars, for example, with greater rhythmic freedom, lengthening and shortening the beats of each bar as the piano introduces the overall atmosphere of the ballad, capturing the different directions of the wind aiming for a dramatic first picture (Example 3). For the same reason, I will focus more on the chromaticism that comes from the semiquavers, especially when accompanied by a bass note (either from LH or RH), and less on clarity of articulation so I can convey a more blurry and indistinct feeling that accompanies the opening. (Example 4, bb. 21-23).

Example 3: Carl Loewe 'Erlkönig', bb. 1-2

Example 4: Carl Loewe 'Erlkönig', bb. 21-25

Another change is the way I interpret dynamic markings in specific places; in the score most of these are notated as single indications and much less as hairpins. In 'Erlkönig'

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[151] "Erlkönig, Op 1 No 3," *The Hyperion Records*, 2011.

there are a few examples of *decrescendo* signs on short notes to accompany the last repeated words of the son (Example 5, b. 76 onwards). The interpretation of these passages is informed by Clive Brown's observations on notational practice in this period. He notes that the range of available markings (for example, dynamics and accents) saw a great development during the nineteenth century, and they were 'designed to show finer grades or types of accents and dynamic effects, and performance instructions of all kinds were used ever more freely.'[152] Particular ambiguities detected in the use of hairpins; they could be distinguished as accent, diminuendo, as well as accent and diminuendo. In 1841, *Allgemeine musikalische Zeitung* mentions that 'decrescendo signs (>) occur very often even on shorter notes, but the composers only want the notes to be played more markedly.'[153] Some examples of composers who showed their preference for the interpretation of hairpins are Fanny Hensel (1805-1847), the older sister of Felix Mendelssohn and Brahms. R. Larry Todd, who examines Fanny Hensel, writes:

> The signs ⟨ ⟩ stand for *accelerando* and *ritardando*. The instruction is striking on several counts. First, the performer is to interpret the tempo flexibly, presumably in a type of rubato—the rhythmic groupings are not literal but elastic, now pressing forward, now restrained. Traditionally used to control dynamics, the hairpins regulate instead a constantly shifting sense of rhythmic energy and abatement.[154]

Fanny Davies (1861-1934), having studied under Clara Schumann, knew Brahms and had the opportunity to listen to his performance in Baden-Baden. Particularly interesting are her comments on Brahms's interpretation and his taste of hairpins as something different from the modern understanding:

> Like Beethoven, he [Brahms] was most particular that his marks of expression (always as few as possible) should be the means of conveying the inner musical meaning. The sign ⟨ ⟩, as used by Brahms, often occurs when he wishes to express great sincerity and

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[152] Brown, *Classical and Romantic Performing Practice 1750-1900*, 62, 96, 97.

[153] Translation is mine. Original text: 'Sehr häufig kommen Decrescendo-Zeichen (>) selbst auch bei kürzerem Noten vor, durch welche jedoch die Komponisten nur die Noten mehr markirt vorgetragen wissen wollen.' *Allgemeine musikalische Zeitung*, vol. 43 (Leipzig: Breitkopf und Härtel, 1841), 133.

[154] R. Larry Todd, *Fanny Hensel: The Other Mendelssohn* (New York, 2009), 102.

warmth, allied not only to the tone but to rhythm also. He would

linger not on one note alone, but on a whole idea, as if unable to

tear himself away from its beauty. He would prefer to lengthen a

measure or phrase rather than spoil it by making up the time into a

metronomic bar.[155]

Returning to Loewe's 'Erlkönig' and having been influenced by the above statements, my interpretation treats the following examples in an analogous way. For the signs in Example 5 (b. 77 onwards) I apply a more accented and emphatic articulation to convey the dramatic effect. An altered tempo from this passage onwards, with slight *accelerandos* will be used to illustrate the drama that is moving towards disaster. Emphatic accents are also heard from the horse figure (Example 6, b. 81 onwards) which I aim to establish by accelerating the tempo gradually, as well as gradually applying more pedal (Example 6, from b. 84 onwards). For the longer *decrescendo* signs as shown specifically in bars 89 and 92 (Example 6), I intend not only to use a gradual decrease of dynamic but also to linger on the first chords and progressively return to the former tempo.

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[155] Fanny Davies, "Some Personal Recollections of Brahms as Pianist and Interpreter," in *Cobbett's Cyclopedic Survey of Chamber Music*, vol. 1 (London: Oxford University Press, 1929), 182. Quoted in George S. Bozarth, "Fanny Davies and Brahms's Late Chamber Music," in *Performing Brahms Early Evidence of Performance Style*, eds. Michael Musgrave and Bernard D. Sherman (Cambridge: Cambridge University Press, 2003), 170-172.

Example 5: Carl Loewe 'Erlkönig', bb. 75-80

Example 6: Carl Loewe 'Erlkönig', bb. 81-95

3.1.2.2 Case study - 'Edward'

Bars	Section	Narrative events	Musical features
1-68	A	The first three questions between mother and Edward about Edward covered in blood. The third question is the peak where he confesses that he killed his father.	E flat minor, 6/8 for the mother and 2/4 for Edward. G minor accompanies the third answer in common time.
69-106	B	The next two questions related to what will happen to him and his life.	Different rhythmical patterns (crotchet with semiquavers) in the piano part to illustrate the anxiety in mother's voice.
107-145	C	The final two questions about his children's future and his mother.	Same rhythmical pattern as in B but slightly different (dotted crotchet with semiquaver triplets) to capture the rising feeling of the mother's anxiety to what is about to come. Recitativo-like passage (bb. 115-126) as contrast before the final dramatic end.

Table 6: The main structural events of 'Edward'

Initial interpretative process prior to exploration of declamatory ideas

'Erlkönig' illustrated the ways in which tempo modifications can support the changes of timbre I was already making based on Loewe's indications. In Edward, the situation is more challenging because the distinctions between the two characters are much smaller. However, in this case, I also have the support of lengthy comments about the song, from Loewe himself (as illustrated in the following declamatory evidence section).

The first decision refers to the tempo choices in the beginning of the ballad, since it has no narrator or piano introduction, and this begins immediately with dialogue. Even though in the recording (Recording example 'Edward.mp4' from the National Centre for Early Music recorded on the 16th of May 2023) the distinction between the two characters is fairly clear, the singer and I are very dependent on the score and we are overall metronomically obedient.

In section B, the feeling of not exceeding the profound tempo (*agitato*) is present in this recording, as well as the necessity of the singer to sing the right pitch exactly as is written. This is very clear in Example 7 where Loewe uses a different material for this question-answer. We both decided to follow the 'right' speed rather than the feeling of the

moment, which resulted in the less clear distinction of the characters. More specifically, I played bars 75 and 76 ([Recording example](#) 'Edward.mp4' from the National Centre for Early Music recorded on the 16th of May 2023, 1.58-2:02) in an identical tempo without finding a way to give space to the singer to change the character.

Example 7: Carl Loewe 'Edward', bb. 69-83

Evidence of declamatory strategies 'Edward'

Evidence of declamation for this ballad can be found in Bothwell's lengthy notes on Loewe's own interpretation of 'Edward' which I am going to examine further in the next section

about live performance. Alongside that and of equal importance is the comment on Loewe's performance of 'Edward' which was given by Loewe's first wife's sister, Therese Albertine Louise Julie von Jacob (Talvj).

> The effect of the most sublime tragedy depicted on the stage could not be more shocking than we once experienced what this ballad produced when our ingenious Loewe performed it in his own composition, so perfectly following the words. Sixteen years have passed since then and yet we still hear the terrible 'Oh!' in all its ghastly shaded tones – now the heartbreaking cry of despair, now melting into gloomy melancholy at the thought of wife and child, finally storming out in foaming rage, the echo of the 'curse of hell' that the son hurls at the mother.[156]

Wagner also talked with great significance about 'Oh's' in this ballad. In the preface of the third volume of *Loewe-Gesamtausgabe*, Runze makes reference to Eugen Gura's discussion with Wagner on musical declamation (Bayreuth, summer of 1875), part of which was the interpretation of Loewe's 'Edward' and, particularly, the use of 'Oh's.'[157] Gura says: 'He [Wagner] immediately described 'Edward' as a masterly style, great in its characterisation, tragic power and masterly declamation.'[158] Wagner and Gura began to perform the ballad …

> When, in the middle of the piece, I suppressed about two of the well-known 'Oh!' exclamations by combining the note falling on 'Oh' with the preceding text, Wagner paused, asking: 'Why do you skip these exclamations?' I realised that I had done this before, feeling that the all-too-frequent repetition of this 'Oh!' could tire the listeners. 'No,

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[156] Translation is mine. Original text: 'Nicht die Wirkung der erhabendsten Tragödie, auf der Bühne dargestellt, könnte erschütternder sein, als wir einst erlebt, was diese Ballade hervorbrachte, als unser genialer Loewe sie in seiner eigenen, den Worten sich so vollkommen anschließenden Komposition vortrug. Sechzehn Jahre sind darüber vergangen und doch hören wir noch das furchtbare ‚Oh!' in all seinen schauerlich schattierten Tönen – jetzt der herzzerreißende Schrei der Verzweiflung, jetzt in düstere Melancholie hinschmelzend beim Gedanken an Weib und Kind, endlich aus- stürmend in schäumender Wut, das Echo des ‚Fluches der Hölle', den der Sohn auf die Mutter schleudert.' Thérèse Albertine Louise Julie von Jacob Robinson, *Versuch einer geschichtlichen Charakteristik der Volkslieder germanischer Nationen* (Leipzig: Brockhaus, 1840), 602.

[157] Runze, *Carl Loewes Werke. Gesamtausgabe der Balladen, Legenden, Lieder und Gesänge für eine Singstimme, im Auftrage der Loeweschen Familie*, vol. III (Leipzig: Breitkopf & Härtel, 1803), vi.

[158] Translation is mine. Original text: 'Gleich Edward bezeichnete er als ein Meisterstück, groß in seiner Charakteristik, tragischen Gewalt und meisterlichen Deklamation.' Ibid., vi.

no!' he shouted fiercely, 'that's what matters to me! These exclamations must all come as they stand; not a single one must be suppressed!'[159]

Intentions of 'Edward's' live performance

The first change to my interpretation is found in the opening dialogue[160] between the mother and Edward, and especially the first two questions and answers which establish the *agitato* mood and the two different characters. An important role in the decision of these two questions and answers is Bothwell's notes which will be referred to frequently in the following paragraphs.

His [Loewe's] head bowed inquiring, **whispering and hastily** he sang:

Dein Schwert, wie ist's von Blut so rot, Edward

Und gehst so traurig da? (Your sword, why is it so red with blood,

Edward, and why do you walk so sadly?

"Oh. . . !" it blew away like a breath. **Dark, silent** as the question

came the answer:

Ich hab geschlagen meinen Geier tot, Mutter

Und das, das geht mir nah. O! (I have killed my vulture, Mother and

this is close to me. Oh!)

The second question came **quietly** like the first question, only **more urgently**:

Deines Geiers Blut ist nicht so rot, Edward!

Mein Sohn, bekenn mir frei. O! (Your vulture's blood is not so red,

Edward! My son, confess to me freely. Oh!)

Dark foreboding trembles through her sigh, and **darkly comes the answer**:

Ich hab geschlagen mein Rotross tot, Mutter

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[159] Translation is mine. Original text: 'Als ich in der Mitte des Stückes ungefähr zwei der bekannten 'Oh!'-Ausrufe unterdrückte, indem ich die auf 'Oh' entfallende Note mit dem vorhergehenden Text zusammenzog, hielt Wagner inne, mit der Frage: 'Warum übergehen Sie diese Ausrufe?' Ich bemerkte, dass ich das bisher gethan hätte, in der Meinung, die allzuhäufige Wiederholung dieses 'Oh!' könnte die Hörer ermüden. 'Nein, nein!' rief er heftig, 'darauf kommts mir gerade an! Diese Ausrufe müssen alle kommen, wie sie da stehen; nicht ein einziger darf unterdrückt werden!' Runze, *Carl Loewes Werke. Gesamtausgabe der Balladen, Legenden, Lieder und Gesänge für eine Singstimme, im Auftrage der Loeweschen Familie*, vol. III, vi.
[160] **bold black for the mother, bold blue for Edward**.

Und's war so stolz und treu. O! (I have killed my red horse, mother

and it was so proud and faithful. Oh!)

One realisation is that *agitato* marking does not necessarily indicate a fast tempo but rather the feeling or mood of a tempo that restlessly moves forward.[161] To establish the feeling of forward momentum, the mother's part of 6/8 will be counted in one beat per bar (even though it is 6/8 and refers to two beats per bar) so that a flexible tempo is demonstrated which can also achieve what Loewe described as 'hastily' (first question) and 'urgently' (second question). The mother appears from the very beginning in a stressful situation, making questions fearing at the same time the answers. The haste of finding the answer is shown in her recurring calls 'Edward, Edward!'. To capture this feeling, space between the two calls of his name will be given, and the repeated 'Edward' will be played slightly louder.

The mother's opening question comes as a contrast to Edward's 2/4 which illustrates his dramatic answers, and the indicated *riten.* works again as a direction of tempo modification. The *riten.* is actually preparing the new character, Edward, and what distinguishes him, which is a more static tempo, contrasting to the mother's uneasy feeling about her son and his actions. Given that these two answers reveal the first two murders, Edward's words, especially the words 'ich hab geschlagen…', show the importance and the emotions at the specific moment (horror, shame but also a kind of acceptance and acknowledgement of his decision to act in this way that it feels fine because it is probably caused by other factors). A slow static tempo at the beginning of the phrase with an emphatic accent on the repeated 'Mutter' (more emphasis on the second 'Mutter') and a

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[161] In his lexicon, Koch talked about *agitato*: This expression is used both as a term for allegro and for andante, and is therefore intended to define not only the overall speed, but the speed of the character of the movement … Many believe that as a result of this character the expression agitato must necessarily mean as much as accelerando, or il tempo crescendo, and gradually hasten in the movement in such a way that the allegro, which began moderately fast, soon becomes a prestissimo, without considering that if this was the case, the composer would have used far more specific expressions. Original text: 'Dieser Ausdruck wird sowohl als Benwort zu allegro, als auch zu andante gebraucht, und soll daher nicht sowohl den Grad der Geschwindigkeit des Zeitinnales, sondern insbesondere den Charakter des Satzes näher bestimmen, obgleich, so wie den jeder Ueberschrift, die Beziechnung auf den Charakter des Tonstückes hat, der bestimmtere Grad des Zeitmaales diesem Charakter angepaßt werden muß … Viele glauben, dass zu Folge dieses Charakters der Ausdruck agitato nothwendig eben so viel wie accelerando, oder il tempo crescendo, bedeuten müsse, und eilen nach und nach in der Bewegung dergestalt sort, daß aus dem maßig geschwind angefangenen allegro gar bald ein presissimo wird, ohne zu bedenken, daß wenn dieses senn sollte, sich der Tonsetzer weit bestimmterer Ausdrücke dazu bedient haben würde.' Heinrich Christoph Koch, *Musikalisches Lexikon*, (Frankfurt am Main: August Hermann der Jüngere, 1802), 92-93.

tempo marking that, combined with the crescendo, moves forward and reinforces the dramatic effect (Example 8 and 9, bb. 1-37).

Example 8: Carl Loewe 'Edward', bb. 1-18

Example 9: Carl Loewe 'Edward', bb. 19-41

The next change is related to the interpretation of the repeated exclamations of 'Oh' which, as described before, has an impact on the overall character of the ballad. In my conversations with the singer during the rehearsals we discussed how 'Oh', which is an emotive interjection rather than a noun, verb or adjective that would carry specific referential meaning interjections, can reinforce declamation. The singer tries to make them sound more about feeling, as he does with words, but free of the constraints of correct pronunciation. This gives much more freedom to the singer to focus on the emotion and even exaggerate it so it can be distinguished from the rest of the words' emotions.

Following the plot and the dramatic structure of this ballad, we realised that there are moments with more intense dramatic feeling and moments with less and, thus, we decided to distinguish three types of 'Oh's': (a) 'oh' that accompanies questions and at the same time fear of the answers to these questions and these are usually set with an acciaccatura that forms a minor third from the principal note and they are in mother's part (Example 10, b. 8); (b) 'oh' that represents the feeling of distress and this is in Edward's part (Example 11, bb. 60-61), and (c) Edward's 'oh' that carries regret and sadness (Example 12, bb. 105-106).

Example 10: Carl Loewe 'Edward', bb. 4-8

Example 11: Carl Loewe 'Edward', bb. 56-61

Example 12: Carl Loewe 'Edward', bb. 103-107

Another change in my interpretation of this ballad is the different use of *decrescendo* signs or accents, which are an important element in the section B (Example 13, b. 69 onwards). They accompany a new dialogue between mother and Edward that is different and with different emotions. The hairpins represent this difference and thus I chose not only to interpret them as accents, playing them louder (as I did in my recording example

'Edward.mp4' from the National Centre for Early Music recorded on the 16th of May 2023, 1:47-2:01), but as indications for dynamic and agogic alteration. The LH in particular helps to achieve this effect because of the repeated quavers which call for a rhythmic distortion to better retain the energy and the emotion at the specific moment. Therefore, for the first couple of bars (bb. 69, 70), the first long beats will be elongated while the second beat will be shorter, creating thus a slightly unstable rhythm in order to retain the *agitato* quality.

> Now the mother pulls herself up again, she begins again, **anxiously**
> **hesitating**, her urgent research:
>
> *Und was wirst Du nun an Dir tun? Edward!*
> *Mein Sohn, das sage mir! O! (And what are you going to do about*
> *yourself now? Edward! My son, tell me! Oh!)*

Example 13: Carl Loewe 'Edward', bb. 69-77

Arpeggiation is one of the techniques I decided to use quite frequently in this ballad for reasons of pictorialism. The accompaniment, especially in the presentation of the first two questions, is chordal. Arpeggiating some of these chords work very well particularly in places where the singer has the interjection 'Oh' because by arpeggiating suddenly a chord

draws the attention of the listener to the moment where the singer declaims his 'oh.' These interjections are also followed by rests, either short or long, which, in my opinion, represent moments of transition from one character to another or one scene to the next one. Adding an arpeggiated chord helps the accompanist to keep the moment alive until the next change, and this works particularly well on earlier instruments where the resonance is not strong and arpeggiation allows a slower decay. Below I provide some of the most important examples where I added my unnotated arpeggiation; the majority of them follow the most common direction from lowest note to highest while some of them are played the other way around to highlight particular moments of the plot, such as the final chord that represents the disaster (Example 14). I also choose to arpeggiate when a chord is repeated (Example 15), and I change the speed of arpeggiation according to the emotional resonance as it happens in Example 16, where Edward expresses his longest 'Oh' of distress, the result of his awful action of murdering his father which constitutes the first peak in this ballad.

Example 14: Carl Loewe 'Edward', bb. 14-18

Example 15: Carl Loewe 'Edward', bb. 32-36

Example 16: Carl Loewe 'Edward', bb. 56-61

Through the above examples and evidence, declamatory style of performance constitutes a small-scale interpretative strategy to build on the dramatic narrative qualities of this repertoire. It helps to shape individual moments, how to play or sing a passage, or even a single note which then will be incorporated with larger-scale features, such as the following discussion on topic theory, and together will unfold the plot and the various events that are involved in narrative.

3.2 Topic theory

The second performance strategy explored in relation to the narrative qualities of the ballad is topic theory, an analytical approach which I explored as a tool for analysing the poetic implications of Loewe's ballads and making corresponding interpretative decisions. Several topical fields will be examined in association with other means, such as pictorial images and tone painting to convey specific ideas from these ballads.

The concept of musical topics in eighteenth and nineteenth centuries originated in Leonard Ratner's *Classic Music: Expression, Form and Style* (1980) and then continued and developed by subsequent scholars, such as W. J. Allanbrook and V. Kofi Agawu.[162] According to Danuta Mirka, 'topics [are] musical styles and genres taken out of their proper context and used in another one.'[163] They can take the shape of types or styles: types are the 'fully worked-out pieces' whereas styles are 'figures and progressions within a piece.'[164] In V. K. Agawu's *Playing with Signs*, topics appear as an eighteenth-century concept that takes different forms. One of them was the 'character' of a piece which was very important to evoke emotions and when works had more than one movement, then their characterisation implied the invocation of topic notions.[165] Another form was the style, such as the 'national styles (the "French," "German," or "Italian" styles), chamber styles, socially based styles (low and high styles), and so on.'[166]

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[162] Wye Jamison Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro & Don Giovanni* (Chicago: University of Chicago Press, 1983); V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton University Press, 1991).

[163] Mirka, "Introduction," *in The Oxford Handbook of Topic Theory*, 2.

[164] Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books; London: Collier Macmillan Publishers, 1980), 9.

[165] Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music*, 27.

[166] Ibid., 28.

Style is a 'replication of patterning' and it represents 'the traits characteristic of some work or group of works.'[167] In the eighteenth-century music, topics were usually related to 'worship, poetry, drama, entertainment, dance, ceremony, the military, the hunt, and the life of the lower classes.'[168] Such a choice aimed to make pieces identifiable to the listeners, a fact that could explain also the way eighteenth-century composers approached the concept of affections: drew upon a lexicon of recognised figures that helps the listener to identify the expressive qualities or emotions (to a single one for small compositions or to a variety for larger compositions). Style included 'a configuration of notes and rhythms as having a particular expressive stance', through which the composer could express 'the shared response a particular passage will evoke.[169] According to Ratner, this lexicon or thesaurus could provide 'the recognition of [these] expressive qualities', but this, in terms of performance, could only indicate 'the poetic implications of the music.'[170]

The nineteenth century, on the other hand, faced a political, social and cultural transformation. All types of transformation, urbanisation, industrialisation, musical commodification and 'the transference of high-musical culture's curation from aristocrats to bourgeois hands'[171] caused the revision of topics. Taking the military music as an example, Horton presents the different meanings of this music when written in 1770 and when written 1800 onwards. To make the different connotations of the style clearer, Horton provides three examples where this happens.

> …whereas Haydn [*Military* Symphony] reflects a social context
> through a topical style, Beethoven [finale of his fifth Symphony]
> employs a topical style to imagine a new social context, achieved by
> locating the march as the goal of a formal narrative. Berlioz's *Marche*
> *au supplice* is even more distant from the classical thesaurus. The
> progress to the scaffold it narrates is inconceivable without the

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[167] Leonard B. Meyer, *Style and Music: Theory, History, and Ideology* (Chicago: University of Chicago Press, 1996), 3, 65.

[168] Ratner, *Classic Music: Expression, Form, and Style*, 9.

[169] Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro & Don Giovanni*, 3.

[170] Ratner, *Classic Music: Expression, Form, and Style*, 30.

[171] Julian Horton, "Listening to Topics in the Nineteenth Century," in *The Oxford Handbook of Topic Theory*, 643.

French-revolutionary experience, but its expressive stance is also a negation of Beethoven's idealism.[172]

The cultural transformation caused the revision of the concept of affections as well. Nineteenth-century composers approached *Affektenlehre* in a more flexible way; they concerned about 'spontaneous emotional creativity and equally spontaneous emotional responses on the part of an audience.'[173] A feature of Romanticism was to make the listener experience the unknown world of magic and the supernatural and, to do so, composers expanded their musical material, for example, by using more frequent chromaticism and colourful sounds,[174] materials that can be deployed for topical purposes.

Such an expansion gave space to the possibility of topics overlaying and influencing each other. The way in which style was implemented in compositions allowed topics to mix together, and the so called *troping* developed, a term that was popularised by Robert Hatten in 1994.[175] *Troping* derives from the word *tropes*, a medieval term used to describe addition(s) to a basic musical text. *Tropes* provide composers with the opportunity to explore the possibilities of blending different topics. These kinds of *troping* processes became more essential within Romantic aesthetics because of the need to reach more individual, nuanced expressive worlds. An example of *troping* is shown in 'Archibald Douglas', section 3.2.2.1, where hunt and pastoral topic are overlaying.

The following examination of topics and their application in specific case studies illustrate how these topics appear in narrative and how their interpretation can reinforce expressiveness so that it conveys literal meanings of the topics, as well as meanings that go beyond them.

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[172] Ibid., 643.

[173] Buelow, "Affects, Theory of the," *Grove Music Online*, assessed Oct 12, 2022, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000253.

[174] Alexander Wilfing, ed., "Meaning and Value in Romantic Musical Aesthetics," *The Cambridge Companion to Music and Romanticism*, ed. Benedict Teylor (Cambridge: Cambridge University Press, 2021), 185.

[175] Mirka, "Introduction," *in The Oxford Handbook of Topic Theory*, 21.

3.2.1 Pastoral topic and its pictorial style

The pastoral topic covers an expressive space between perfect heavenly world and otherworldly environment,[176] which fits with some of the themes found in Loewe's ballads, particularly the elves as embodiments of nature as both beautiful and threatening. Some of the key characteristics that reveal the pastoral topic are the use of compound metre, such as 6/8, a 'relatively simple melodic contour' and parallel thirds in the piano part that offer their 'simplicity and sweetness.'[177] However, these elements are not the only evidence that could clarify the pastoral topic. As David Wyn Jones writes, the pastoral topic frequently involved 'more specific pictorial images too: birds of all kinds, but especially the cuckoo, hen, nightingale and turtledove; storms on land and on sea, often with the ensuing calm; and waterscapes of all kinds (seas, rivers and brooks).'[178] 'Elvershöh' (Example 17) is an example from Loewe's ballads whose opening (Recording example 'Elvershöh.mp4' from the National Centre for Early Music recorded on the 16th of May 2023, 00:00-00.12) uses the pastoral as a topical field to describe the first scene, combining the characteristics mentioned above from Hatten. The text in 'Elvershöh' reports stream, birds and fish in the middle of the song and a cockerel at the very end. Another example of waterscape images can also be found in 'Tom der Reimer' and, particularly, in their piano introduction. The water in both ballads is represented by a motif of semiquavers. In 'Elvershöh', for instance, the image of the stream and its movement is depicted by a motif of semiquavers specifically in a lower area of the keyboard, F^3-B^4 (RH, Example 18 bb. 41-47), whereas for the depiction of the fish and birds playing around and singing, the piano sounds higher between A^4-A^6 (Example 18 bb. 48-57).

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[176] Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000), 191-94.

[177] Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994), 97, 98.

[178] David Wyn Jones, *Beethoven, Pastoral symphony* (Cambridge: Cambridge University Press, 1996), 15.

Example 17: Carl Loewe 'Elvershöh', bb. 1-10

Example 18: Carl Loewe 'Elvershöh', bb. 40-59

3.2.1.1 Case study - 'Elvershöh'

Bars	Section	Narrative events	Musical features
1-10	Introduction	The warrior is lying down in Elvershöh while his eyes started drooping.	Pastoral topic, dance-like 6/8 metre, G major. Bars 7-10 transforms the character of pastoral topic to a less peaceful, preparing thus the image of the supernatural maidens.
11-59	A	Two maidens appeared singing to him with silvery tone and spreading their magical sound towards all the participants of that landscape (fish, birds).	Pastoral topic, E major. Through accompaniment changes to semiquavers representing an improvisational idea to describe the pictorial images of the text (bb. 21-59). The descending line in the last bars of this section prepares section B.
60-85	B	The maidens wanted, through their song, to teach the warrior how to use magic and become powerful.	Contrary character of the pastoral topic. Less innocent maidens. E minor accompanied by static staccato quavers.
86-110	C	The warrior sat silent, and the maidens took his reaction as an insult and, therefore, they wanted to kill him.	E major transforms to E minor as a way to combine the two contrasting characters of the pastoral topic and the supernatural maidens.
111-135	A'	The warrior wakes up pleased and advices others to be careful in Elvershöh.	Return to the cheerful pastoral topic in G major.

Table 7: The main structural events of 'Elvershöh'

As mentioned above, 'Elvershöh' demonstrates apparent elements of the pastoral topic, 6/8 metre and the reference to stream, birds, fish and cockerel. The implications for the performance are not only to identify these obvious features that are given in the notation and the text but rather to find ways to make them sound as part of the story telling. 'Elvershöh' is divided largely into three sections where the beginning and end are almost identical and the middle section contains all the details and story turns, and Loewe incorporates the pastoral topic in all three sections. It is important though to examine the way the pastoral topic unfolds from the very beginning and, thus, the following lines focus on the opening.

The first bars as demonstrated in the recorded example sound as literally six quavers per bar rather than a two time metre. Reflecting on that, I thought more about the character of this opening, that it introduces the scene of pastoral bliss with a moderato that conveys a gentle feeling. In the live performance I aim to introduce this passage as more cheerful and able to make the listener imagine a scene where the sun shines, the birds are singing and anything else related to that atmosphere. The long-short pattern in the notation implies the sense of skipping, a dance pattern which I did not convey in the recorded example. The dance feeling is confirmed in the following part of the story and the character of the two fairies singing and dancing before they show that they are actually elves trying to lure the man.

This opening, thus, introduces also these innocent fairies, who look friendly and not powerful and, as an accompanist, I will do so by playing slightly quicker, emphasising the first beat of each bar to convey the feeling of skipping in a dance pattern, as well as adding more dynamics; for instance, the starting *p* will grow in the following four bars through the use of a crescendo which will fade out at the end of the phrase by spreading the final chord. I will also highlight the upbeat of the beginning so that I draw the attention of the listener but also as a way to illustrate the gesture at the beginning of a dance (something like a gentle gesture that a man does with his head so that he politely invites a lady to dance with him). Contrary to that is the feeling that bb. 8-10 conveys, which is connected with the real elves and that something less cheerful is going to happen. Having a descending line (starting in bar 7, oppositely to the ascending line of the first six bars) and a repetition of the same figure, I will add a *rallentando*, highlight the bass line and articulate differently the LH by playing the first C# in bar 9 quicker than the second one in bar 10 (Example 19).

Example 19: Carl Loewe 'Elvershöh', bb. 1-10

3.2.1.2 Case study - 'Tom der Reimer'

Bars	Section	Narrative events	Musical features
1-14	Introduction	Setting the scene	*Allegretto* suave, B flat major, common time, small phrases of semiquavers.
15-41	A	The narrator introduces Tom der Reimer and the fairy lady.	Chordal accompaniment for Tom and more elaborated piano part accompanies the fairy lady with characteristic figure capturing the silver bells.
41-57	B	Dialogue between the two characters where she reveals her identity.	D major, mainly chordal accompaniment, additional tempo indications *più Adagio* and *ritenuto*.
58-71	C	The dialogue continues and she tells him that he will need to exchange seven years to serve her for one kiss.	*Allegretto lusignando*, F major, 12/8, new cheerful piano figure.
72-92	D	Both characters are happy with the decision and exchange a kiss.	B flat major, common time, arpeggiated figure in the piano LH with additional ornaments in the RH.
93-113	E	They ride together happy while the silver bells continued ringing.	*Allegretto*, horse gait figure followed by the coda (bb. 102-113) where section's A bell figure reappears.

Table 8: The main structural events of 'Tom der Reimer'

As seen in 'Elvershöh' (Example 18), Loewe uses an arpeggiated semiquaver motif to depict the water of the stream, the birds and fish; likewise he uses the same motif in the introduction of 'Tom der Reimer' with the difference that there is no text at this point as there is in 'Elvershöh'. The clarification that the character sits near a brook comes only afterwards from the singer, therefore, the pianist has the role to create this pictorial image. The main element in the introduction is the motif of semiquavers in low tessitura which represents how the brook moves; however, it is a long introduction, and in some places, there are extra elements, different from the ongoing move of the water, which probably depict other images coming from a pastoral topic such as the fish jumping over the water (Example 20, bb. 8-9), as found in 'Elvershöh', or the birds singing and flying away (Example 20, b. 13).

It is a long introduction, compared to 'Elvershöh', which gives a kind of freedom and space to the pianist to imagine all these pictures and convey them. The notation of half bar or one bar phrases is something that indicates more gestures which will become alive in the live performance. More stress will be given on the minim bass note on which the following seven semiquavers with the chromatic descending line come through the use of crescendo and decrescendo, creating a sense of waves, the water flowing in the little brook which also implies a flexibility of the speed. Long chords in the LH, for example bars 5-6, 11, will be spread so that they fit within the context of the waves. The image of fish as depicted in bar 8 will be given mainly by the LH and a gesture that leads forward until the middle of bar 9 where the melodic line begins to decay. A similar flexibility within the phrase will be given in bar 13 as a way to create a more fantastical atmosphere which works as a sign for the upcoming narration that contains the unearthly creature, the queen of elves.

Example 20: Carl Loewe 'Tom der Reimer', bb. 1-14

3.2.2 Hunt style and its connotations

There are various eighteenth-century theorists who wrote about the instrument
representing this topic, the horn, and particularly its sound. J. Mattheson, for instance,
describes the horns as 'lovely pompous' instruments that 'have very much become in vogue
in music for the churches as well as theatrical and chamber music, … partly because they can

be handled with more ease.'[179] In the early years of the nineteenth century, several other writers have talked about the instrument's qualities, such as the 'soft, sweet tones that fade the reverberation, tenderly lamenting.'[180] Added to that, is C. F. D. Schubart's description about the instrument's sound effects:

> The tone of this instrument, its range and the loveliness, with which the French horn in particular fills in all the gaps in music, have rightly recommended it throughout Europe. The French horn, humanly conceived, is a good, honest man who commends himself not as a genius but as a sensitive soul to almost all societies. What is most admirable is that this instrument, above all others, produces the greatest effect on the animal world. A forest full of animals startles and listens when the resounding horn is blown. The deer lie down by the spring and listen; the frogs themselves slip into the air; and the mother pig lies down in a blissful sleep and lets her piglets suckle at three-eighths a beat. The hunting melodies, which have been invented all over Europe, have the unspeakable effect that they are appropriate not only to every human feeling at the time of the hunt, but also to the animal natures in all lakes of the hunt. How great is the soul of man! A horn call commands the hounds as they rush into the dreadful forest; defy the jaws of the boar, the horns of the deer, and the cunning of the fox. But the all-encompassing horn, sounding softly from the forest hill, also causes the deer to lie down by the mossy spring and, with its antlers raised high, as it were, to soak up the sounds.[181]

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[179] Original text: 'Die lieblich pompeusen Waldhörner...sind bey itziger Zeit sehr en vogue kommen, so wol was Kirchen als Theatral und Cammer-Kusic anlanget, weil sie theils nicht so rude von Natur sind, als die Trompeten, theils auch, weil sie mit mehr Facilité tönnen tractirt werden.' Johann Mattheson, *Das neu-eröffnete Orchestre* (Hamburg: B. Schiller, 1713), 267.

[180] Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (Vienna: J. V. Degen, *c*.1806), 311.

[181] Original text: 'Der Ton dieses Instruments, sein Umfang und die Lieblichkeit, wodurch besonders das Waldhorn alle Lücken der Musik ausfüllt, haben es mit Recht durch ganz Europa empfohlen. Das Waldhorn menschlich gedacht, ist ein guter ehrlicher Mann, der sich eben nicht als Genie, sondern als empfindsame Seele, fast allen Gesellschaften empfehlt. Was das Bewundernswürdigste ist, so bringt eben diels Instrument, vorzugsweise vor allen andern, die grölste Wirkung auf die Thierwelt hervor. Ein Wald voll Thiere stuzt und horcht, wenn das volltönende Horn angeblasen wird. Die Hirsche legen sich an den Quell und lauschen; die Frösche selber schlüpfen an die Luft; und die Schweinmutter legt sich dabei in sülsen Schlaf, und läslt sich von

Schubart's explanation, therefore, says that hunt style in nineteenth-century compositions offered something more; the sound of the style could be used in a way to establish effects that could create more detailed images associated with hunting rather than the obvious connotations (hunters and dogs and horn calls), and/ or arise emotions which go beyond images. Raymond Monelle notes that music with horn calls is also associated with 'royalty, nobility, adventure, danger, the forest, and the season of the fall.'[182] He also expresses that the hunt topic in the Romantic period had some differences from the eighteenth-century hunt topic:

> first, the mysterious symbolism of the forest turned the horn into an agent of magic and romance, leading it to evoke "the horns of elfland faintly blowing" (from Tennyson's The Princess); second, the established meter of the *sonnerie*, compound duple, came to stand for the galloping horse. And horses galloped, not only the sooner to catch the quarry, but also for semiotic reasons.[183]

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ihren Ferkeln unter dreyachtels Tact die Zitzen aussaugen. Die Jagdmelodien, die durch ganz Europa erfunden worden, haben daber die unaussprechliche Wirkung, dass sie nicht nur jedem Menschengefühle zur Jagszeit, sondern sogar auch den Thiernaturen in allen Seenen der Jagd angemessen sind. Wie grols ist die Seele des Menschen! Ein Hornstols befehligt die Hunde, dass sie in den schaurigen Forst stürzen; dem Zahn des Ebers, dem behrenden Geweih des Hirsches, und der List des Fuchses trotzen. Aber eben diels allgebiethende Horn, in sanftern Tönen vom Waldhügel herabschallend, macht auch, dass sich der Hirsch an Moosquell lagert, und mit hoch aufgerichtetem Geweih die Töne gleichsam zu verschlingen scheint.' Ibid.,313-314.

[182] Monelle, *The Sense of Music: Semiotic Essays*, 40.

[183] Ibid., 40.

3.2.2.1 Case study - 'Archibald Douglas'

Bars	Section	Narrative events	Musical features
1-35	A - *Grave*	Introduction of the character Archibald.	G minor (bb. 1-4) – E flat major (bb. 5-35). Motif α – first introduction of the character (bb. 1-4), α' – Douglas's request/ will (b. 9).
36-51	B	The narrator confirms Douglas's appearance and further explains his situation at the specific moment.	F major with subdominant minor colouring. Motif β1 – 'Graf Douglas' (b. 36), β2 – calm/rest ('ruh').
52-94	C - *Allegretto, non troppo presto*	The narrator describes the scene where King James arrives.	G major. Motif γ – horns sound/ announcement/ greeting.
95-143	D - *Andante – Moderato, flebile/Andante con moto*	Douglas expresses his repentance, recalls times from the past, trying to convince King to forgive him because 'what his brothers did was not his fault.'	G major. Motif α'.
145-171	E	King James replies to Douglas's request with depreciation.	G major with subdominant minor colouring. Motif β1 [voice line], α' [accompaniment].
171-201	F	King took his horse and rode the uphill while Douglas is riding besides him, trying to convince him to let him return to his homeland.	G minor with rapid, rising chromatic semitones. Motif δ – horse gait.
202-212	G	'Vaterland': the first time the listener can clearly hear the reason why Douglas is begging the King to let him return to his homeland.	E flat major. Motif δ continues as an inward emotion. The voice line's shorter notes are replaced by minims which change completely the previous hasty section to something stable and calm, a representation of what Douglas really wants, to return to his homeland; all the modulations confirm this as well by concluding to E flat major.
212-221	H	Douglas makes clear that returning to his homeland is his only intention, otherwise it is	E flat major. Motif ε – attention.

		better to die by the King's hands.	
221-236	I	King took his sword and although one would expect to kill Douglas as an answer to his challenge, King James did not do it.	E flat major with flattened submediant to dominant (B major – B flat major). No specific motif but rather an answer to the previous ε by using flattened submediant to dominant which works as a surprising effect.
237-274	J	King James offers his sword to Douglas as a forgiveness gesture and together they are going to bring back the memories of the past.	G major. Motif δ, α'

Table 9: The main structural events of 'Archibald Douglas'

Motif α – first introduction of the character (bb. 1-4), α' – Douglas's request/ will (b. 9)

Motif β1 – 'Graf Douglas' (b. 36), β2 – calm/rest ('ruh')

Motif γ – horns sound/announcement/greeting (b. 52 onwards)

Motif δ – horse gait (b. 173 onwards)

Motif ε – attention

Table 10: The main motifs of case study 'Archibald Douglas'

These characteristics can be found within 'Archibald Douglas', a long ballad with many different sections, among them a section with a distinctive hunting style.[184] In section C, a horn-like passage (Recording example 'Archibald Douglas.mp4' from the National Centre for Early Music recorded on the 16th of May 2023, 3:00-3:28) is introduced which represents precisely what the text says, that Douglas heard horns and hunting procession sounding from the forest. The specific dotted figure (Example 21, b. 52 onwards) clearly mimics the sound of horns and what the text says which will be clarified a few bars later by the singer. The use of clear hunting calls implies that the performers experiment with the sound (especially the pianist who is introducing this section), both musically and spatially, making use of the piano's qualities. As part of my experimentation with topical expression, I recorded this passage on a 1820s Fritz fortepiano (as seen in the above recording) and

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[184] I chose to call it a style and not type, as it appears as a figure in the ballad and not as a characteristic element that represents the complete composition.

compared it with a recording played on a modern piano (from a [recital](#) given by me and Stuart in The Tung Auditorium Liverpool, in November 2022, 'Archibald Douglas_Liverpool concert 2 Nov 2022.mp4', 2:57-3:25).

The *una corda* of this particular fortepiano offers a dry, muffled sound which, with the help of the sustaining pedal and the fact that it is in the lower register of the piano, I felt that it matches the sense of the narrative well. It is about the long-distance sound that comes from the forest, placed far away from where Douglas is ('Weg ein Stein' meaning a 'wayside'), whereas the following higher register is *tutte corde ma p.* The addition of a *crescendo* dynamic also helps the performer to create the transformation of the image and, thus, the situation of the plot. Creating clear sound environments seem to be conveyed easier with the use of a historical piano's pedals; however, the same idea can be applied on a modern instrument. Even though the *una corda* on a Steinway still resonates, a lighter touch of the keys at the beginning of this passage can communicate the sound of the distant horns. The resonance can actually work nicely as an echo from a sound that comes from far away.

Example 21: Carl Loewe 'Archibald Douglas', bb. 49-68

The frequent function of the hunt topic to convey a sound coming from a great distance is not simply a spatial effect but also carries emotional resonances of farewell, of longing, of fear or memory. This is something that happens in other pieces as well, such as Beethoven's Sonata *Les Adieux* where the horn calls evoke a sorrowful farewell. In section A, Douglas stated his situation and his willingness to find King James, and although this looked unachievable, now he is given the chance to see him and do what he has planned to do, therefore, the feeling of yearning resonates here. This emotional resonance is communicated mainly by the singer, particularly at the beginning of section C where he sings 'Da horch…' ('There, listen…'). In the portfolio recordings this aspect was fairly clear but aspects of facial expression in combination with a different tone colour less so; in my reflection on those things helped me to develop interpretative strategies for the recital. As

these words are repeated three times (Example 21, bb. 61-63), the singer will differentiate each time by singing the first time quite shorter (not full length of the F crotchet) and more as parlando; the second time will sound slightly longer and on pitch, and the third time full voice. This reflection links also to declamation demonstrating thus the connection between interpretative strategies in order to express narrative.

The composer also applies the concept of topical *troping*. Having set the hunt as a style of this section, he adds the pastoral as a new context which interacts with the hunt style developing thus a new meaning. The cheerful sound of G major[185] (in the original score) coming from those horns, the way this new tonality appears overlaying and accompanied by the time signature of 6/8 and the reference to the forest, it suggests an emotional state, Douglas's happiness as he begins to hope that soon he can meet the King and ask for forgiveness.

Another example in the ballad where the composer displays pastoral and hunt as topics intrinsically linked, is the use of dotted figures. This is a figure associated with the hunt topic because it relates to the horse's gait[186] and the specific figure is almost identical to the figure that Loewe uses in 'Erlkönig' (where the galloping rhythm becomes explicit just after the father's first words towards his sick boy, Example 22, bb. 46-47). The difference lies in the direction of the two broken chords; in 'Archibald Douglas' the chord is broken upwards, built on the first and fifth degree of the chord, creating thus the sort of simplicity and gentleness[187] required for a pastoral topic[188] (just like the dominant-tonic motion that prevails in the first movement of Beethoven's *Pastoral Symphoyny*), whereas the broken chord in 'Erlkönig' is downwards including the third degree of the chord reinforcing the gloomy effect that should dominate in this ballad.

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[185] G major. Rural, idyllic and eclogue-like, every quiet and satisfied passion, every tender gratitude for sincere friendship and joyful love - in a word every gentle and quiet movement of the heart can be perfectly expressed in this tone. Translation is mine, original text: 'G dur. Ländlich, Idyllen und Eklogenmälsige, jede ruhige ud befriedigte Leidenschaft, jeder zärtiche Dank für aufrichtige Freundschaft und freue Liebe mit eine Worte jede sanfte und ruhige Bewegung des Herzens lälst sich trefflich in diesem Tone ausdrücken.' Schubart, *Ideen zu einer Ästhetik der Tonkunst*, 380.

[186] I took also into account Schubart's words that the horn 'produces the greatest effect on the animal world' images of forest, hunters but also animals accompanying them are implied at this point. Look at footnote 22.

[187] Koch, *Musikalisches Lexikon*, 1382-1383; Daniel Gottlob Türk, *Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende, mit kritischen Anmerkungen* (Leipzig: Schwickert, 1789), 402.

[188] Ratner, *Classic Music: Expression, Form, and Style*, 16.

Example 22: Carl Loewe 'Erlkönig', bb. 44-49

3.2.3 Military style and its connotations

A few bars later, there is another dotted figure (Example 23, bb. 84-85) which also illustrates the horn signals, but it implies another meaning. This time, the figure appears in octaves representing the horn calls that function as a royal announcement at the moment where King James arrives on his horse, in front of Douglas. Whereas the previous figure would require a lighter interpretation to convey its gentle nature, this one, although in the same fast tempo, is played a sense of the required tonal colour and the role within the narrative to express the significance of the reason for which it is played (the royal person in this case, his nobility and grandeur).

Example 23: Carl Loewe 'Archibald Douglas', bb. 83-89

In the eighteenth-century, drums and trumpets were recognised as military instruments and specifically used in 'war among the cavalry, to direct them in the service.'[189] Some other theorists, on the other hand, refer to the role of both drums and trumpets in formal ceremonies rather than practically on the battlefield, for instance, F. W. Marpurg states that,

> Dictators, consuls, praetors, and other commanders held their
> victories under the sound of trumpeters. They [trumpeters] marched
> these solemn processions and filled the air with a din that doubled
> the joy of the people. Incidentally, the trumpet was not so much
> reserved for war, but it was used also for other totally unrelated
> contexts. The Romans made use of it, as did the Greeks, in the
> celebration of some of their sacred games, and among others also in
> fertility games.[190]

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[189] Sébastien de Brossard, *A Musical Dictionary; Being a Collection of Terms and Characters, as well Ancient as Modern; Including the Historical, Theoretical, and Practical Parts of Music*, trans. James Grassineau (London: J. Wilcox, 1740), 306.

[190] Translation is mine. Original text: 'Unter dem Schalle eben dieser Trompeten, hielten auch die Dictatores, Consuls, Prätores und andere Heerführer, ihr Siegesgepränge. Sie giengen vor diesen feyerlichen Aufzügen her, und erfülleten die Luft mit einem Geklirre, welches die Freude des Volks verdopeelte. Uebrigens was die gerade Trompete dem Kriege doch nicht so gar vorbehalten, daß man sie nicht auch noch zu andern Dingen

Another view is the march's association with festivity. J. G. Sulzer spoke about it by writing that march is a 'small piece of music played on wind instruments under festive processions, primarily under the processions of the warring peoples, and its purpose is to liven up those who take part in the procession and to relieve them from their discomfort.' He also comments on its rhythmical impact by saying that 'measured tones, even insofar as they constitute a mere noise, have a great deal of power to support the body's strength in arduous work and to arrest fatigue.'[191]

3.2.3.1 Case study - 'Die nächtliche Heerschau'

Bars	Section	Narrative events	Musical features
1-29	A	The narrator introduces the dead drummer coming out of his tomb with details about his appearance.	*Alla Marcia* vivace, G minor, common time. Three bars piano introduction sets the atmosphere. The sound of drums and the march-like topic are demonstrated by the RH and LH respectively.
30-53	B	An image of all the soldiers who rose from their tombs.	New figures appear to demonstrate the soldiers climbing and coming on airborne steeds.
53-82	C	At midnight, the commander appears riding.	Six bars piano introduction, riding figure. Contrasting dynamic marking to capture the bright moon.
83-123	D	They all gather together and the commander speaks: "France" is the watchword, they reply: "St Helena" and they continue parade.	Four bars piano introduction, *sfz*, march-like pattern. Contrasting melodic passage in the piano part (bb. 99-106). End with section's A musical features.

Table 11: The main structural events of 'Die nächtliche Heerschau'

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gebraucht hätte, die gar keine Verbindung damit hatten. Die Römer bedienten sich derselben, so wie die Griechen thaten, bey der Feyer einiger ihrer heiligen Spiele, und unter andern auch, bey den floralischen Spielen.' Friedrich Wilhelm Marpurg, *Historisch-Kritische Beyträge zur Aufnahme der Musik*, vol. 2 (Berlin: Gottlieb August Lange, 1756), 42.

[191] Translation is mine. Original text: 'Ein kleines Tonstück, das unter festlichen Aufzügen, vornehmlich unter den Zügen der Kriegsvölker, auf Blasinstrumenten gespielt wird. Der Zweck desselben ist ohne Zweifel, diejenigen, die den Zug machen, augzumuntern, und ihnen auch die Beschwerlichkeit desselben zu erleichtern. Man hat, vermuthlich schon vor der Erfindung der Musik, bemerket, daß abgemessene Töne, auch in sofern sie ein bloßes Geräusch ausmachen, viel Kraft haben, die Kräfte des Körpers bey neschwerlichen Arbeiten zu unterstüzen und die Ermüdung aufzuhalten.' Sulzer, *Allgemeine Theorie der schönen Künste*, vol. 3 (Leipzig: Weidmann Bookstore, 1793), 363.

The idea of the march's rhythm as a supportive feature towards the body's strength could be used to explain the choice of the announcing ornament at the opening (Recording example 'Die nächtliche Heerschau.mp4' from the National Centre for Early Music recorded on the 16th of May 2023, 00:00-0:14) of Loewe's 'Die nächtliche Heerschau' (Example 24, bb. 1-5). Although there is no evidence at this point that this ballad is march-like, it is clear that the first ornament represents the drummer and specifically his movement of leaving his tomb, which is explained by the following trill of the RH that captures clearly the march style of the ballad as it illustrates the sound of the drums. As the topic depends so much on the rhythmical element of the march, it is significant for the performer to capture the right tempo of the piece and keep it steady as well as articulate every ornament clearly and with character; however, tempo fluctuation can happen here and, especially, by experimenting with the ornaments available. In the live performance, the trill will be played with more freedom, not strictly *a tempo*, in order to create this kind of a macabre starting scene; extending the beat of the trill establishes a feeling of dragging which is linked to the image of the drummer coming out of his tomb. Once the first time is established, the next two bars, where the same figure is repeated, the trill will be slightly shortened. The use of pedals in this ballad is also crucial; the register is in the lower part of the keyboard and when played on a keyboard whose compass is CC-f4, then it can communicate the 'end of life', both visually and audibly. More specifically, the resonance colour of those registers on the fortepiano is quite different from on a modern piano (fortepiano – 'Die nächtliche Heerschau_fortepiano_bb.-1-5.mp3', modern piano – 'Die nächtliche Heerschau_modern piano_bb.-1-5.mp3'). In this case, the addition of *una corda* can help the pianist to create those colours that can convey death, tomb, perhaps fear and darkness which then can wake up feelings of vengeance; in order to make a more distinct sound on the fortepiano, I add also the moderator.

Example 24: Carl Loewe 'Die nächtliche Heerschau', bb. 1-8

3.2.4 Dance style and its connotations

As Allanbrook makes explicit, the importance of dance music is not its literal meaning of dance but rather the 'affective limits of each gesture.'[192] Being specifically focused on Mozart's operas, Allanbrook explains that the composer used dance and, particularly, 'the rhythms of social dance to reveal to the audience the virtues and vices of the characters he has set in motion on the stage.'[193] Even though Allanbrook refers fundamentally to eighteenth-century music, her views apply also to the nineteenth century as 'a quasi-dramatic evocation of the dance.'[194] Likewise, and based on the evidence through the examination of ballad as a genre and the importance of narrative and declamation, quasi-dramatic evocation of the dance style is also applicable to the interpretation of Loewe's ballads. The use of dance-like figures is quite frequent in Loewe's compositions, and particularly in places where it conveys features of the personality of the characters themselves rather than their environment.

3.2.4.1 Case study - 'Hochzeitlied'

Bars	Section	Narrative events	Musical features
1-56	A	It is the Count's marriage and the feeling of happiness dominates in this section.	*Vivace*, E major, common time, E minor (bb. 23-56) to show his worry.

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[192] Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro & Don Giovanni*, 29-30.
[193] Ibid., 69-70.
[194] Lawrence M. Zbikowski, "Music, Dance, and Meaning in the Early Nineteenth Century," *Journal of Musicological Research* 31, no. 2–3 (2012): 152, accessed Apr 5, 2024, doi:10.1080/01411896.2012.680880.

			Swing rhythm, improvisational patterns in LH in bars 49-56.
57-86	B	The Count falls asleep and the first dwarf appears expressing that him and the other dwarfs will begin their own celebration.	*Un poco più vivace*, C major, 4/8, bars 57-66 as introduction for the rest part.
87-98	C	Three small riders arrive and immediately afterwards, here comes the little bride.	12/16, dotted figure to demonstrate the riders.
99-127	D	The celebration	Demisemiquavers in the piano part to demonstrate the dwarfs' celebration.
128-146	E	The wedding of the little creatures kept going and the Count enjoyed their feast. It is not certain whether this was part of the Count's dream or the reality. It is left to the listener to decide.	*Tempo I*, E major, common time, return to section's A musical features.

Table 12: The main structural events of 'Hochzeitlied'

'Hochzeitlied' is one of the less mysterious and gloomier ballads presented in this research project, with lighter and more cheerful character. In the recording (Recording example 'Hochzeitlied.mp4' from the National Centre for Early Music recorded on the 16th of May 2023) of the ballad, Stuart and I tried to depict the characteristic of lightness of character; however, after reflecting on it, the dance-like character of the ballad was not entirely conveyed, particularly, in section A (Example 25). It is a song based on a text that describes a wedding day where everyone is singing and dancing, and this idea of festivity is not communicated in the recording. The common metre was precisely counted as four beats which keeps the tempo slightly behind.

This ballad could be understood as an example of the contredanse topic,[195] due to particular features found in the character of 'Hochzeitlied,' such as, 'lively tempo, major mode, clear and uncomplicated melodic organisation, and simple rhythms with a swinging gait.'[196] This swinging character is what will be adapted for the live performance, and one way of doing it is by lengthening the first beat of the bar while the rest of the beats sound

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[195] Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro & Don Giovanni*, 55-66; Eric Mckee, "Ballroom Dances of the Late Eighteenth Century," in *The Oxford Handbook of Topic Theory*, 164-174.
[196] Mckee, "Ballroom Dances of the Late Eighteenth Century," 170.

slightly shorter; in other words, applying *notes inégales* (more about *notes inégales* in chapter 5). The lighter feeling of rhythm allows the rhythm to move naturally with more flexibility and, thus, it conveys better the sense of dance.
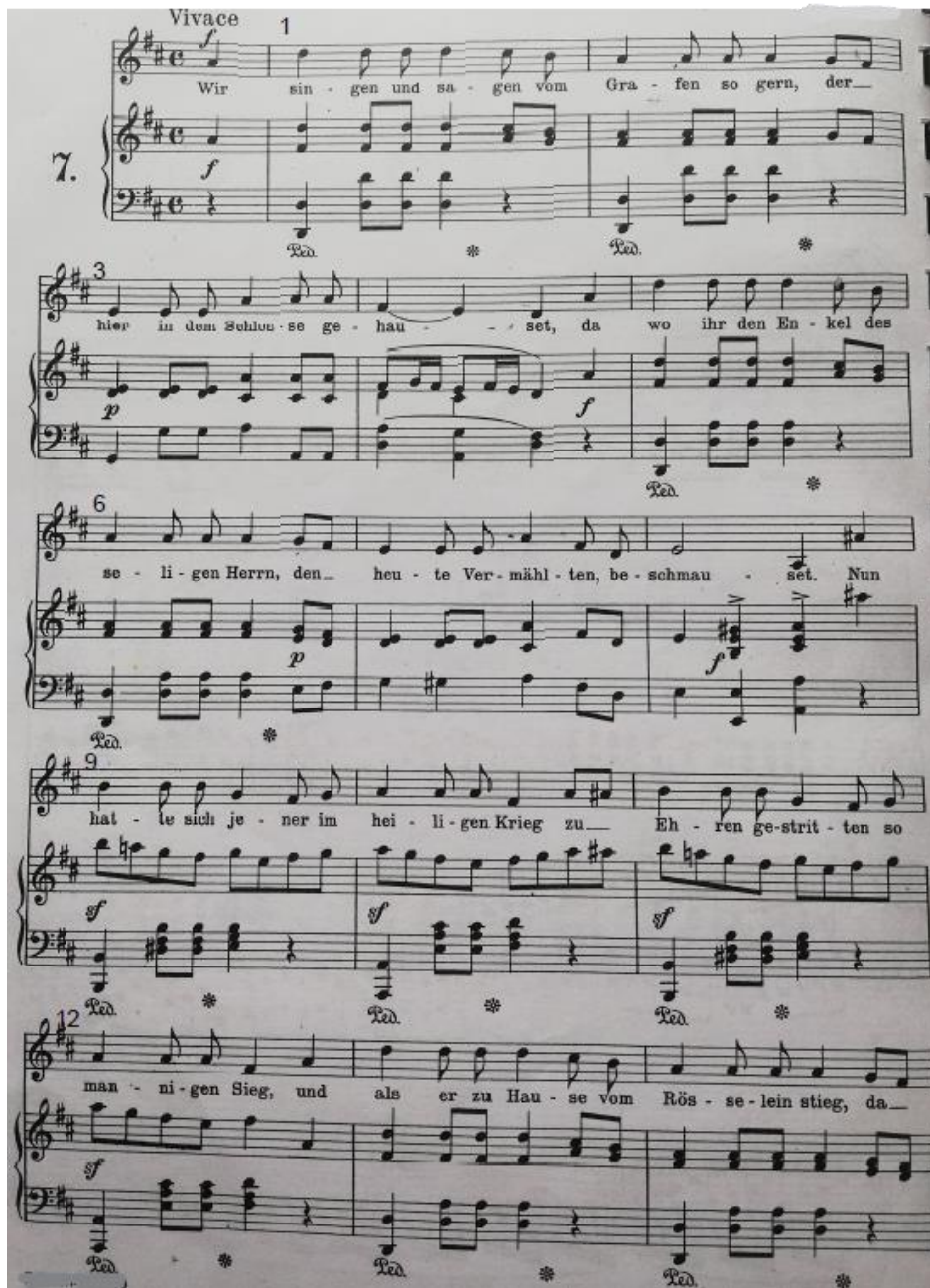
Example 25: Carl Loewe 'Hochzeitlied', bb. 1-14

3.2.4.2 Case study - 'Herr Oluf'

Bars	Section	Narrative events	Musical features
1-23	A	The narrator introduces Herr Oluf and the elves.	*Allegro*, E minor, common time, 11 bars piano introduction. Two distinguished figures for Herr Oluf and elves.

24-88	B	The dialogue between Herr Oluf and elves.	Change of time signature (to 2/4) to accompany Herr Oluf's reply. Characteristic tempo/ expression markings (e.g., *un poco string.*) to emphasise the peak, the curse. Dramatic descending coda in bars 81-88.
89-113	C	Herr Oluf returns home and a new conversation begins, this time, with his mother.	Repeated detached quavers represent the mother's anxiety.
114-143	D	The bride getting ready for the wedding.	*Andantino*, E major, 2/4.
144-159	E	The bride finds her groom dead.	*Grave*, E minor.

Table 13: The main structural events of 'Herr Oluf'

Another dance-like figure is given in 'Herr Oluf' which, in this case, is more mysterious as it represents a supernatural character, Erlkönig's daughter (Example 26, bb. 6-9). Loewe introduces this figure in the piano introduction, just after the 'ominous riding'[197] figure of Herr Oluf (Example 26, bb. 1-4). The music material is very different from the riding figure so that the listener can understand, without the support of the text, that these are going to be the first two characters of the story. The pianist, therefore, has the role to emphasise more the difference in the articulation, something that is fairly clear in the recording (Recording example 'Herr Oluf.mp4' from the National Centre for Early Music recorded on the 16th of May 2023, 00:13-00:22). The important element is the accents which, in the recording, sound only as dynamics but without recalling effectively the alluring dance of the elves.

As discussed in 'Hochzeitlied', the illustration of a dance requires this kind of swinging character. In 'Herr Oluf' the swing characteristic is hidden in the particular accents which imply not only a dynamic emphasis but also an agogic change. In the live recital, I aim to demonstrate that by slightly lingering on the accented notes. To make this even more explicit in the introduction I will also play the last chord of bar 4 (Example 26) significantly longer. The hairpin underneath that chord which is closely linked to the accent indications. Even though it looks like a decrescendo sign, I will interpret it as agogic, firstly because the piano cannot produce a decrescendo dynamic on a single chord and, secondly because in this way I draw the attention to the change of character at the particular moment.

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[197] Gorrell, *The Nineteenth-Century German Lied*, 230.

Example 26: Carl Loewe 'Herr Oluf', bb. 1-9

All the above examination of topic theory and, particularly, through the various case studies, demonstrates a larger-scale interpretative strategy, which sometimes conveys features of a specific environment and sometimes features of the status of the character. Compared to the smaller-scale strategy of declamatory style that helps to express individual moments of the ballad, topics help the performers to handle the way the music is shaped overs a longer period. It helps to handle the different scenes within the music, as well as their narrative structure.

3.3 Narrative structure

Based on Bal's definition of narrative, it could be said that narrative is built on three stages, *narrative text*, *story* and *fabula*, starting from the smaller-scale (*narrative text*) and arriving to the larger-scale, which is *fabula* or, in other words, the series of events. Since '*fabula* is a series of logically and chronologically related events that are caused or experienced by actors,'[198] its concept is more about helping understand stories that have interlocking stories within them. Therefore, *fabula* will be used in this section as a tool to examine the internal narrative of the longest ballad of the present repertoire, 'Wallhaide'.

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[198] Bal, *Narratology: Introduction to the Theory of Narrative*, 5.

3.3.1 Internal narrative

Internal narrative refers to the story within a story, the idea of correlating present with past events. Something similar can be found in Loewe's 'Archibald Douglas', the second longest ballad studied in this research, where the longest section depicts Archibald narrating and expressing his reminiscence of the past to King James, and which plays a significant role to the emotional state in which the ballad ends. The key to distinguish the internal narrative and, therefore, the difference between 'Archibald Douglas' and 'Wallhaide', is the use of words 'therefore listen' ('Drum höre') which does not appear in 'Archibald Douglas'. In 'Wallhaide' there is a central story, but at the same time, one of the characters (Wallhaide) makes a connection between the main narrative and a discrete story. This additional story explains the person's family history, own youth, or any kind of memory, and musically is represented with a contrasting style.[199] In this case, Wallhaide narrates the story of herself being a ghost, an information not detectable at first glance, but which works as a progressive device reaching a climax that, in turns, makes the listener start questioning what the role of this internal story is; wondering whether the spirit takes over from the real Wallhaide or it is her spirit that was there from the very beginning. Runze clarifies that, according to Loewe's family, the composer believed that the ghost Wallhaide was the one who appeared at the very first encounter between Rudolph and Wallhaide.[200] The idea that Loewe believed that Wallhaide's spirit was the one who appeared at the very first encounter between Rudolph and Wallhaide can be illustrated in the rest of the ballad.

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[199] Mierowska, "The Ballads of Carl Loewe: Examined within their Cultural, Human and Aesthetic Context," 314.

[200] Runze, *Carl Loewes Werke Gesamtausgabe der Balladen, Legenden, Lieder und Gesänge für eine Singstimme im Auftrage der Loeweschen Familie herausgegeben*, vol. VIII, ix, x.

3.3.1.1 Case study - 'Wallhaide'

Bars	Section	Narrative events	Musical features
1-28	A	The narrator introduces the old castle, the Count and prepares the introduction of Wallhaide.	*Andante maestoso*, D minor, common time. Stormy broken chords in LH (motif α). Motif β in D major introduces Wallhaide (b. 23).
29-46	B	More information about Wallhaide and the introduction of her beloved Rudolph.	*Andantino amoroso*, D major, 9/8. Motif γ.
47-64	C	The narrator describes the romantic scene where Wallhaide and Rudolph meet.	*Tempo primo*, D major, common time. Motif δ and γ'.
65-84	D	They enjoyed the short time they had together and then they said goodbye.	*Adagio espressivo*, B flat major, common time, motif ε.
85-157	E	Rudolph asks her father to marry her, but the father does not allow it. Rudolph then departs in despair, wandering in the woods, but later he gains his hope back, he is free and God will help him to reunite with his beloved.	*Andante*, *Allegro moderato* with the wedding dance-like passage. *Allegro non tanto, ma con forza*, B flat minor accompanies Count's denial. *Più allegro e furioso* accompanies Rudolph's departure. Chromatism in piano RH part to convey Rudolph's pain. *Meno allegro* as contrast to his pain, D major. *Con brio*, 12/8, regaining his hope.
158-175	Return of C	Return to the description of the romantic scene where Wallhaide and Rudolph meet.	*Andante*, D major, common time. Motif δ and γ'.
176-226	F	Rudolph asks Wallhaide to meet him at midnight and leave together. She first worries about this decision but then with confidence says that love will guide her.	*Recit.*, *a tempo*, 6/8, *Allegro non troppo* with dotted figure illustrating him riding, *Recit.* when Wallhaide replies, 2/4. The *recitative* and *a tempo* represent the their thought and feelings, especially Wallhaide's worry.
227-418	G	Internal narrative about the story of Wallhaide's ancestor (Wallhaid) which is interrupted by Rudolph.	*Andante quasi allegretto (Im Romazentone)*, A minor, 3/8, *più moto*, 6/8, characteristic recurrent motif στ. *Allegro*, D major, common time interrupts internal narrative.
419-472	H	Rudolph continues his thought presented in	*Adagio*, section D', motif ε', *tempo I* - downhill direction depicts the text, D

		section F, and they meet at night at castle's gate.	major accompanies the happy moment. *Grave* sets the night scene, D minor.
473-644	I	The clock strikes midnight, Rudolph and Wallhaide meet as appointed but as they ride, Rudolph realises that instead of her beloved he carries her spirit and sinks into the grave with her.	Sostenuto assai, G minor, 12/8, clock motif ζ. Allegro non tanto accompanies the riding part and their dialogue, D minor. As conversation progresses, the piano part becomes richer with chromaticism. Allegro assai, common time. Sempre agitato, 6/8

Table 14: The main structural events of 'Wallhaide'

Motif α

Motif β (b. 23)

Motif γ (from b. 29)

Motif δ and γ'

Table 15: The main motifs of case study 'Wallhaide'

From a performance perspective it is significant to examine how the *fabula* and its musical

features change in this section (section G) because it demonstrates a different version of the

narrative which was already heard in section E. The internal narrative is here represented by

the insertion of a self-enclosed strophic song within a broader through-composed song, and this is something that warrants interpretation. As set above, motif στ is the one that is recurrent for 175 bars, repeated six times with a few alterations in between and characterises this internal narrative (Recording examples from Sir Jack Lyons Concert Hall on the 22nd of June 2023, 'Wallhaide_fortepiano.mp3' 11:04-14:55 and 'Wallhaide_modernpiano.mp4', 11:32-15:28). The first thing that performers need to evaluate is the text and how the meaning in each of the six times changes, and then how the music can convey these changes. (For the following analysis of interpretive decisions I include a translation of 'Wallhaide's text alongside the musical examples).[201]

The first time (Example 27, bb. 227-253) that the main musical idea sounds, the accompaniment and the singer stick closely to the notated indications. Since it is the first opening of this musical idea and section, more space is given to the singer to narrate the text while the accompaniment remains *semplice*, supportive and, with the singer, follows the shapes of ascending and descending melodic lines counted in one beat.

> 'When Wundebold, the ancestor of our house, resided in this castle,
>
> his little daughter grew up so fair, the ornament of the whole house.
>
> She was also called Wallhaid. A lover has found a bridegroom and a
>
> happy moment here once before.'[202]

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[201] The translation of 'Wallhaide's text is done by Stuart O' Hara.

[202] Original text: 'Als Wundebold noch, unsres Hauses Ahn', in dieser Burg residirte, da wuchst ihm ein Töchterlein herrlich heran, des ganzen Hauses Zierde, hieß auch Wallhaid, hat früh're Zeit einen Buhlen glücklichen Stunden gefunden.'

Example 27: Carl Loewe 'Wallhaide', bb. 225-253

A new person appears for the second repeat (Example 28, bb. 253-280) who interrupts Wallhaide's happiness, her father (this is one of the moments that is different from the equivalent moment described in the initial story and section E). Alongside the dynamic indications of *f* for the word 'but' ('doch') and the *sf* for the word 'no!' ('nein!'), singer and accompanist make an agogic change on that *sf* by lengthening the word 'no!' and leave some space before the following contrasting *dolce con affetto* sounds. In the live performance the piano part will also spread fairly slow the chord that accompanies 'nein!' so that more emphasis is given.

> 'A lover to whom she wanted to be eternally faithful, in life and
>
> suffering and joy; but the hard, defiant father said: No! She did not

want to part from him, and boldly planned at midnight to leave from father's chains.'[203]

Equation 28: Carl Loewe 'Wallhaide', bb. 247-280

The third repeat is even more revealing because the father kills Wallhaide, and it is an information that is omitted in the first story (Example 29, bb. 280-307). The change here depends on the emotion of madness that the father carries with him, something like a rushed decision which piano and voice would be interesting to convey (I say would because this decision is not fairly clear in the recording examples from Sir Jack Lyons Concert Hall on the 22nd of June 2023, 'Wallhaide_fortepiano.mp3', 12:24-13:02 and 'Wallhaide_modernpiano.mp4', 12:53-13:32). In the live performance, bars 296-305 will be prepared by having a slightly bigger gap between this passage and the previous one while an

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[203] Original text: 'Dem wollte sie ewig treueigen sein, im Leben und Leiden und Freuden; doch der harte, trotzige Vater sprach: nein! Da wollte sie nicht von ihm scheiden, und kühn bedacht um Mitternacht zur Liebe aus Vaters Ketten sich retten.'

accelerando within bars 299-303 will match the intensity of this dramatic moment and the kind of anxiety that audience might have by waiting to hear if he kills her or not.

'But a traitor told the count, who destroyed their hopes bloodily.

Her paramour fell on his nocturnal path, struck by assassins' swords.

While she was still waiting, her father entered, and pitilessly plunged

his dagger into her poor heart.'[204]

Example 29: Carl Loewe 'Wallhaide', bb. 274-308

The main change that happens in the fourth repeat (Example 30, bb. 308-334) is the addition of the moderator in the piano part in order to convey the mysterious moment where Wallhaide appears as a spirit. The fifth repeat (Example 31, bb. 334-361) is exactly

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[204] Original text: 'Doch dem Grafen sagt's ein Verräter an, der zerstörte blutig ihr Hoffen. Ihr Buhle fiel auf nächtlicher Bahn, von meuchelnden Schwertern getroffen. Sie harrte noch sein, trat der Vater herein, stieß den Dolch ins Herz der Armen ohn Erbarmen.'

the same as the first time, therefore, the piano part keeps the moderator to show the comparison between the first Wallhaide and her spirit and give time to the listener to think whether it was Wallhaide's spirit that appeared in the first place; whether this internal narration is actually the missing part of the opening story.

> 'Now her spirit has no rest in the grave, all rest is taken from it; she
> often walks toward the gate by night, as if her lover may yet come,
> and waits until morning light; the paramour (she thinks) shall one
> day appear!'[205]

Example 30: Carl Loewe 'Wallhaide', bb. 301-337

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[205] Original text: 'Nun hat ihr Geist im Grabe nicht Ruh', 's ist alle Rast ihm genommen; sie wandelt oft nächtlich der Pforte zu, ob wohl der Buhle möcht kommen, und harret sein bis Morgenschein; der Buhle soll einst, wie sie meinen, erscheinen!'

'So long she wanders restlessly in the bloody white dress, a quiet and

friendly visitor to all, never harming anyone; she quietly goes her

way up to the gate, the guards let her creep past.'[206]

Example 31: Carl Loewe 'Wallhaide', bb. 331-365

The sixth and final time (Example 32, bb. 361-386) that this musical idea sounds already incorporates chromatic alterations that distinguish this passage from the other five. However, the indication of *più moto* represents Wallhaide's decision to leave the castle and finally escape. The feeling of excitement that is hidden behind this observation can be communicated if the performers exaggerate and rush this passage as much as possible.

'And as she consecrates her life to love, she will bend to love in

death; tonight she lends me her bloody dress, the guards shall give

---

[206] Original text: 'So lange wandert sie ohne Rast im weißen blutigen Kleide, ist Allen ein stiller befreundeter Gast, tat Keinem je was zu Leide; still geht ihre Bahn zur Pforte hinan, die Wächter lassen sie schleichen und weichen.'

way to me. No one stops this ghostly train, as freely I steer through

her down the steps.'[207]

Example 32: Carl Loewe 'Wallhaide', bb. 358-389

The internal narrative was only the starting point of questioning Wallhaide's identity. Loewe's setting from section G onwards is developing the narrative by trying to depict the switch from earthly to unearthly Wallhaide. One of the elements used to show this transition, or the illustration of an unearthly creature, is the rising fifth. This is observed in the voice line and the rising A to E (Example 33) to accompany the unearthly Wallhaide, but it can also be noticed in Loewe's 'Erlkönig' and the character's special rising fifth from E to B (Example 34). The rising fifth works as a *poetic* and *suggestive* motif to characterise a specific person and his/ her situation.[208] When the motif appears as part of a dialogue, as it happens here between the narrator, Rudolph and Wallhaide, and repeated three times, it indicates clearly the ghostly Wallhaide who tries to lure her lover (similarly in Loewe's

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[207] Original text: 'Und wie sie ihr Leben der Liebe geweiht, wird sie tot auch zur Liebe sich neigen; sie borge heut Nacht mir ihr blutiges Kleid, die Wächter sollen mir weichen. Die Geisterbahn hält Keiner an, frei lenk' ich so durch ihr' Mitte die Schritte.'

[208] Mierowska, "The Ballads of Carl Loewe: Examined within their Cultural, Human and Aesthetic Context," 336.

'Erlkönig' the dialogue develops between Erlkönig, the song and his father). For both performers this is an indication to interpret each character accordingly, and particularly to distinguish Wallhaide's ghostly figure. The pianist, for example, can use the moderator of the fortepiano to give a different colour that will enrich the necessary change of the dynamic of *sempre pp*, but also will differentiate LH that changes from a richer sound of octaves to a single note sound.

Example 33: Rising A to E to accompany the unearthly Wallhaide, bb. 506-510

Example 34: Erlkönig's rising fifth from E to B, bb. 26-29

Chapter 4: Loewe as performer

Loewe was born in 1796 in Löbejün, a town north of Halle, Germany. He was the youngest child of a large family and he received his first musical instruction from his father.[209] The influences on Loewe's vocal and instrumental writing were many and various: in the early stages, the composer found great inspiration in poetry and singing through the study of the German Gottfried August Bürger's poems, which opened a new world for him, as well as through the examination of the old Italian school method of singing by Vincenzo Maria Righini.[210] At the age of 13, Loewe started singing lessons and music theory under Daniel Gottlob Türk at the Gymnasium of the Orphanage in Halle. Loewe's fame as one of the best singers in Halle[211] was due to his intructor, and the concerts he was organising where young Loewe had the opportunity to show his talent in singing in front of people, including great personalities, such as the King of Westphalia, Jérôme-Napoléon Bonaparte.[212]

4.1 The singer

Singing was one of the skills that distinguished Loewe and his musical talent from other composers. He wrote in his autobiography that '[he] went through an elementary grounding in singing with Türk, in which blending registers, diction, and voice production were the main disciplines.'[213] According to the vocal classification of the period, which was restricted to the four choral voice types of soprano, alto, tenor and bass (the baritone and mezzo-soprano classifications were not added until the middle of the nineteenth century), Loewe's voice has been described as a tenor.[214] Messthaler explains that, according to the standards of the period, a tenor could be someone who had a lower voice but was also able to sing higher notes in falsetto, a technique very common at that time.[215] As Martha Elliott notes, this was indeed prevalent; tenors were much preferred over lower male voices (which

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[209] West, "Loewe, (Johann) Carl."

[210] Loewe, *Dr. Carl Loewe's Selbstbiographie*, 13-14; Bach, *The Art Ballad, Loewe and Schubert*, 50.

[211] Bach, *The Art Ballad, Loewe and Schubert*, 53.

[212] Halle by *c.*1810 belonged to the Westphalia kingdom. Ibid., 52-54.

[213] Translation by Stuart O' Hara. Original text: 'Vor Allem machte ich bei Türk einen gründlichen Elementar-Cursus im Gesange durch, in welchem er Treffen, Aussprache und Stimmbildung als die Hauptzweige hervorhob.' Loewe, *Dr. Carl Loewe's Selbstbiographie*, 31.

[214] Bach, *The Art Ballad, Loewe and Schubert*, 166; Runze, *Carl Loewe, eine ästhetische Beurteilung* (Leipzig 1884), 24, quoted in Messthaler, "Carl Loewe oder das große Missverständnis," 9.

[215] Prof. Ulrich Messthaler, interview by Ioanna Koullepou, January 31, 2023, *recording* and *transcript*, online.

usually played buffo roles) and their parts commonly required them to use falsetto, as it occurs in Rossini's opera *Guillaume Tell*.[216] However, by modern standards, the vocal music that Loewe wrote for his own performance has a tessitura markedly deeper than that of a tenor; this suggests that in today's vocal classification he would probably be considered a high lyric baritone.[217] One example of this is 'Wallhaide' whose range is A2-F#4, ideal for a baritone.

The choice of a middle tessitura favoured also ballads that are entirely based on the narration of the story, as it is a comfortable area for the singer to bring out the text without the difficulty of high registers or vocal techniques; the focus lies on the story. Singing with a middle register is associated with a neutral sort of narrative figure which helps to connect with the character's voice, whereas the extreme registers are linked to the idea of painting the different characters. A specific example is 'Der Totentanzt', whose range, apart from the extreme pitch of G4, lies in the middle tessitura of a baritone. This register is particularly effective in this ballad because the characters do not appear in the form of dialogues or monologues but as figures described by the same person, the narrator. Having set a comfortable tessitura like this, the singer can explore the different ways of communicating the story. The first two verses (Example 35), for example, are set with the same melody using B2-B3 range in order to give space to the singer to declaim these opening verses that establish the place and atmosphere where the events will take place.

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[216] Elliott, *Singing in Style: A Guide to Vocal Performance Practices*, 135.
[217] A suggestion occurred during the interview with Messthaler.

Example 35: Carl Loewe 'Der Totentanz', bb. 1-20

As discussed in chapter 3, declamation was an important aspect of performance for Loewe and most likely characteristic of his singing. A contemporary source notes that Loewe's 'sound was as natural as when he spoke […] In short, his speech and song were one, and the tone with which he spoke or sang carried far, equally in open air and indoors, without giving the impression that he intended this.'[218] Messthaler also adds that when Loewe was asked about correct declamation, he said in his *Lehre des Balladengesangs* that 'one who learns to

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[218] *Harmonie*, 15 December 1896, 1751, as quoted in Messthaler, "Carl Loewe oder das große Missverständnis," 8*.*

read musically will only add a little tone to make it sing … for Loewe speech, declamation, pulse, execution of the accompaniment, the whole practice, and the circumstantial consequences are the crucial points.'[219] Mierowska also mentions similar characteristics of Loewe's singing style when she writes about the composer's performances and recital tours.

> One of the personalities in Vienna at the time was 'Hoven', that is, Baron von Püttlingen (who, as he considered he was half as good a composer as Beethoven, called himself by half his name). Years later, his widow, who heard Loewe sing in Vienna during this visit, recounted her impressions to Bulthaupt (B 52). She extolled the ease of his change of register from tenor down to the apparently equally comfortable bass regions; "his extensive, if not brilliant voice" did not work the magic on its own, but seemed to merge with the declamation and the sense of the words so naturally and intimately that one was not conscious of any dividing-line. Further, she mentions "his light *parlando*, the charm of his humour, the incredible inner force of his tragic expression, and his own special talent for - one could say: scene-painting, so that the listener could see the poem's scenic background, together with every picturesque detail, rise up before him." Every one of these characteristics is of moment when considering the performance, and indeed the compositional technique, of his ballads.[220]

4.2 The pianist

Alongside his vocal training, Loewe was a skilled pianist, a skill that he developed alongside his musical education as he was taught from an early age by his father Adam Loewe.[221] At the age of 18, after his teacher's (Türk) death, Loewe became organist at a regional church; some years later, in 1820, he was chosen for the organist position in St Jacob's church in Stettin.

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[219] Quoted from Carl Anton, *Beiträge zur Biographie Carl Loewes* (Halle, 1919/20), 79 as cited in Messthaler, "Carl Loewe oder das große Missverständnis," 8.
[220] Mierowska, "The Ballads of Carl Loewe: Examined within their Cultural, Human and Aesthetic Context," 79, 80.
[221] Loewe's father, Adam, was a Kantor and schoolmaster (died in 1826). West, "Loewe, (Johann) Carl."

Loewe developed a deep love for the organ and in particular for the instrument in St Jacob's church, as he wrote in his autobiography:

> The large, beautiful organ of St Jacob's church, which has remained
> with the residents of Stettin as a magnificent monument from the
> Catholic era, was the object of special attention for me. From the
> first day I loved this organ of the Venerable Church, with its many
> powerful and tender voices, as one loves a beautiful human soul, in
> whose depths one can lay down one's body and freedom without
> worry, and in which one can find understanding, consolation and joy
> … To the students I trained on this organ, I used to say: … the sound
> that the hand elicits must be full and powerful.[222]

More details about Loewe's keyboard tuition are not known; however, Loewe was viewed by those around him as a confident interpreter, with particular skill in self-accompaniment, but not as a virtuoso of the technical level of Liszt or Chopin; for example, his close confidant Auguste Tilebein wrote that 'he [Loewe] has integrity, enthusiasm, and genius, but no virtuosity.'[223] Schumann also commented on Loewe's pianistic abilities, when on one of the latter's performances Schumann noted:

> Rich in that inward, deep melody, which characterises his ballads, he
> [Loewe] selects an instrument, which, to sound and to sing, needs a
> different treatment from, and produces another effect than, the
> human voice. Loewe plays truly enough with his fingers what he
> hears within him.[224]

Schumann's comment suggests some of the aspects of Loewe's playing style which can serve as a guide for modern interpreters. He talks about the fact that the piano sounds

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[222] Translation is mine. Original text: 'Die grosse schöne Orgel der Jacobi-Kirche, die den Einwohnern Stettins als ein grossartiges Denkmal aus der katholischen Zeit geblieben ist, war für mich Gegenstand besonderer Aufmerksamkeit. Diese Orgel der ehrwürdigen Kirche mit ihren zahlreichen mächtigen und zarten Stimmen, habe ich vom ersten Tage an geliebt, wie man eine menschliche schöne Seele liebt, in deren Tiefen man Leib und Freide unbesorgt niederlegen kann, und in der man Verständniss, Trost und Freude findet … Den Schülern, die ich auf dieser dieser Orgel bildete, pflegte ich zu sagen: Man muss saft mit einer Frau sprechen; … der Ton, den die Hand entlockt, voll und mächtig sein.' Loewe, *Dr. Carl Loewe's Selbstbiographie*, 80.

[223] Original text: 'Er hat Gründlichkeit, Begeisterung und Genie, aber keine Virtuosität; so leitet denn die Notwendigkeit selbst ihn auf die rechte Bahn.' Otto Altenburg, *Carl Loewe. Beiträge zur Kenntnis seines Lebens und Schaffens* (Stettin: Verlag Leon Sauniers Buchhandlung, 1924), 14; Messthaler, "Carl Loewe oder das große Missverständnis," 7.

[224] Landau, *The Lied: The Unfolding of its Style*, 71.

different from the voice, and thus needs different treatment, and that Loewe was able to convey this through his performance. These words by Schumann can also relate to Loewe's ability to musically paint the text and to engage with different topics (for example, figures depicting the sound of horns or dotted-rhythm representing the horse galloping).

4.3 The improvisatory style

4.3.1 Influence on Loewe

In the nineteenth century, as in the Baroque and Classical period, pianist composers were also performers, without any distinction between composer and performer[225] and, therefore, improvisation was an important part of most keyboardists' technical toolkit. A pianist who was able to improvise reflected spontaneous originality, one of the most significant aesthetic values of the Romantic period which attracted nineteenth-century audiences.[226] In Vienna, the city that was considered the musical centre in Europe in the Romantic period, improvisation was part of smaller and larger scale concerts. According to A. l. Mitchell, the translator and editor of Czerny's *Systematic introduction to the improvisation on the pianoforte*, this happened in the first half of nineteenth century, mainly due to the establishment of the *Gesellschaft der Musikfreunde* in 1812, and the growth of the piano and its new capabilities (for example, 'double escapement action, improvements in the damper mechanism, enlargement of keyboard range ... legato playing, quick repeated notes, graded dynamics, and its gradually developing sensitivity – permitting greater margins of tempo, dynamics, and expressiveness, and freer wanderings into remote tonal regions...'[227]). In his comments, Mitchell adds that a great number of concert programmes by Beethoven, Chopin, Liszt, Moscheles, Czerny and others record improvisation and place it usually at the end of their programmes.[228] Some of the most successful solo recitals of Liszt were concluded with a 'free improvisation', in which the theme on which the improvisation

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[225] Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford: Oxford University Press, 2008), 181.

[226] Carl Czerny, *A systematic Introduction to Improvisation on the Pianoforte*, ed. and trans. A. L. Mitchell (New York: Longman, 1983), xi.

[227] Ibid., x.

[228] Ibid., ix-xi.

was based was proposed by the audience.[229] As Table 16 below shows,[230] Loewe similarly included his improvisation, 'Der Zauberlehrling' as the last part of his concert program and, according to him, the Berlin audience seemed to enjoy it ('..., long applause was proof that I had not let the idea of musical improvisation enter my life completely wrongly'[231]).

Concert of Carl Loewe	
March 10, 1832	
Berlin, Singakademie	
Part I	
Overture to *Rudolph* (Loewe)	Orchestra
Goldschmieds Töchterlein (Uhland/Loewe)	Loewe vc/pf
Herr Oluf (trad. Danish/Loewe)	Loewe vc/pf
Piano Concerto in A-major (Loewe)	Loewe pf w/orch
Part II	
Der Gang nach dem Eisenhammer (Schiller/B. A. Weber/Loewe)	
	Loewe vc/pf w/orch
Improvisation	Loewe vc/pf

Table 16: Loewe's concert program, Berlin Singakademie, March 1832[232]

Loewe's improvisations were often inspired by songs he enjoyed performing, particularly those by Zelter, Zumsteeg and Reichardt. Figures, melodies, harmonies and other stock phrases from those earlier composers were internalised by Loewe and, therefore, it was easy for him to use them in his improvisations.[233] In fact, Loewe may sometimes have worried that he would be too influenced by these prior settings; as he writes in his autobiography about a concert he gave in Dresden where he improvised a setting of Tieck's poem 'Im Windsgeräusch,' he expressed: '[my improvisation] went well. Reichard's beautiful composition, which I sang so much in my youth, did not distract me.'[234] A clear example of the influence of these earlier composers can be found by comparing Loewe's 1832 setting (Example 36) of Goethe's Der Zauberlehrling with Zetler's setting of

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[229] Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance*, 45.

[230] The table is provided by Gooley who suggests that the concert took place in 1832, whereas Loewe's *Selbstbiographie* clearly indicates that the specific concert program was performed in 1831, 'das Concert wurde vorbereitet und kam am 10. März.' Loewe, *Dr. Carl Loewe's Selbstbiographie*, 132; Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 123, 124.

[231] Translation is mine. Original text: '..., langer Beifall war Beweis dafür, dass ich die Idee einer musikalischen Improvisation nicht ganz unrichtig in's Leben hatte treten lassen.' Loewe, *Dr. Carl Loewe's Selbstbiographie*, 133.

[232] Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 124.

[233] Ibid., 120.

[234] Translation is mine. Original text: 'Reissiger gab mir Tieck's zur Improvisation, 'Im Windsgeräusch,' was mir gut gelang. Die schöne, in der Jugend so viel gesungene Composition von Reichard störte mich nicht.' Loewe, *Dr. Carl Loewe's Selbstbiographie*, 188.

the same text published in 1802. (Example 37). Both composers divide the lines in an almost identical way, each line corresponds to one bar, and both prepare the refrain ('Walle, walle…') with a trill. Rhythm, melody, syllabic patterns, scalar melodic outlines, the refrain's harmony based on tonic-dominant and the transition from verse and quavers to refrain and semiquavers are obvious correlations between the two settings.[235] Zelter's ballad is in a simple strophic form (apart from the last refrain), whereas Loewe's setting, although broadly strophic in structure, incorporates changes in every repeat which are significantly chosen for the plot. The most apparent variance with Zelter's setting is depicted in the final refrain, where the sorcerer himself arrives. Loewe sets this final moment as recitativo to depict the unexpected appearance of the sorcerer and the unexpected solution to the problem.

Example 36: Carl Loewe 'Der Zauberlehrling', bb. 1-10

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[235] Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 128.

Example 37: Beginning of Carl Friedrich Zelter's 'Der Zauberlehrling'

As mentioned earlier, the concept of an improvisation based on the audience's choice of theme was a common practice amongst Romantic composer-pianists. Gooley explains that 'Hummel and Liszt let their audience suggest subjects from a repertoire of familiar folk songs, opera arias, and national hymns, turning the process into an equalising exchange with the public, or at a least a simulacrum thereof.'[236] One of the most popular choices was Italian opera, as it was favoured in Europe at that time, as well as Beethoven's sonatas, which were especially popular in Germany and Austria.[237] The text was usually chosen by a member of the artistic or bureaucratic aristocracy: for instance, Zelter suggested that Loewe improvise around Goethe's 'Kennst du das land';[238] Prince Anton Radziwill also asked Loewe for an improvisation on the poem 'Der Zauberlehrling,' which the composer accepted and improvised during his debut in Berlin in 1831.[239] Another occasion of this kind of practice has been described by Loewe:

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[236] Ibid., 130.

[237] Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance*, 51.

[238] Loewe, *Dr. Carl Loewe's Selbstbiographie*, 133.

[239] In 1831 Loewe organised a debut in Berlin in which he was planning to include solely his own compositions. His idea was to present instrumental and vocal music that required the orchestra of the Singakademie and the conductor Carl Möser. Part of the arrangement was to include Berlin's leading opera singers as well, but their obligation to a royal birthday celebration changed Loewe's plan. Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 124. However, this was not a big problem for him; it ended up being a good motive for the composer to show publicly his ability as a pianist who can accompany himself, and this was indeed the surprising turn of a virtuoso concert with which the audience was not familiar. After a

In the evening, there were my Ballad-cycles in the Hall of the Rose, in

which the good Jena society participated attentively. Everything

went well in the familiar way that has already been described to you,

except that I succeeded particularly well in improvising. Prof. Wolff

was so kind to write down a theme given by the amiable and

celebrated Fräulein Zigesar: 'Van Spyk' (famous Dutch captain who

blew himself up with his gunboat in the last Dutch-Belgian war),

quickly wrote out a poem, immediately and clearly in 5 minutes on

two quarter pages. I performed it with inspiration.[240]

Loewe's practice of inviting suggestions from aristocrats, in particular, reflects his

preferences for the makeup of his concert audiences: he wished them to be constituted of a

number of people, between 100 and 400, who were from the educated social circles with

which he was associated, in order to create an intimate atmosphere for his performances.[241]

The concept of improvising a song upon a selected poem from the audience in a live

performance was increasingly popular in Germany in the nineteenth-century literary and

philosophical circles. One popular group were the *Improvvisatori* (1750-1850), Italian poet-

improvisers who improvised poetry based on subjects that the audience chose,

accompanied by a violinist.[242] Although *Improvvisatori* first appeared in the eighteenth

century, their performances had a big impact in the nineteenth century and constituted the

most intriguing phenomenon that Europeans had to see when visiting Italy.[243]

Improvvisatori were used also as leading characters in poems, theatre works and novels

such as Germaine de Staël's *Corinne* (1807) which had a big impact on the literary, as well as

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conversation Loewe had with Zelter, he expressed that he intended to be heard as a ballad-singer and pianist. Loewe, *Dr. Carl Loewe's Selbstbiographie*, 124.

[240] Loewe is improvising a song based on a text. Original text: 'Abends war mein Balladen-Cyclus im Saale der Rose, an welchem die Jenaische gute Gesellschaft aufmerksam Theil nahm. Alles ging in der bekannten, Dir schon sattsam geschilderten guten Art, nur dass mir die Improvisation ganz besonders gut gelang. Prof. Wolff war so freundlich, ein von dem liebenswürdigen und gefeierten Fräulein Zigesar gegebenes Thema: 'Van Spyk' (bekannter holländischer Capitän, der sich mit seinem Kanonenboote im letzten holländisch - belgischen Kriege in die luft sprengte), sogleich in Zeit von 5 Minuten auf zwei Quartseiten deutlich niederzuschreiben. Ich trug es mit Inspiration vor.' Loewe, *Dr. Carl Loewe's Selbstbiographie*, 214, 215; Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 136.

[241] Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 134.

[242] Angela Esterhammer, *Romanticism and Improvisation, 1750-1850* (Cambridge: Cambridge University Press, 2008), 1. In Koch's lexicon *Improvvisatori* are presented singing in recitative style while accompanying themselves on the guitar. Koch, *Musikalisches Lexikon*, 777.

[243] Esterhammer, *Romanticism and Improvisation, 1750-1850*, 3.

musical world. As Goerges Poulet explains, '*Corinne* is portrayed in the novel as an *improvisatice*, that is, as a person whose function and even whose profession it is to produce an extemporaneous discourse on any and every occasion.'[244] Rossini, for instance, added an improvising character named Corinna in his opera *Il viaggio a Reims* (1825) and similarly Pacini did with *Saffo* (1840), both inspired by Staël's *Corinne.*[245] Loewe had the opportunity to perform *Corinne* while being a student in Halle; this novel was particularly inspiring for the composer's public improvisation debut in Berlin in 1831. In his autobiography Loewe says:

> I owe the idea of improvisation in general to the reading of *Corinna*
> by the intelligent Fr. Staël, who in general stimulated in me many
> new things in the field of art, both from the emotional side and from
> the side of genuine spontaneity, the noblest conception of life;
> without the reading of Fr. For Staël I would not have held on to the
> idea of giving a concert in Berlin as a singer and virtuoso.[246]

Even though there is scant evidence beyond this comment regarding the influence of the *Improvvisatori* on Loewe's practices, Gooley mentions that poetic improvisation flourished in Germany with O. L. B. Wolff (Germany's most popular improviser poet). Loewe and Wolff collaborated in the salons of Jena (1835, 1846) and Weimar (1835), where they performed together as a duo improvising poetry and music in a melodramatic style.[247] From the 1820s to the 1850s this kind of performances were common in German-speaking countries, and they were known as '"musical declamatory academies," "evenings," and "entertainments"..., where readings of poetry and drama were mixed with musical performances;'[248] these events were closely related to the performances of *Improvvisatori*, and the characteristic of the Italian poetry improvisers accompanying their poetry on guitar, piano or violin was something that fascinated Germans.[249] Even though Loewe's

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[244] Georges Poulet, "The Role of Improvisation," *ELH* 41, no. 4 (1974): 607.

[245] Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 134.

[246] Translation is mine. Original text: 'Die Idee der Improvisation im Allgemeinen verdanke ich der Lesung der Corinna von der geistreichen Fr. v. Staël, die überhaupt manches Neue im Gebiet der Kunst, sowohl von der Gefühlsseite her als auch von Seiten echter Spontaneität, edelster Auffassung des Lebens, in mir angeregt hat; ohne die Lesung der Fr. v. Staël hätte ich überhaupt nicht den Gedanke, in Berlin ein Concert als Sänger und Virtuos zu geben, festgehalten.' Loewe, *Dr. Carl Loewe's Selbstbiographie*, 133, 134.

[247] Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 136.

[248] Ibid., 134.

[249] Ibid., 135.

collaboration with Wolff was established after Loewe's own independent improvisations ('Wallhaide' - 1819, 'Der Zauberlehrling' – 1832, and 'Der Todtentanz' - 1835), the growing interest in poetic improvisation increased the potential audience for Loewe's work.

Alongside the external and cultural motivations are also other factors that impelled Loewe to improvise songs, such as the composer's educational principles. The training that Loewe received by Türk on harmony, counterpoint and organ, and Türk's treatises on piano playing and basso continuo with exercises on the improvisation of cadenzas were the foundation for Loewe and the trigger to explore improvisation even more and make it part of his own music.[250] This, in turn, helped the composer's further occupation as a church organist which required him to practise improvisation regularly.

Gooley claims that Loewe's song improvisation 'represents a redeployment of traditional practices of improvisation.' One way to examine traditional practices is by looking at the improvisation treatises of the time. C. P. E. Bach's and Türk's treatises had an important role in the Classical period and the perpetuation of the three types of Baroque improvisation: embellishment, free fantasias and cadenzas.[251] One of Türk's treatises, particularly, encompasses the composer's ideas on sacred music and the focus on the accompaniment of liturgical chorales (as given in the following quote), and shows that Türk was giving thoughtful attention to the textual content.

> The extended prelude or free fantasy has the fewest difficulties,
> because, compared to other genres, it is less accountable to the beat
> (tact), the modulation, the rhythm, etc.; however, the organist can
> also show his skills by performing in a considered and serious
> manner appropriate to the content of the song.[252]

It was not only a matter of improvising an accompaniment for the text, but the improvisational idea had to be elaborated in a way that it could suit and support the tone of

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[250] Ibid., 120, 121.

[251] Robert D. Levin, "Improvisation," *Grove Music Online*, assessed Oct 1, 2022. https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013738?rskey=TwciWS&result=1.

[252] Translation is mine. Original text: 'Das gemeine Vorspiel oder die freie Phantasie hat zwar die wenigsten Schwierigkeiten, weil man hierbei in Absicht des Taktes, der Modulation, des Rhythmus u.f.w. nicht so gebunden ist, als in den übrigen Arten; indessen kann der Organist auch hierin seine Geschicklichkeit durch eine dem Inhalte des Liedes angemessene, gebundene und ernsthafte Spielart zeigen.' Türk, *Von den wichtigsten Pflichten eines Organisten: Ein Beitrag zur Verbesserung der musikalischen Liturgie*, ed. Johann Friedrich Naue (Germany: Schwetschke, 1849), 112.

the text accordingly. In order to achieve something like this, it required an understanding both of the text and of what musical means will help to reflect it (such as relevant topical material). The ability of thinking and reflecting the poem's content in voice line and piano accompaniment, could well have been something that Loewe inherited from his *Kapellmeister* lessons with Türk.[253]

Another treatise of great importance during Loewe's time was Czerny's *Systematische Anleitung zum Fantasieren auf dem Pianoforte* (first publication, 1829). Apart from being Beethoven's pupil and Liszt's teacher, Czerny was born in Vienna, the great music centre of that period, which helped spread his reputation and work. His treatise provides a detailed list of improvisational suggestions specifically designed for the pianoforte of the period and the many possibilities that can emerge from that instrument. Czerny enumerates in detail and with clear examples various types of improvisation: for example, modulations, enharmonic chords 'for a great variety of closing formulas',[254] recitative-like prelude with 'chords sounding simultaneously and others with broken chords'[255], a distinct theme developed in inversion and frequently reused, use of familiar musical tunes from opera, folksongs etc.[256] According to Messthaler, many of these types are reflected in Loewe's ballads;[257] however, the following discussion will be focused on modulations for which Czerny notes that 'even bold, strange modulations are quite well in place…, and those with a thorough knowledge of harmony can easily afford the interesting turns here'[258] (Example 38).

[253] Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 121.
[254] Ibid., 15.
[255] Ibid., 23.
[256] Ibid., 52-62, 87.
[257] Messthaler, interview by Ioanna Koullepou, January 31, 2023, *recording* and *transcript*, online.
[258] Czerny writes about modulations in improvising preludes. Translation is mine. Original text: 'Auch sind selbst kühne, fremdartige Modulation in diesen Vorspielen recht gut an ihrem Platz, und wer gründliche Harmonie Kentniss besitzt, kann sich hier leicht die interessantesten Wendungen erlauben.' Czerny, *Systematische Anleitung zum Fantasieren auf dem Pianoforte, Op.200* (Vienna: Diabelli & Cappi, n.d. [1829]), 9.

Example 38: Carl Czerny *Systematische Anleitung …*, p. 10

4.3.2 Loewe's improvisational practices:

4.3.2.1 Case study - 'Der Zauberlehrling'

Bars	Section	Narrative events	Musical features
1-15	Verse 1 + refrain	The sorcerer left and his apprentice is now alone trying to apply the magic he learned from his master.	*Vivacissimo*, C major, common time, dotted-rhythm, unison. Bars 9-15 constitute the refrain which is in D flat major
16-30	Verse 2 + refrain	He uses the spell and commands the broom to carry water for him.	As above, refrain in bars 24-30.
31-44	Verse 3 + refrain	The broom follows his commands. When the apprentice tries to stop the broom, he forgets the spell word.	Semiquavers depict water, refrain in bars 38-44 but bars 43-44 in relative D flat minor, depict the first mistake (RH semiquavers, LH dotted quavers).
45-58	Verse 4 + refrain	He sees that the broom begins to be out of control and he gets frightened.	As above, refrain in bars 53-56, bars 57-58 in A minor, pattern of semiquavers and dotted quavers conveying him feeling frightened.
59-72	Verse 5 + refrain	The apprentice gets angry and threatens to break the broom.	Contrary chromatic motion, refrain is in bars 67-72 slightly different from previous times.
73-87	Verse 6 + refrain	He breaks the broom but then he sees it coming alive and he gets desperate.	Refrain in bars 81-87, *ff*, both hands with recurrent semiquavers.
88-108	Verse 7 + coda	The situation is out of control until the moment when the	Begins with a canon, no refrain.

		sorcerer returns and solves the disaster.	

Table 17: The main structural events of 'Der Zauberlehrling'

The most significant feature described in Czerny's text that is found in Loewe's music is the way in which modulations are handled as a device for creating dramatic changes. For Loewe these modulations are a device for representing abrupt shifts in the narrative. In 'Der Zauberlehrling', for instance, whilst the song itself is in C major, each refrain features an unexpected passing modulation to and from D flat major. The questions that the performers are called to answer are: (a) why has the composer changed the key, and (b) how will this be conveyed?

As this ballad has a strophic form, I am taking the opening (Example 39, bb. 1-13) as an example which sets out fundamental elements and ideas that will be used later on, and it is the place where the modulation from C major to D flat major sounds for the first time. The answer to question (a) requires an understanding of the text and the overall character at the particular place. The scene begins only with the apprentice who is sharing his thoughts and his excitement about being on his own and finally being able to try some of the magical spells; however, there is a hesitation as it is his first attempt. This hesitation is captured in the music and at the place where the modulation happens (Example 39, bb. 8 to 9). More specifically, it is the trill in the piano part that should be emphasised in a way that reflects a hesitation about something that is going to happen if the apprentice tried the magical spell. Counting the trill precisely will not communicate the sense of hesitation; it will demonstrate that it is a chromatic shift but not necessarily anything beyond that. I found it quite useful to compare this setting with the well-known animated production *Fantasia* (1940) and the part where Mickey Mouse has the role of the sorcerer's apprentice. Even though Loewe and Joseph Deems Taylor have differing ideas of how to set the beginning on this story, when places like this one sound in *[Fantasia](...)* (00:00-8:54)[259], Mickey Mouse is accompanied by the orchestra's longer bars of tremolo, emphasising the crucial moment and gives time to the audience to think whether his attempt will be successful or not. To answer question (b), therefore, I play that trill as a powerful element (as if the apprentice

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[259] Walt Disney, "Goethe: Der Zauberlehrling Dukas: L'Apprenti sorcier Disney: The Sorcerer's Apprentice (1940)," YouTube video, 8:54, posted by "Katharina Seutemann Comparative Grammar with Videos," Jan 26, 2021, accessed Jan 19, 2024, https://youtu.be/snB8u_G3jVI?si=4kDtDs5O66QIc5ht.

came up with an idea of a spell) and expands it a little bit more than a crotchet, giving, thus, time to the listener to not only acknowledge the chromatic shift, but to also consider whether something else is about to happen, which indeed comes in bar 9 with the new texture.

Example 39: Carl Loewe 'Der Zauberlehrling', bb. 1-13

More remote modulations appear at the end of this ballad (Example 40); having established for the last time D flat major, Loewe follows ascending chromatic modulations built on dominant sevenths. Here is the moment where the sorcerer appears and 'magically' solves the problem just as the unexpected harmonies 'magically' return the listener to C major. The accompanist relies on the crescendo at the beginning of bar 103 to show that this is the end accompanied by all these modulations (which reflect the result of all of the

apprentice's uncontrolled magic attempts) and, while the crescendo progresses, the piano sounds as if it stretches the speed concluding to a slow final broken chord of the RH (last bar). Another option would be to arpeggiate a few of these chords, but this passage is already so distinct from the rest of the ballad and because it resembles a chorale, I have chosen to keep it without extra ornaments.

Example 40: Carl Loewe 'Der Zauberlehrling', bb. 98-108

4.3.2.2 Case study - 'Der Todtentanz'

Bars	Section	Narrative events	Musical features
1-36	Verses 1 + 2	The narrator describes the night scene where the tower keeper sees the skeletons coming out of their graves.	*Moderato*, E minor, 6/8, static groups of quavers, LH ascending passages convey the skeletons coming out of their graves. Bars 19-36 p*oco a poco più moto, ma non troppo*, developed idea of quavers.
37-136	Verses 3, 4, 5	While the skeletons dance the tower keeper takes one of shirts but the skeleton who owns it realises it.	*Presto*, A minor, 2/4, recurrent music figure in accompaniment, small phrases.
137-167	Verses 6 + 7	A scene where skeleton runs after the tower keeper, but the church bell strikes one o' clock and the skeleton falls and smashes into the churchyard.	E minor, 6/8, bars 141-150 modulations to different keys depict the climax of the scene. Recurrent descending chromatic figure in bars 151-167.

Table 18: The main structural events of 'Der Todtentanz'

Remote modulations also appear in the penultimate page of 'Der Todtentanz' (Example 41, bb. 141-150), conveying the meaning of the specific moment, the bridge to what will happen at the very end. The modulations are clearly following the emotional meaning of the plot. Just as the story depicts a dead character running after the towerman, climbing from pinnacle to pinnacle, the same happens with the harmony; Loewe is 'climbing' from one chord to another, creating the necessary action and emotional resonance for the upcoming end. However, the modulations solely cannot evoke the feeling and image of climbing, therefore, in the interpretation of this passage, the performers experiment with the speed and dynamics with which the chords pass one to the other. At the same time, the bass line reinforces the feeling and image of 'climbing' because of its registral shape which begins on E1 and ends on F4 sharp.

Example 41: Carl Loewe 'Der Totentanz', bb. 140-151

4.4 The form of Loewe's improvised ballads

As discussed already in chapter 2 (2.3. Leading ballad composers), the shift from strophic to through-composed song structures had an important role in shaping the development of the ballad, as the introduction of new musical material allows the piano part to experiment with a variety of rhythmic and melodic features, as well as range of moods and effect. Most of Loewe's ballads presented in this thesis, including many of those which were originally improvised, are through-composed; however, one of his improvised ballads ('Der Zauberlehrling') is in a strophic form, which is worth examining as it demonstrates how improvisatory style can involve decisions about the handling of repeated material.

It is also important to clarify that all the suggestions here are based on the published versions of such improvisations. In regards to the relationship between the improvisation and the published work, Gooley suggests that the published work is not necessarily the improvisation that took place at a specific time, and that any assumptions are better to be avoided.[260] It is not always clear from the composer's notes whether the published piece corresponds directly to the improvisation or not. Nevertheless, it is still worth thinking about the improvisatory nature of the piece because if it was originally improvised, that still carries through to some degree to the musical qualities a performer could consider.

4.4.1 Strophic form - Case study - 'Der Zauberlehrling'

Even though 'Der Zauberlehrling' has been studied in 4.3.2.1 from a different angle, here is examined for its strophic form. Strophic form is a setting where all the stanzas of the text are accompanied by the same music material;[261] however, the added refrain sections which are sung to a different music that is repeated each time the refrain sounds, gives this ballad a strophic form. The main structure of 'Der Zauberlehrling' is based on an obligato figure in the refrain that depicts the recurring flow of the water and doubles the vocal part while the harmony implies C major through the use of diatonic ascending and descending scales. Gooley views the elements of 'Der Zauberlehrling' as much less complex than Loewe's other ballads, and concludes that the published version of this ballad represents the initial improvisation and, thus, the composer's improvisational model and general improvisational style.[262]

Although improvising in a strophic approach might require less creativity than in a through-composed style, it is probably more difficult to invent one melody that is enjoyable enough to repeat throughout the whole piece, in comparison to the kind of freedom that through-composed style offers.[263] However, Loewe's approach shows that he was trying to escape from the strophic form's strict rules by using: (a) rhythmic alteration on a basic melodic figure, (b) a refrain in a different key and with different elements (melodic and

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[260] Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 127.

[261] Michael Tilmouth, "Strophic," *Grove Music* Online, assessed Nov 12, 2020.
https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026981.

[262] Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth Century Music*, 127.

[263] Ibid., 119.

rhythmic), (c) chromaticism for more dramatic effects and (d) recitativo as a way to distinguish characters.

Even though these parameters that are illustrated in the notation imply the composer's intention to enrich the strophic form, they are still elements which are repeated throughout the ballad, and the challenge for the performers is to find ways to make these parameters sound interesting and different each time. In the final recital the performers aim to incorporate gestures, shapes, tempo fluctuation and unnotated dynamics. The gestures mainly refer to the depiction of the image of the water and the waves that are created by the sequence of eight semiquavers of the RH and then the return to a note that has already sounded (Example 42, bb. 31-37), which is interpreted by a more flexible tempo that does not follow precisely the length of each semiquaver (others are longer, others are shorter) and dynamics that follow the melodic line. At the same time, the Example 42 represents the first time when the magical spell works and, thus, a freer interpretation of these semiquavers with a slight breath after the first two groups of semiquavers sound (or in other words, every time that the ascending melody breaks and restarts from a note below) creates a mysterious feeling that is linked to the magical spell and its results.

Example 42: Carl Loewe 'Der Zauberlehrling', bb. 31-37

Another important example of gestural pictorialism is the broken chord at bar 76, the moment where the apprentice breaks the broom (Example 43). I decided to play this with more energy and as a descending broken chord, firstly because it follows the already descending line of this passage and, secondly because I want to draw the attention to the fact that, although the broken broom might imply the end of the mess created by the broom thus far, it is actually the beginning of the bigger disaster that follows immediately afterwards. To better convey this, I will take a slight breath at the end of bar 75 and the broken chord of bar 76 will sound first while the G flat of the RH will sound with the last F note of the LH so thus there is space to create an energised *sfz*.

Example 43: Carl Loewe 'Der Zauberlehrling', bb. 75-76

As Gooley mentions, there is no particular 'phrase model'[264] in this ballad, meaning that the phrases are of irregular lengths and do not join up into longer structures. Fundamentally, the phrases indicated in the music score appear in the refrain sections of bars 9-15, 24-30, and 38-44. More shape will be given, particularly, in bars 11-15, 26-30, 40-44 (Example 44) with the use of unnotated crescendo and decrescendo to reinforce the chromaticism and melodic lines of the one-bar phrase; the following two-bars phrase (for example, bb. 14-15) will be accompanied by another crescendo. Each time the refrain is repeated (bb. 26-30, 40-44), the phrases change and, thus, more emphasis will be given on the unnotated dynamics and a more flexible feeling of tempo will be incorporated to show the intensity that actually is reflected from all this repetition, the intensity of a situation that is out of control.

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[264] Ibid., 127.

Example 44: Carl Loewe 'Der Zauberlehrling', bb. 11-15, 26-30, 40-44

Chapter 5: Historical performance and performance experimentation

Through the application of interpretative strategies (declamatory style, topical theory and narrative structure), as well as the examination of Loewe's characteristic features as a performer, the previous chapters set examples of understanding Loewe's musical style. Chapter 5 will explore further his style by incorporating ideas of the concepts of historical performance and performance experimentation. The historically informed performance movement developed from the 1960s (even though it had some earlier origins)[265] when musicians, and particularly performers, attempted to discover different methods to perform old music. Arnold Dolmetsch (1858-1940), who was one of the pioneers of the movement (alongside Wanda Landowska, 1879-1959), started reconstructing historical instruments as a way to study the sounds and appropriate techniques of such instruments.[266] He also thought rigorously about the examination of the music, and arrived at the following questions: 'what the Old Masters *felt* about their own music, what impressions they wished to convey, and, generally, what was the *Spirit of their Art*.'[267] In some ways Dolmetsch captures what HIP researchers are doing, but in some other ways his language can raise eyebrows today. For instance, Haynes writes:

> At first glance, a movement like HIP (the Historically Inspired
> Performance movement), which actively tries to join historical
> awareness to historical music, seems like the perfect example of
> Canonism: honoring dead composers. But it is the paradox of HIP
> that it uses the past as inspiration but does not, like Canonism,
> pretend to be a continuation of it. HIP starts in the present and ends
> in the present … HIP highlights the historical dimension; it draws
> attention to the profound differences of music before and after 1800
> in ideology, values, and performing practices. And as HIP gradually

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[265] Arnold Dolmetsch and his promotion of HIP in 1890s England. Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, 39-40.

[266] Laurence Libin, and Jessica L. Wood, "Revival instruments," *Grove Music Online*, assessed Oct 1, 2023, https://doi.org/10.1093/omo/9781561592630.013.3000000104.

[267] Arnold Dolmetsch, *The Interpretation of the Music of the XVII and XVIII Centuries* (London: Novello, 1946), vii.

succeeds in embracing pre-Canonic, Rhetorical practices, it is
conscious of taking distance from the values and customs of
Canonism. The symphony musician playing Brahms and the Early
musician playing Bach are both playing in styles whose oral traditions
have been lost, but the difference between them is "between a blink
and a wink" their own perception of what they are doing in relation
to history.[268]

In an attempt to explain Dolmetsch's ideas and beliefs, John Butt describes them as closely related to the technological growth of his (Dolmetsch's) time by providing the example of piano rolls whose production of an apparent replica of an older performance could spark interest in the original (or as Butt expresses in other words, 'the performance that was already lost could somehow be replayed').[269] Likewise, the main period of instrument revolution in the 1960s, greatly influenced the ideas of interpretation of the movement. In the 1960s, instead of piano rolls, there was the notion of the return of previous versions of the orchestra's common instruments, such as the "Baroque" violin and "Baroque" flute.[270]

The aim was to recreate music or a style of a particular music era in an authentic manner. There have been widespread debates about authenticity and the belief that the recreation of 'original sounds of music from earlier periods would give greater insight into what the music might have meant for its original audiences, as well as different understandings of the performance of that music for contemporary audiences.'[271] Replacing modern instruments with earlier versions, such as a violin with gut strings instead of steel and an analogous bow, could be perceived as an endeavour to play with authenticity. The rationale behind this relies on the belief that having access to the same violin which has been used in the seventeenth century means that the performer who plays this particular violin can reproduce the sound of Baroque music as it was originally conceived.

However, as one of the worlds finest restoration experts, Alfons Huber, explained, 'the purpose is to keep and to demonstrate authentic information … to keep all original

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[268] Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, 10.

[269] John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 157.

[270] Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, 38, 41.

[271] Stephen Cottrell, "Musical Performance in the Twentieth Century and Beyond: An Overview," in *The Cambridge History of Musical Performance*, eds. Colin Lawson, and Robin Stowell (Cambridge: Cambridge University Press, 2012), 746.

parts [ribs, soundboards, strings, leathers…].'[272] The restoration of authentic instruments does not imply the restoration of authentic performances. They are viewed as parallels to what Haynes describes '*work-copying*' and '*style-copying*'. '*Work-copying*' is 'a clone or reproduction of an existing work … such a copy implies the existence of an original,' while '*style-copying*' 'is extrapolated from all the works of a particular artist, or even all the works of his period or country, and this style is applied when making a new performance.'[273] Likewise in his case study about Mozart's three final symphonies, Colin Lawson points out that:

> Even if by some miracle we could hear K543, K550 and K551 as they
> were first performed, we should inevitably listen to them with a
> great deal of cultural conditioning that was alien to the 1780s …
> Performances of Mozart's symphonies inevitably carried a different
> resonance for their original listeners.[274]

Playing music with 'stylistic authority and historical validity' became, and it continues to be, significant to performers,[275] but it is important to remember that explicit historical performance is impossible to achieve; as Haynes says, 'that isn't the goal. What produces interesting results is the *attempt* to be historically accurate, that is, authentic.'[276] Butt also adds that, 'the various forms of historical restoration, of which HIP is an obvious component, are, I believe, an 'authentic' expression of our contemporary cultural condition bringing new experiences and insights into our world.'[277] This need to produce 'experiences and insights' is actually the analogy between the restoration of authentic instruments and the restoration of authentic performances, which can complement each other. Both instruments and performances cannot be authentic in an essential way; instead, they have a particular standpoint, the restoration of aspects of the past, which then are taken and applied in the present. Restoration of authentic instruments and restoration of authentic

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[272] Daniel Adam Maltz, "Evolution of the Viennese Fortepiano — Alfons Huber Interview," *Daniel Adam Maltz Fortepianist*, accessed Sept 23, 2023, https://www.danieladammaltz.com/classicalcake/evolution-of-the-viennese-fortepiano-alfons-huber#op10transcript.

[273] Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, 142.

[274] Colin Lawson, "Case Study: Mozart, Symphonies in E flat major K543, G minor K550 and C major K551," in *The Cambridge History of Musical Performance*, 571.

[275] Cottrell, "Musical Performance in the Twentieth Century and Beyond: An Overview," in *The Cambridge History of Musical Performance*, 748.

[276] Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, 10.

[277] Butt, *Playing with History: The Historical Approach to Musical Performance*, 5-6.

performances can complement each other, as the instruments can be part of the tools or restoration of aspects that serve the restoration of authentic performances. Given that all this happens in the present, then together (instruments and performances) can create new insights of the past as presented today.

Given that the goal of this research is to develop original ways to communicate Loewe's narrative structures, this chapter draws on the historically informed performance movement's nuanced perspective regarding reproduction or replication of this music style. The purpose is not to convince the reader or listener that this is how Loewe's music sounded in his time and, therefore, how it should be played. What this research articulates is that I (the performer) choose to take some of the extensive historical piano practices of the late nineteenth century and apply them to Loewe's ballads, and these practices are dislocation, unnotated arpeggiation, rhythmic alteration and tempo modification (further explanation follows in *Treatises and other contemporary texts*). This will constitute a way of communicating aspects of the music's narrative structure and underlying themes (which are embedded in the context of the time) that could be lost in a more modernist interpretation. Since these practices appear rather later than Loewe, in a sense I extrapolate such documentation. It is known that these piano practices took place from the various early recordings (including acoustic, piano rolls and electric recordings) but there are no available early recordings of Loewe's ballads; however, since such practices have been used in others works from the same era, I assume that some of them can also be applicable when performing Loewe's ballads. One piece of evidence for this is Peres Da Costa's example of Brahms' wax cylinder recording in 1889 in which performing piano practices are applied in more lyrical style parts; in his *Hungarian Dance* No. 1, Will Crutchfield confirms that Brahms applies dislocation 'on just about all the accented first beats where the texture is melody/ accompaniment — never on big accented chords.'[278] Alongside Brahms, Peres Da Costa refers to performers of the mid-late 1800s who were applying these practices in 'slower expressive compositions of Classical and Romantic repertoire.'[279] The emphasis, therefore,

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[278] Will Crutchfield, 'Brahms by Those Who Knew Him'. Opus, August 1986, 13–21, accessed Oct 20, 2023, https://archives.nyphil.org/index.php/artifact/0d5cf713-0751-4937-9757-229abfbee4c7-0.1/fullview#page/18/mode/2up; Peres da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*, 76.
[279] Ibid., 47.

on the expressiveness can justify the attempt of this project to apply some of the same piano practices to Loewe's ballads.

One way of extrapolating these practices is by looking at a toolbox of techniques (the piano practices mentioned above), which, in cases where they can be used, provide a means of amplifying the pictorial qualities of the music. For example, and as discussed in section 3.2.1.2., the addition of unnotated arpeggiation in the chords of the piano introduction in 'Tom der Reimer' create different ideas and images of the scene, and the different interpretation of unnotated arpeggiation enriches the accompaniment, especially in places with a series of chords (Example 45). Another way is to look at the restored instruments available, the various fortepianos that Loewe used but mainly the instruments available in the place where this project is taking place, and how their features can reinforce the pictorial qualities in these ballads. The combination of different string materials, much reduced tension, and the straight stringing that allows each note's individual timbre, produce a range of colours that are different from the modern piano's sound colours. For instance, when the bell-like figures in the accompaniment (Example 46) are played on the fortepiano ([Recording example](#) 'Tom der Reimer.mp4' from the National Centre for Early Music recorded on the 16th of May 2023, 1:22-1:42) they have a thinner sound; however, the experience of the same sound can also be applied on a modern piano. With a clear stress on the RH bells, less emphasis on the LH and using half sustain pedal so that the melody is not covered by the extra resonance, a similar sound experience can be achieved.

Example 45: Carl Loewe 'Tom der Reimer', bb. 15-17

Example 46: Carl Loewe 'Tom der Reimer', bb. 27-37

5.1 Performance experimentation

By applying the above set of principles, the performer is no longer obliged to the idea of authenticity per se, but is rather working in an experimental manner. As Paulo de Assis explains, experimentation is a concept that 'creates space in relation to the score (which would otherwise overdetermine and close down the epistemic potential of performance practice), allowing unpredictable futures to happen.'[280] There is a parallel here with Butt's comment that historical restoration aims to introduce 'new experiences and insights into our world.'[281] Hence, historical performance and performance experimentation should not be viewed as separate concepts, but rather as two interrelated ideas. After all, music performance 'renegotiates the boundaries of pre-existing knowledges and practices' and at the same time, 'through practice, it creates anew its own conditions and materialities.'[282]

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[280] De Assis, *Logic of Experimentation: Rethinking Music Performance Through Artistic Research*, 129.
[281] Butt, *Playing with History: The Historical Approach to Musical Performance*, 5-6.
[282] De Assis, *Logic of Experimentation: Rethinking Music Performance Through Artistic Research*, 20.

5.1.1 Example of performance experimentation

The Mozart K. 488 project by Peres Da Costa is an evidence of performance experimentation, whose aim is 'to extrapolate backwards from the late nineteenth century (the early sound-recording period) to produce experimental exemplar recordings covering repertoire from the long nineteenth century.'[283] The Mozart K. 488 project experiments with Mozart's piano concerto and, in particular, the effect of improvisation style, and goes beyond representational modes of performance by looking at early recordings, in this case, Reinecke's, because, as Taruskin said, '[early] recordings are the hardest evidence of performance practice imaginable. If we truly wanted to perform historically, we would begin by imitating early-twentieth century recordings of late-nineteenth-century music and extrapolate back from there.'[284] Sound recordings of this type offer an idea of how people who lived around the middle of the nineteenth century (thus closer to Mozart's era), viewed and performed Mozart's music, considering that they had to deal with the same questions that today's performers do: 'What exactly did Mozart play as compared with what he wrote down? How does our view of what he played affect what we play? Just how are we going to achieve a brilliant effect with his concertos?'[285] Even though nineteenth-century performers faced the same issues (for example, the effect of improvisation style), available sound recordings show that they were less dependent of the notation performance (which, according to Peres Da Costa, corresponds to the way of performing Mozart and Classical era music today).[286] In his project, Peres Da Costa combines his study about Reinecke's style playing Mozart with a number of ornaments which Mozart's student, Barbara Ployer, wrote for the slow movement of this piano concerto. In more detail, Peres Da Costa writes:

> In comparison to readings of the twentieth-and twenty-first
>
> centuries, Reinecke's performance of Mozart's Andante K. 488 is

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[283] Peres Da Costa, "Carl Reinecke's Performance of his Arrangement of the Second Movement from Mozart's *Piano Concerto* K. 488. Some Thoughts on Style and the Hidden Messages in Musical Notation," in *Rund um Beethoven. Interpretationsforschung heute*, ed. Thomas Gartmann and Daniel Allenbach (Schliengen: Argus, 2019), 139, accessed Oct 10, 2023, doi.org/10.26045/kp64-6178-007.

[284] Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 168.

[285] Claudia Macdonald, "Mozart's Piano Concertos and the Romantic Generation," *Historical Musicology. Sources, Methods, Interpretations*, ed. by Stephen A. Crist and Roberta Montemorra Marvin, Rochester 2004, 320, quoted in Peres da Costa, "Carl Reinecke's Performance of his Arrangement of the Second Movement from Mozart's *Piano Concerto* K. 488. Some Thoughts on Style and the Hidden Messages in Musical Notation," 146.

[286] Ibid., 146, 147.

eye-opening; it provides a nineteenth-century artistic rendition of the "dead note heads" (as Joseph Joachim put it) of Mozart's music. It also shows clearly how Reinecke departs from his own notation, prompting us to think about the function, meaning and value of musical notation, and what composer/ performers such as Reinecke intended notation to convey.[287]

Among the reasons that Peres Da Costa bases his performance of this piano concerto, specifically on Reinecke's solo piano arrangement and roll performance, is the fact that Reinecke provided a range of expressive practices to heighten Mozart's music; finding ways to embellish Mozart's piano concertos was a common thing for nineteenth-century pianists because it was important to illustrate in the best way possible the modern (of that time) virtuosic style of concerto writing and the powerful character the nineteenth-century pianos were progressively gaining.[288] The following list demonstrates some of Reinecke's practices which Peres Da Costa notes and which will also incorporated in the live performance.

iv) interpolating dotted rhythms in an over-dotted fashion … , a practice also well documented in eighteenth-century written sources;

v) agogic accents – lengthening single notes to give special emphasis;

vi) modifying the tempo to suit the character; Reinecke slows down a) for softer lyrical sections, b) between sections to delineate structure, c) to extend time at cadential trills, and d) to enhance a special feeling, … ; Reinecke plays with decidedly forward momentum when the music becomes dramatic or there is a tutti orchestral texture;

vii) a predominantly arpeggiated style with varying types, combinations and speeds of arpeggiation, and varying intensities of asynchrony between melody and bass notes/ chords (left and right

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[287] Peres da Costa, "Carl Reinecke's Performance of his Arrangement of the Second Movement from Mozart's *Piano Concerto* K. 488. Some Thoughts on Style and the Hidden Messages in Musical Notation," 139.

[288] Macdonald, "Mozart's Piano Concertos and the Romantic Generation," quoted in Peres da Costa, "Carl Reinecke's Performance of his Arrangement of the Second Movement from Mozart's *Piano Concerto* K. 488. Some Thoughts on Style and the Hidden Messages in Musical Notation," 143.

hands). Manners of arpeggiation include arpeggiated main beats, unarpeggiated weak beats, an arpeggiated left-hand chord against an unarpeggiated right-hand chord and vice versa, right-hand chord (notes together) played after left-hand chord (arpeggiated), and right-hand chord (arpeggiated) played after left-hand chord (notes together).[289]

5.1.2 Performance experimentation in Loewe's ballads

5.1.2.1 The Romantic-era piano(s)

The practical experimentation of this project contains the performance of Loewe's ballads on different instruments, including two fortepianos and a modern piano. Without being tied to a restrictive conception of authenticity, due to the use of historical instruments, I experimentally want to find the differences between the instruments, and, according to the possibilities each instrument affords, to examine how my approach to the performance changes. An additional part of the process is the attempt to carry across the effects I discover. For someone whose experience to this point has primarily been on the modern piano, this is challenging but, at the same time, beneficial because it enables the pianist to learn more about each instrument, test their qualities and how to use them individually to achieve the desired sound for the particular repertoire. For this reason, this section incorporates a collection of source material, itemised as the physical evidence of instruments, treatises and other contemporary texts, and aspects of the written notation.

The physical evidence of instruments

The physical evidence of instruments refers fundamentally to the Romantic-era grand pianos. Without being certain what piano Loewe had access to, the following information aims to outline the important characteristics of some of the instruments that could be used to reinforce Loewe's ballads, their plots with the various scenes, their characters and emotional resonances. The focus will be on the English and Viennese instruments dated from the early nineteenth century onwards.

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[289] Ibid., 139, 140.

The English fortepiano history began in London by the Dutch Americus Backers (died 1778) who settled in England and started making grand pianos in the late 1760s. Another important English piano maker who followed and developed Backer's design in the early nineteenth century was John Broadwood (1732-1812); he gradually extended the piano's compass, from five octaves (FF-f^3) to five and a half octaves (FF-c^4), six octaves (CC-c^4), and six and a half octaves. The enlarged size of these pianos required heavier strings with greater string tension and bigger hammers, which meant deeper touch, as well as the beginning of adding metal on the frame.[290]

English action had a significant degree of influence over the French piano maker Sebastien Erard who worked with Broadwood before returning to Paris. One of Erard's important contributions was his piano of 1801 which was made in the image of an English grand piano (three strings per note and rich tonal texture) but also had Viennese characteristics. This piano had four pedals (contrary to the usual two pedals English pianos had by the time), bassoon, sustaining, moderator and keyboard shift to duo corde; bassoon and moderator were very typical devices on Viennese pianos, while the keyboard shift was an English mechanism.[291]

Johann Andreas Stein (1728-1792) was considered the most important piano maker in Germany and Austria in the late eighteenth century. Stein was the maker who introduced the Viennese action, which was slightly different from the later Viennese action by Anton Walter (1752-1826), but was fundamentally different from the English action. The majority of Viennese action pianos were double-strung in the bass and middle registers and triple-strung in the treble, and their compass was usually from FF-f^3 or g^3. The strings were made of iron and the heads of the hammers were not covered with leather producing, thus, a bright sound. The focus of the Viennese piano makers was not to model an action powerful in the sense of creating big volume, but rather an action effortlessly able to 'operate, subtle and capable of swift repetition of notes, with a reliable damping system, and to balance a rounded bass with good tone colour against an expressive, not too weak treble.'[292]

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[290] Rowland, *Early Keyboard Instruments: A Practical Guide* (Cambridge: Cambridge University Press, 2001), 36, 37.

[291] Burnett, *Company of Pianos*, 134,135.

[292] Edwin M. Ripin et al., "Pianoforte [piano]," *Grove Music Online*, assessed Nov 20, 2019, https://doi.org/10.1093/gmo/9781561592630.article.21631.

Any information regarding Loewe and the piano he owned is not available; according to Christiane Barth (Head of Museum of Handel House Foundation) and the catalogue of the Handel House collections in Halle, the only information relevant to that is about the piano that belonged to Loewe in the last years of his life (until 1866).[293] The instrument (Figure 2)[294] was made by Traugott Berndt, dated between 1847 and 1865, it was restored in 1996 on the occasion of the composer's anniversary, and is now placed in Wilhelm Friedemann Bach House in Halle.[295] According to Christiane Rieche, this piano is a Viennese type and, as the frame shows, it may have been made in 1865. However, this would mean that Loewe bought it after the stroke he had in 1864 (as he continued his work despite his serious health condition). There is also the possibility that the pencil entry on the frame has been added from a later repair. Nevertheless, the instrument cannot be dated before 1847. Due to its relocation and the damage it suffered as a result of the second world war, the piano was restored with newly manufactured hammers, and the missing Pedalllyra was added based on the model of the instrument at Granitz Castle. As it stated in the catalogue, the instrument today is about the condition in which Carl Loewe might have known it.[296]

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[293] This information was provided by Christiane Barth, who refers to it as Catalog of the Handel House collections. Konrad Sasse, *Halle T. 5: Stringed keyboard instruments. Clavichords, keel and fortepianos* (Halle: Handel House, 1966), exhibition catalog, 105.

[294] "Halle (Saale), Handel House. Attic, Room 6: Exhibition on regional music history. Part of the room with a fortepiano by Traugott Berndt (2nd quarter of the 19th century) owned by Carl Loewe and a sofa by Robert Franz," *Deutsche Digitale Bibliothek - Kultur und Wissen Online*, 1995, accessed September 20, 2023, https://www.deutsche-digitale-bibliothek.de/item/SWXH6BF4BQYHDRPPNXDZY4IB2KZLDD6S.

[295] Christiane Rieche, "Der Loewe-Flügel des Händel-Hauses," *Händel-Hausmitteilungen*, no. 2 (1996): 32-33.

[296] Ibid.

Figure 2: Fortepiano made by Traugott Berndt, dated between 1847 and 1865, owned by Carl Loewe[297]

Treatises and other contemporary texts

Treatises and other contemporary texts refer mainly to the extensive practices of late nineteenth-century piano performance. The most significant practices used for this project are time dislocation, unnotated arpeggiation, rhythmic alteration and tempo modification. Dislocation (a term adopted since the middle of the twentieth century) or asynchrony of the hands is a technique in which there is a quick separation between the two hands: the left hand accompaniment is played first while the corresponding melody of the right hand is placed slightly later.[298] Arpeggiation is a technique not indicated in the music score and it

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[297] As shown in the Catalog of the Handel House collections. Sasse, *Halle T. 5: Stringed keyboard instruments. Clavichords, keel and fortepianos* (Halle: Handel House, 1966), exhibition catalog, 104.

[298] Peres da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*, 45.

was used to separate the notes of a chord.[299] Rhythmic alteration occurred in the melody line while the accompaniment retained the original metrical rhythm[300] and tempo modification is translated into *accelerandi*, *ritardandi* and other kinds of tempo flexibility which were used to reinforce rhetorical figures and expressive elements.[301]

Aspects of the written notation

Music notational language is constituted by dynamics, tempi, rhythm, articulation, and other expression marks, aspects which, in the majority, remain the same in different places and in different times. Even though these aspects appear concrete as signs and symbols, their meaning is constantly evolving.[302] This is an observation described in Donna Louise Gunn's book about interpretive approaches to Classic era piano music, but it can equally apply to Romantic era music. In his discussion about the "strict adherence to the letter of the score,"[303] Hamilton provides examples of treatises that are evidence of understanding of a variety of nineteenth-century performance approaches which, even though were unnotated, were anticipated to be interpreted.[304] For instance, he mentions Hummel's *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel* (*Allegro moderato*, Example 47, highlighted elements that are different from original score as found in Example 48),[305] in which the composer includes an edition of his Piano Concerto in A minor with many indications for tempo and other modifications that did not appear in the original score (Example 48).[306] As Hamilton explains, these unnotated inclusions serve as an example of the kind of musical flexibility that a good performer might follow so that achieves an expressive performance. 'Appropriate liberty would, obviously, have varied from composer

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[299] Ibid., 101.

[300] Ibid., 189; Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher* (Cambridge: Cambridge University Press, 1986), 49.

[301] Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*, 263, 295, 296.

[302] Donna Louise Gunn, *Discoveries from the Fortepiano: A Manual for Beginning and Seasoned Performers* (New York: Oxfrod University Press, 2015), 24.

[303] Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance*, 181-189.

[304] Ibid., 185.

[305] Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel* (Vienna: Tobias Haslinger, 1827), 429.

[306] Hummel, *Grosses concert für das piano-forte* (Vienna: Tobias Haslinger, 1821), 5-6; Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance*, 185.

to composer and from genre to genre, but few composers, one might guess, would have expected the rigorously reverential attitude to the text characteristic of the modern era.'[307]

Example 47: Hummel's *Ausführliche theoretisch-practische …*

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[307] Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance*, 185-186.

Example 48: Original score from Hummel's *Ausführliche theoretisch-practische …*

Many of the Baroque and Classic era performance practices apply to Romantic music, such as the rhythm and, particularly, the dotted-rhythm and its connotations.[308] Türk's treatise (Figure 3) clearly states that the overall practice is 'to dwell on dotted notes longer (therefore to play the following shorter notes even more quickly) than the notation indicates.'[309] However, the composer describes that the execution of the dotted notes depends generally on the character of the piece.

> The realization of dotted notes as shown in *b* is generally chosen
> when the character of the composition is serious, solemn, exalted
> etc., thus not only for an actual grave but also for overtures or
> compositions which are marked sostenuto, and the like. The dotted

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[308] Ibid., 186.

[309] Daniel Gottlob Türk, *School of Clavier Playing, or, Instructions in Playing the Clavier for Teachers & Students*, trans. Raymond H. Haggh (Lincoln: University of Nebraska Press, c1982), 350.

notes are executed in this case with emphasis, consequently they are

prolonged. For the expression of livelier or more joyous feelings, the

playing must be somewhat lighter, approximately as in *c.* The

execution shown in *d* is particularly chosen for compositions which

are to be played in a vehement or defiant manner or those which are

marked staccato. The keys are to be struck firmly, but the fingers

should be raised sooner than they would be for places which are to

be played with a certain solemn gravity.[310]

Figure 3: Example of dotted notes by Türk

Another interesting description is the dotted noted in Figure 4, which appears in the

closing passage of Loewe's 'Tom der Reimer' (Example 49) and for which Türk says:

Figures in which the first note is short and the second is dotted are

slurred without exception and played for the most part in a caressing

manner. The first (short) note, of course, is to be accented but the

emphasis should be only a very gentle one. The first note should not

be rushed, especially in slow tempo, because the melody can easily

degenerate into flippancy, or lose its essential roundness if the first

tone is played too short, and moreover, if the dot is transformed into

an incorrect rest, as in *b.*[311]
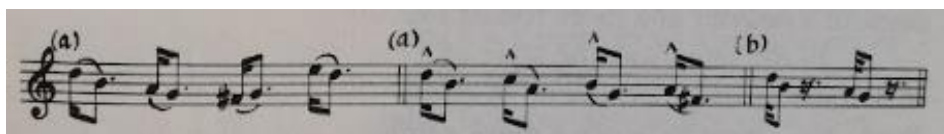
Figure 4: Example of dotted notes by Türk

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[310] Ibid., 350.
[311] Ibid., 351.

Example 49: Carl Loewe 'Tom der Reimer', bb. 102-107

Tempo direction is another element frequently found in this repertoire. Particularly worth to mention are Loewe's indications of slowing down the tempo and the use of *rit.* He does not specify the way in which the performers should decelerate. As the importance of this music lies on the narrative structure, it is very likely that performance decisions regarding tempo modifications depend on the text, its meaning and the character of the piece. The following case study demonstrates a specific part of the ballad where *rit.* is indicated multiple times as a way to convey the dialogue between the characters but also as a way to draw the attention of the hidden messages of the text.

5.1.2.1.1 Case study - 'Odins Meeresritt'

Bars	Section	Narrative events	Musical features
1-9	Verse 1	The narrator sets the scene which starts with Oluf waking up from a heavy knock on his door.	*Andante maestoso*, E minor, common time. Chromatic LH establishes the wind sound.
10-17	Verse 2	A rider (Odins) asks Oluf to shoe his horse.	6/8, feeling of rush.
18-28	Verse 3	The narrator describes the rider's appearance.	Short evasion to E major, cadence to E minor (bb. 27-28)
29-38	Verse 4	The dialogue between Oluf and Odins.	Recurring use of *rit.* Oluf's question in G major, Odins's answer back in E minor.

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39-49	Verse 5	Oluf looks at him in a disbelieving manner.	Oluf's words in G major, Odins's words accompanied by a quick passage of demisemiquavers conveying that his horse is very fast.
50-69	Verse 6	The rider insists, and while Oluf starts his work, he becomes aware that his client is not what he seems because the horseshoe is too small but it grows by itself to fit the horse's hoof. Then Oluf is seized by fear.	Chromatic development from D minor (b. 50) until B major (b. 57). *Animato* and *vivace* in voice and piano part accordingly accompanying the feeling of fear that starts seizing Oluf.
70-85	Verse 7	When the shoe is ready, Odin bids farewell and reveals his identity to Oluf.	*Allegro risoluto*, common time, ascending melodic line.
86-105	Verse 8	Now Odins departs fast and behind him twelve eagles are flying not being able to reach him.	6/8, triplets of semiquavers illustrate the fast speed in which Odins departs on his horse.

Table 19: The main structural events of 'Odins Meeresritt'

Given that this ballad is based on an ongoing story with a big part of it focusing on the dialogue between Odin and blacksmith Oluf ('the world of gods meets the world of men')[312], rather than on more often and different sections, the various *rit.* indications occur to highlight the dialogue. A clear perception of the dialogue (question and answer) does not appear from the beginning but it is implied, and the preceding *rit.* (Example 50, b. 17) work as a preparation for the upcoming dialogue.

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[312] Schors, "The Scottish, English & Nordic ballads," 91.

Example 50: Carl Loewe 'Odins Meeresritt', bb. 1-17

The dialogue starts on bar 29 (Example 51) and Oluf's *rit*. emphasises the question, especially the last chord that mirrors the rising tessitura. Although Odin's answer (Example 51, bb. 33, 34) to Oluf's questions follows the musical figure that characterised Odin in the first place (Example 50, bb. 10-13) and comes as a contrasting effect to Oluf's questions (Example 51, bb. 35-36), is nevertheless mirroring Oluf's melodic line when asking Odin (bb. 29-32). At the same time, the music in these two bars (bb. 35-36) does not appear to convey the meaning of the text but quite the opposite, as the text at this point is: 'My horse is swift, the night is bright.' The listener would expect to hear Odin's musical figure (Example 50, bb. 10-13) continuing and not being interrupted by changing the musical material and slowing down the tempo.

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Example 51: Carl Loewe 'Odins Meeresritt', bb. 26-38

This is why Loewe chose to set it in this way and not as expected, to draw the attention. It is not a dialogue between two men but between a man (Oluf) and a God (Odin) which will only be revealed at the end. By introducing unexpected melodic lines in places where they seem not to fit, Loewe is trying to deceive the listener by giving the impression that Oluf is questioning another man and not a God; he prepares the listener that this is probably another dramatic ballad dealing with the supernatural. This is where the indications of *rit.* help the performers to illustrate this hidden meaning and start preparing the listener of what is about to happen. In an experimental [recorded example]('Odins Meeresritt_dialogue bb. 29-36.mp3'), the first *rit.* in bar 30 sounds as *ritardando* while the tempo is decreasing in bars 31 and 32, and the last arpeggiated chord in bar 32 is slightly delayed so it sounds differently from the same chord in bar 30. Odins's *rit.* sounds more as a *ritardando* in order to come as a kind of continuation of the previous contrasting figure (bb. 33, 34) that gradually makes the listener questioning Odin's status.
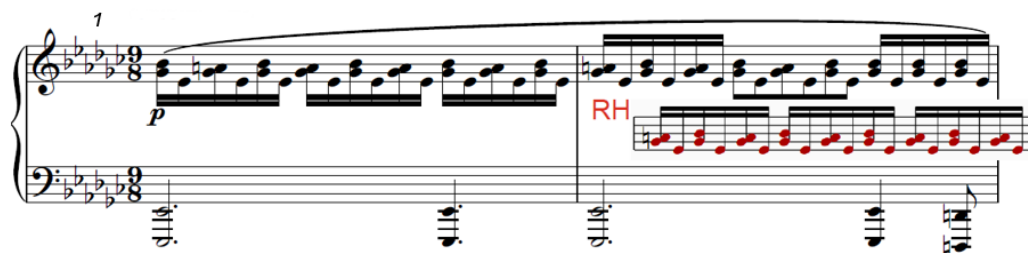
5.1.2.2 Improvisation

Identifying closely aspects of the following two recordings ('Erlkönig' and 'Herr Oluf) is important to this research project and to any performer who wants to play this music. The manner in which these performances are done illustrate the improvisatory qualities of the two ballads and evidence my decision to present an experimental performance that incorporates elements of improvisatory practice. Aspects that will be discussed are: rhythm alteration, additional notes, tessitura alteration, omitted notes, asynchronisation and tempo fluctuation.

5.1.2.2.1 Case study – Analytical close reading of the interpretative approach of 'Erlkönig' by George Henschel (1928)[313]

In his recording,[314] Henschel accompanies himself on the piano and the ballad sounds as an improvised version of the original. Part of the reason for this improvisatory character is the way Henschel plays the piano part which illustrates some changes compared to the music score. In some cases, he changes notes (00:18-00:22) as happens in the second bar of the introduction (Example 52) where he keeps the chromatic interval A natural-B flat instead of changing it as happens in the score.

Example 52: Carl Loewe 'Erlkönig', bb. 1-2

Henschel also changes the notes when he changes the octave of a note (for example, 2:18-2:25, bars 64-65, Example 53) or when he adds extra notes which often happens in his rendition to double the vocal line even though not indicated, as shown in bars 66-67, 72-74 (Examples 53 and 54, 2:25-2:29, 2:36-2:43).

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[313] Annotated score is provided in Appendix 1.

[314] Henschel does not perform the original key of the ballad but the version of E flat minor which is from *Open Sheet Music Press*, 2022, with no editor given. Given that I was not able to point to an original version of the score from Loewe's time, I chose this edition because it is a lot more readable and usable for annotation, and the editor has not made lots of alterations or added tons of extraneous stuff. https://www.sheetmusicdirect.com/se/ID_No/1105517/Product.aspx.

Example 53: Carl Loewe 'Erlkönig', bb. 62-69

Example 54: Carl Loewe 'Erlkönig', bb. 70-76

Comparing the score with this recording, the listener can hear notes that are omitted such as the notes of LH in bars 2 (Example 55, 00:18-00:22), and 40-41 (Example 56, 1:33-1:36).

Example 55: Carl Loewe 'Erlkönig', bb. 1-2

Example 56: Carl Loewe 'Erlkönig', bb. 40-41

Part of Henschel's expressiveness is the way he, as a self-accompanist, articulates both piano and voice, which differs from a modern approach of performance that is handled by two people, a pianist and a singer. Henschel uses a slight asynchronisation between piano and vocal line as happens in bars 18 (Example 57), 41 (Example 58), 75 (Example 59), 80 (Example 60), 91 and 92 (Example 61); sometimes it is the voice that precedes (e.g., bar 18, 75, 91, 92) and sometimes it is the piano that sounds first (e.g., bars, 41, 80). Looking more carefully, Henchsel applies asyncronisation on the first beats of these examples, which recalls Will Crutchfield's observation about Brahms *Hungarian Dance* No. 1 (also mentioned in chapter 5); Brahms applies asynchronization (or in other words, dislocation) 'on just about all the accented first beats where the texture is melody/ accompaniment — never on big accented chords.'[315]

Example 57: Carl Loewe 'Erlkönig', bb. 16-18

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[315] Will Crutchfield, 'Brahms by Those Who Knew Him'. Opus, August 1986, 13–21, accessed Oct 20, 2023, https://archives.nyphil.org/index.php/artifact/0d5cf713-0751-4937-9757-229abfbee4c7-0.1/fullview#page/18/mode/2up; Peres da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*, 76.

Example 58: Carl Loewe 'Erlkönig', bb. 40-41

Example 59: Carl Loewe 'Erlkönig', bb. 74-75

Example 60: Carl Loewe 'Erlkönig' bb. 77-80

Example 61: Carl Loewe 'Erlkönig' bb. 90-92

There is overall freedom in his interpretation and his singing, but it is important to mention the use of short breaths in his playing, especially in bars 47 (Example 62) and 69 (Example 63), which help him to articulate clearer the change of dynamics at the specific places. Bars 47 and 69 are introduced with a slight delay, a short breath accompanied by a sudden *p*, which not only helps the performer to prepare the following *pp* in bars 48 and 70, but also it draws listeners' attention to these short breaks and shows the importance of the piano accompaniment (1:45-1:49 for bars 47-48 and 2:29-2:34 for bars 69-70).

Example 62: Carl Loewe 'Erlkönig' bb. 44-48

Example 63: Carl Loewe 'Erlkönig' bb. 66-70

Part of Henschel's free rhythmic interpretation is also the use of rubato, especially moments where the beat is foreshortened. For example, he plays bars 36 (Example 64, 1:23-1:26) and 58 (Example 65, 2:08-2:11) as if they were in 6/8 instead of 9/8 and he also replaces the first tremolo in E flat major with the following E flat minor; in other words, he starts bars 36 and 58 in E flat minor and in 6/8.

Example 64: Carl Loewe 'Erlkönig' bb. 34-36

Example 65: Carl Loewe 'Erlkönig' bb. 56-58

Bars 38 (Example 66, 1:29-1:30) and 60 (Example 67, 2:13-2:14) sound also as 6/8 and not as 9/8, and bars 90 and 91 (Example 68, 3:10-3:14) sound even freer, especially the rests and *fermatas* in bar 91. Listening to it while following the notes and rhythm of the music, the listener would think that the performer does not count correctly; however, listening to this recording without necessarily following the score note by note, they will understand that foreshortened beats sound more instinctive and actually natural. As Peres Da Costa explains, nineteenth-century tempo modification was 'employed as a standard expressive

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device,'[316] and in this case, foreshortened beats bring a sense of momentum at this specific moment.

Example 66: Carl Loewe 'Erlkönig' bb. 37-38

Example 67: Carl Loewe 'Erlkönig' bb. 59-60

Example 68: Carl Loewe 'Erlkönig' bb. 90-92

Henschel's singing also creates a sense of an improvised interpretation. The characters are depicted in such a way that the listener can clearly differentiate them. For example, the son's words as interpreted (00:48-00:57) in bars 17-20 (Example 69) with quieter dynamic and higher register, give the sense of a child's voice, and the particular use

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[316] Peres da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*, 242.

of a kind of vibrato in bar 20 carries the emotional state in which the son is, the hidden fear he feels towards Erlkönig.

Example 69: Carl Loewe 'Erlkönig' bb. 16-21

There is an overall sense of declamation in Henschel's singing. One of the facts that contributes to the sense of declamation is the use of different timbre mentioned above; it creates sounds that are distinct from their pitch and intensity and, therefore, assist to capture the different characters. (Similar decision about adding different tone colour has also been expressed in 3.1.2.1 case study of 'Erlkönig'). Another fact contributing to the sense of declamation in this recording is the way Hanschel handles the rhythm of the notes. He changes notes, sometimes sings as if the notes are shorter some other times as if they are longer, and this appears fundamentally in son's and father's words in the dialogue between them the first two times (1:26-1:45 for bars 37-46, Example 70, and 2:11-2:29 for bars 59-68, Example 71). For instance, the son's dotted quavers in bar 37 become quavers except for the second group of dotted rhythm which Henschel splits into two A flat quavers, a rest of semiquaver and another A flat semiquaver that leads to the third group of quavers.

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The alteration of rhythm and, particularly, the added semiquaver rest here, emphasises the son's fear and the kind of shortness of breath that his fear causes.

Example 70: Carl Loewe 'Erlkönig' bb. 37-47

Example 71: Carl Loewe 'Erlkönig' bb. 59-69

The Erlkönig's pitches also change slightly the last time he speaks (2:36-2:43, bars 72-74, Example 72), and the son's words that come immediately afterwards are sung in a freer way than they are indicated in the score (2:44-2:54, bars 75-81, Example 73). Both changes create effects that aim to deliver the dramatic content at the specific moment. For example, Henschel's decision to add a rest in Erlkönig's words in bar 74 creates a contrast to the previous longer crotchet notes in bar 72; it depicts the peak emotion at this moment where Erlkönig expresses that he is going to take the son by force.

Example 72: Carl Loewe 'Erlkönig' bb. 70-74

Example 73: Carl Loewe 'Erlkönig' bb. 74-83

In all these cases, most of the times he changes the dotted rhythm (dotted quaver followed by semiquaver) to three almost equal quavers (for example, bars 37, 39, 59, 61, 74, 75, 76, 78, 80, 84, Example 74), or to two quavers, semiquaver rest and a semiquaver (bars 37, 59, 74, 76), and this has an expressive impact, to declaim the dramatic content of each instance.

Example 74: Carl Loewe 'Erlkönig' bb. 37-39, 59-61, 74-76, 77-80, 84

There is also tempo fluctuation in Henschel's interpretation, such as the small *ritardando* in bar 34 to 35 (Example 75, 1:20-1:24), or *accelerando* he uses to change from Erlkönig to son (1:25-1:33, bars 36-40, Example 76) and at the end he uses the tempo freely as a way to highlight the dramatic end (2:44-3:28, bars 75-end, Example 77).

Example 75: Carl Loewe 'Erlkönig' bb. 34-35

Example 76: Carl Loewe 'Erlkönig' bb. 34-40

Example 77: Carl Loewe 'Erlkönig' bb. 74-95

5.1.2.2.2 Case study – Analytical close reading of the interpretative approach of 'Herr Oluf' by Ulrich Messthaler[317]

Ulrich Messthaler is another example of a self-accompanist: even though he is a twentieth-century performer, his recording reveals many features in common with Henschel's recording (1928) as analysed in 5.1.2.2.1. As discussed in Henschel's recording, one of the features that is closely linked to an interpretation with improvisatory character is the choice of modifying the notes. The most clear example of modified notes in Messthaler's recording is the introductory theme (00:00-00:12) which is repeated often in the ballad. Messthaler plays the first five notes as if they were a sextuplet or an arpeggio, omitting the fifth note which is F^5. Compared to the original score and in terms of piano technique, this approach (Example 78) sounds as a kind of easier solution to the connection between the first upward gesture that contains the first five notes with the second downwards gesture.

Example 78: Carl Loewe 'Herr Oluf' bb. 1-2

As mentioned in the previous section, Henschel's improvisatory character, as well as his expressiveness, are reflected through the use of omitted notes, asynchronisation, free rhythmic interpretation, tempo fluctuation and declamation. The same features are also captured in Messthaler's recording in a very similar way (as seen in the annotated score in Appendix 1); for instance, there are places which he interprets as foreshortened. Example 79 is performed as 3/4 instead of common time, possibly as a way to draw the attention of the listener at the specific moment where Erlkönig's daughter curses Herr Oluf.

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[317] Annotated score is provided in Appendix 1.

Example 79: Carl Loewe 'Herr Oluf' b. 72

Another example of free rhythmic interpretation occurs in bar 94 (2:56-2:58). Even though the time signature does not change as it occurs in Example 79, Messthaler modifies the rhythm of the specific bar (Example 80); the RH plays two crotchets, two quavers and a crotchet, instead of three quavers and a quaver rest that are repeated, and his LH adds a D on the third beat. This bar is part of a very short section that starts from bar 89 and ends in bar 94, and it works as a bridge for the next section that begins in bar 95. The following section (bb. 95-113) presents the dialogue between the mother and her son (Herr Oluf) and, therefore, bars 89-94 prepare this dialogue. Bar 94, in particular and as given in the original notation, sets the beginning of the dialogue, as Loewe uses the rhythmic pattern that the listener is going to hear in the new section; however, Messthaler prefers to change bar 94 in the way described at the beginning of this paragraph, with the likelihood of drawing again the attention to the upcoming new section, but also to the new character of the mother.

Example 80: Carl Loewe 'Herr Oluf' bb. 92-94

Because Messthaler's performance is preserved as video, whereas Henschel's is only an audio recording, it is possible to talk about performance gesture and declamation. As examined in chapter 3, sources such as the nineteenth-century treatise of García, but also the more contemporary sources of Eric Van Tassel and Martha Elliott, provide evidence that alongside the technical singing elements, the purpose of this music was to communicate the emotions and situations with a more exaggerated way, and this was sometimes achieved through the use of gestures and facial expressions, as well as abrupt alterations.

This is something that I wanted to adopt in my live recital and something that was discussed in my collaboration with the singers. One of the goals was to find ways to show how narrativity and declamation can be emphasised, and how this in turn enhances the overall effect of Loewe's improvisatory music. Loewe's suggestions about the performers' responsibility to capture the characters acting at a particular space, place and their feeling (as mentioned in the section of collaborative process and reflection approach), led me but especially the singers to experiment with the possibilities and incorporate extra means, such as gestures and facial expressions.

In a very similar way, Messthaler declaims the characters of the plot and their emotions, using, in particular, variation of tone colours and timbre, as well as facial expression. For instance, the dialogue between the elves and Herr Oluf appeared the first three times is clearly demonstrated both visually and aurally: 0:50-1:08 and bb. 26-36 (Example 81), 1:09-1:40 and bb. 37-54 (Example 82), and 1:41-2:00 and bb. 55-65 (Example 83). In all three times, Messthaler uses characteristics that shows the importance of this dialogue an part of the ballad's plot. He changes the colour of his voice to imitate on the one hand the elves, and on the other hand Herr Oluf. For the elves, he uses a more spoken way of singing compared to the heavier voice to depict Herr Oluf. Messthaler also incorporates facial expression, such as the quite closed and half-smile, as well as the wide-open eyes that help to imagine the luring character of the elves. Even his body language helps to distinguish the two characters; his shoulders are somehow leaning forward when he sings the elves' lines, whereas they become upright when he sings Herr Oluf. This helps the listeners to understand both image and emotions behind each character: Herr Oluf as a strong knight (upright shoulders and heavy voice) and the elves which appear as small creatures (shoulders leaning forward) and not powerful at all (lighter voice accompanied by a smiling expression), but at the end they become dangerous and harmful.

Example 81: Carl Loewe 'Herr Oluf' bb. 24-36

Example 82: Carl Loewe 'Herr Oluf' bb. 37-54

Example 83: Carl Loewe 'Herr Oluf' bb. 55-65

Another characteristic use of declamation in Messthaler's performance appears in the dialogue between the mother and Herr Oluf. Example 84 (2:59-3:29 and bb. 95-103) and 85 (3:29-4:01 and bb. 105-113) demonstrate not only the characters but their roles and their emotions at the specific moment of the plot. The performer changes his tone colour to show the difference between mother and son, as well as his facial expressions. To accompany the mother, Messthaler sings her line with eyes wide open in order to depict this time (compared to the wide-open eyes of the elves) the worry and kind of progressing terror that the mother feels about her son's situation. On the other hand, Herr Oluf's voice is accompanied by a sad facial expression looking downwards to demonstrate the sadness and exhaustion that Herr Oluf feels because he is aware of his tragic end.

Example 84: Carl Loewe 'Herr Oluf' bb. 95-103

Example 85: Carl Loewe 'Herr Oluf' bb. 104-113

5.1.2.2.3 Case study – Improvisational ideas of the interpretation of 'Tom der Reimer'

As discussed in Peres Da Costa's project (5.1.1), the effect of improvisational style has an important role in experimentation. The way that this project can go beyond strict adherence to score is by incorporating an experimental procedure which emphasises the improvised qualities of the music. In the live performance I will go a step closer to improvisation by using pre-composed elements in one of the ballads, 'Tom der Reimer'. As in the contemporary improvisational practices of Jazz and folk music, but also in the nineteenth-century figurations (e.g. Chopin and Liszt) which were fully written improvisations, composers used techniques of embellishments in their improvisations;[318] likewise, I am going to incorporate specific passages with embellishments so that a more effective expression is achieved,[319] and the piano can respond to the emerging narrative of the ballad. As an amateur improviser myself, I found that the kind of clearer and simpler piano lines in parts of 'Tom der Reimer' would be ideal to alter by pre-composing some embellishments. Particularly useful in my decision to make changes is the recapitulation of these bars, as well as the simplicity of the voice line in the following section (Example 86 and 87, bb. 20-37) where the narrator presents a new character, the fairy lady sitting on her horse. Once the main melodic passage sounds (bb. 21-25), I will expand its following repetitions firstly with embellished notes in the RH and later in both hands, as shown in Example 88.

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[318] Mark Tucker, and Travis A. Jackson, "Jazz," *Grove Music Online,* assessed Feb 19, 2024, https://www-oxfordmusiconline-com.libproxy.york.ac.uk/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000358106; Robert Donington, *The Interpretation Of Early Music* (London: Faber and Faber, 1963), 88.

[319] Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments (1753),* trans. and ed. William J. Mitchell (London: Eulenburg Books, 1974), 79.

Example 86: Carl Loewe 'Tom der Reimer', bb. 18-30

Example 87: Carl Loewe 'Tom der Reimer', bb. 31-37

Example 88: Carl Loewe 'Tom der Reimer', bb. 29-37

5.1.2.3 Self-accompaniment

Another area that I explore through experimentation is the concept of self-accompaniment; Loewe was both the singer and accompanist of his ballads. This, inevitably, tells the performer that his ballads could be presented in a different way from the standard of modern concert performance. The experimentation is used as a way of understanding some of the mindset of a self-accompanied performance even though I do not have the capability at present. Both singer and pianist are looking at what interpretative possibilities are afforded by a self-accompanied performance to draw on these in the live recital.

Robin Terrill Bier, who has examined in depth the virtuosic self-accompanied singing as a historical vocal performance practice, discusses Pier Francesco Tosi and his treatise *Opinioni de' cantori antichi e moderni* (1723), an important source about interpretative abilities of self-accompaniment practice in early vocal pedagogy.[320] Particularly important is the emphasis on the 'more artistic and interpretive element to the role of self-accompaniment' rather than the practical element.[321]

> Whoever knows not how to steal time in singing, knows not how to
> compose, nor how to accompany himself, and stands deprived of the
> best taste and of the greatest intelligence … One marvels at the
> singer who, having a thorough understanding of time, does not then
> make use of it because of never having applied himself to the study
> of composition nor accompanying himself. This mistake makes him
> believe that to be a leading man it is enough to sing confidently, and
> he does not realize that the greatest difficulty and all the beauty of
> the profession consists in that which he has neglected; he lacks that
> art which teaches the winning of time through knowing how to lose
> it, which is a result of Counterpoint, but not so delightful as knowing
> how to lose [time] in order to recover it: these are the ingenious

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[320] Pier Francesco Tosi, *Opinioni de' Cantori Antichi, e moderni o sieno Osservazioni Sopra il Canto Figurato, Di Pierfrancesco Tosi, Accademico Filarmonico, dedicate a sua eccellenza Mylord Peterborough Generale di Sbarco Dell' Armi Reali della Gran Brettagna* (Bologna: Fr. P. Ant. Bagioni Vic. Gen. S. Officii Bononiae, 1723) mentioned in Robin Terrill Bier, "The Ideal Orpheus: An Analysis of Virtuosic Self-Accompanied Singing as a Historical Vocal Performance Practice," (doctoral dissertation, University of York, 2013).

[321] Bier, "The Ideal Orpheus: An Analysis of Virtuosic Self-Accompanied Singing as a Historical Vocal Performance Practice," 69.

creations of those who understand composition and have the best

taste.[322]

Therefore, there are two significant elements in self-accompaniment: (1) 'the knowledge of rubato and composition as a mark of intelligence and good taste' and (2) the self-accompaniment as 'a performance construct that enables stylish rubato.'[323] In her attempt to understand what tempo rubato meant for Tosi, Bier mentions the explanations of Johann Ernest Galliard and Johann Friedrich Agricola (who translated Tosi's treatise in English and German accordingly, and added their own comments), and concludes that:

the most likely explanation for how self-accompaniment enabled

good rubato singing is the nature of the ensemble between voice

and accompaniment. The self-accompanied singer, exercising

simultaneous control over the timing of both bass line and melody,

was able to direct exactly when and to what extent the melody

gained or lost time while ensuring that the accompaniment

proceeded steadily.[324]

Even though the above documentation focuses clearly on the ability of self-accompaniment from the singer's perspective, the importance of it is the interpretative freedom that self-accompaniment provides. Particularly the emphasis on incorporating tempo rubato in performance shows that the singer was allowed to make his/ her own decisions on how to interpret the music. In this project, thus, it is worth experimenting with the question of how this kind of freedom can apply to the piano accompaniment of Loewe's ballads which, in turn, changes the dynamic between singer and pianist. It is no longer about a supportive accompaniment that often characterises Lieder performances, but rather a more intimate interaction between the two performers. The practices discussed in improvisation as an aspect of experimentation can be applied here, and even more deliberately, in order to make the idea of self-accompaniment's freedom more vivid. The purpose is not to make the audience who listens to it able to distinguish all the small details

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[322] Tosi, *Opinioni de' Cantori Antichi, e moderni o sieno Osservazioni Sopra il Canto Figurato, Di Pierfrancesco Tosi, Accademico Filarmonico, dedicate a sua eccellenza Mylord Peterborough Generale di Sbarco Dell' Armi Reali della Gran Brettagna*, 99, 105. Bier, "The Ideal Orpheus: An Analysis of Virtuosic Self-Accompanied Singing as a Historical Vocal Performance Practice," 69.

[323] Bier, "The Ideal Orpheus: An Analysis of Virtuosic Self-Accompanied Singing as a Historical Vocal Performance Practice," 69.

[324] Ibid., 71.

of self-accompaniment aspect or improvisational aspect, but rather to feel that there was something unusual about the way this music was presented, to feel this kind of intimacy; and due to this intimacy, it makes even more sense to experience such performance in a live setting.

Chapter 6: Conclusion

This research project explored the interpretation of Carl Loewe's ballads, their context, history and experimentation in the piano accompaniments. The nineteenth-century ballad was characterised by an extended dramatic quality, and narrative became its most important substance. Even within this, Loewe's ballads are distinct due to their ability to combine magical and supernatural ideas, elements that originate from the old popular songs, the influence of literature, and the turn to folk poetry. Due to the formal and narrative complexity of the ballads, Loewe's piano accompaniments are developed in such a degree (fundamentally by through-composition) that they suggest a performance that responds to the shifting character of each moment. A number of strategies have been incorporated in the present research project, especially declamatory style and topic theory, to convey these complex narratives.

Historical evidence from Loewe's writings and reports from those who had seen him playing, as well as singing treatises, such as Garcia's, demonstrated that the declamatory style of performance had an important role in vocal repertoire. This is reflected in Loewe's ballads through the presence of distinct roles for the narrators, and in performance through intense expressivity, exaggerated speech and gestures to facilitate the communication of the narrative qualities of this music. The examination of early twentieth-century recordings and of Loewe's comments on his songs suggested a performance approach that is rooted in awareness of the declamatory aesthetic, and this enables the performers to find closer connections between the music and the underlying narrative. Incorporating topic theory as a performance strategy helped me to draw out associations between music and text, in depicting attributes of the characters' personality or features of their environment. As my interpretative case studies showed, experimenting with topical expression allows the performers to communicate the variety of events and emotional resonances identified in the ballads.

The emphasis on narrative structure and themes was recognised in Loewe's playing. Alongside his singing style, he played the piano in a way that illustrated the different treatment that the instrument should have; differently from the voice, his piano playing enabled him to comment on the action and to create powerful scenes and moods. This idea is very likely to be connected to the improvisational character that his ballads have. The

comparison with other theorists' advice on improvisation (as seen in Czerny's examples, chapter 4) demonstrated that improvisational features common in the Romantic style at the time can inform performance as they can work as devices for creating dramatic interpretations. Although it cannot be certain whether published versions of Loewe's improvised ballads correspond to the original improvisations, they carry musical qualities that can have implications for performance.

As part of examining these improvised features, I also explored historical practices which paved the way to the opportunity of experimenting with the possibilities of creating the imaginary scenarios that emerge from these ballads, suggesting freedom and intimate communication between singer and pianist. My live performance will demonstrate the results of my experimentation. Based on historical evidence with a direct impact on the interpretation of this style but also based on reflective and collaborative rehearsal process, these results are provided as suggestions for interpretation and not as a dogmatic approach to performance. The most important result is a performance that aims at showing the shift from a 'literal' to a more flexible and freer interpretation of the notation inspired by the historical evidence on Loewe's style in particular, as well as the performance practices of the period. Incorporating the historical fortepiano is part of the same goal, as it reinforces the idea of moving away from the modern interpretation, in the sense that it gives space to listen to different colours, nuances, and sound effects. In my live performance I will also use the modern piano for some of the ballads to display how the interpretative approach changes when playing on a modern instrument. Although my interpretative decisions are based on the exploration of nineteenth-century performance practices, I believe that those decisions can also be applied to a modern instrument, so that the style, that is the most important element in the performance, is expressed and communicated to the listener.

While the live performance will give a sense of the transformation from a 'literal' interpretation of the music to a freer one, it equally reflects my own personal interpretation. There is space for other researchers to expand on this topic, for instance, by exploring even further the nineteenth-century piano performance practices and examine in practice how many of these can apply to vocal music of the period. From a personal experience, I would characterise the process of learning, and especially applying these practices, as learning how to speak a new language; therefore, it requires a lot of time to relearn things that we tend to 'take for granted'. As Bowen comments, historical

performance often means leaving behind truisms, such as '"don't speed up when you get louder," "always play with a singing tone," or even "a half note is exactly twice as long as a quarter note"'.[325] Through my experience of playing these ballads, I found that I had to leave behind equivalent but different truisms, such as the necessity of piano and voice lines being always together, the idea that all chords must be arpeggiated only if arpeggiation is indicated, or that the singer should always aim for a beautiful and clearly-pitched sound.

These truisms that I had to consider and eventually abandon correlate with the goal of this research project: the recognition of Loewe and his music as a distinct performance style. From a performance point of view, it has been rewarding to explore a composer whose compositions are so much influenced by his ability to self-accompany his singing, and how features of his own skills can inform modern performances. As an accompanist, I learned the importance of collaboration when playing this repertoire, the freedom and intimate communication between singer and pianist, the important implications of the narrative for making performance decisions, and the interpretative flexibility they provide. My experience studying this topic taught me how significant is for performers to understand the broader context and style of the works they play, and how experimentation with different expressive tools can help to produce fresh ways to communicate this style to listeners and keep them engaged.

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[325] Bowen, "Why Should Performers Study Performance? Performance Practice versus Performance Analysis," 32.

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List of Appendices

Appendix 1: Music scores

'Edward' from *Balladen und Lieder für eine Singstimme und Klavier*, vol. I, 7-14. Leipzig: Edition Peters, 1968.

'Erlkönig' from *Balladen und Lieder für eine Singstimme und Klavier*, vol. I, 50-56. Leipzig: Edition Peters, 1968.

'Herr Oluf' from *Balladen und Lieder für eine Singstimme und Klavier*, vol. I, 15-23. Leipzig: Edition Peters, 1968.

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'Der Zauberlehrling' from *Balladen und Lieder für eine Singstimme und Klavier*, vol. II, 66-74. Leipzig: Edition Peters, 1968.

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'Tom der Reimer' from Balladen und Lieder für eine Singstimme und Klavier, vol. I, 24-33. Leipzig: Edition Peters, 1968.

'Odins Meeresritt' from *Balladen und Lieder für eine Singstimme und Klavier*, vol. I, 1-6. Leipzig: Edition Peters, 1968.

Annotated score of George Henschel's interpretation of 'Erlkönig' in E flat minor from *Open Sheet Music*, 2022.

Annotated score of Ulrich Messthaler's interpretation of 'Herr Oluf' from *Balladen und Lieder für eine Singstimme und Klavier*, vol. I, 15-23. Leipzig: Edition Peters, 1968.

Appendix 2: Recordings

All recordings are in the folder 'Performance Recordings', but I have also provided links of the same recordings to an online Google Drive folder for convenience. The 'Performance Recordings – 1', as given below, were made at the National Centre for Early Music on the 16th of May 2023, performing on a modern reproduction of a 1820 Fritz fortepiano model, and 'Performance Recordings – 2' were made in the Sir Jack Lyons Concert Hall on the 22nd of June 2023, playing on a Viennese fortepiano (a Dennis Woolley copy of a 1795 Walter) and a Steinway model D grand piano. The performers for the first set of recordings are Stuart O' Hara (voice) and Ioanna Koullepou (fortepiano), and for the second set of recordings are Jess Dandy (voice) and Ioanna Koullepou (fortepiano, and modern piano).

Performance Recordings – 1

'Edward'

'Erlkönig'

'Herr Oluf'

'Die nächtliche Heerschau'

'Der Todtentanz'

'Elvershöh'

'Hochzeitlied'

'Der Zauberlehrling'

'Archibald Douglas'

'Tom der Reimer'

'Odins Meeresritt'

Performance Recordings – 2

'Wallhaide' – fortepiano (audio only)

'Wallhaide' – modern piano

Appendix 3: Texts and translations

'Edward'

„Dein Schwerdt, wie ist's von Blut so rot?	"Why is your sword so red with blood,
Edward, Edward!	Edward, Edward!
dein Schwerdt, wie ist's von Blut so rot, und	Why is your sword so red with blood, and
gehst so traurig da? O!"	why do you go about so sadly? O?"
„Ich hab geschlagen meinen Geier tot,	"I have slain my falcon,
Mutter, Mutter!	Mother, Mother!
Ich hab geschlagen meinen Geier tot, und	I have slain my falcon,
das, das geht mir nah! O!"	and this distresses me deeply! O!"
„Deines Geiers Blut ist nicht so rot! Edward!	"Your falcon's blood is never so red,
Edward!	Edward, Edward!
deines Geiers Blut ist nicht so rot, mein	Your falcon's blood is never so red, my dear
Sohn, bekenn mir frei! - O!"	son, I tell you! - O!"
„Ich hab geschlagen mein Rotroß tot,	"I have slain my red-roan steed, Mother!
Mutter! Mutter,	Mother,
ich hab geschlagen mein Rotroß tot, und's	I have slain my red-roan steed, that was
war so stolz und treu. O!"	once so proud and faithful, O!"
„Dein Roß war alt, und hast's nicht not,	"Your steed was old, and you had no need
Edward! Edward!	of it, Edward, Edward!
dein Roß war alt, und hast's nicht not, dich	Your steed was old, and you had no need of
drückt ein andrer Schmerz. O!"	it, some other thing troubles you. O!"
„Ich hab geschlagen meinen Vater tot!	"I have slain my father!
Mutter! Mutter!	Mother! Mother!
Ich hab geschlagen meinen Vater tot, und	"I have slain my father, and that, that
das, das quält mein Herz! O!"	torments my heart! O!"

„Und was wirst du nun an dir tun, Edward? Edward,

und was wirst du nun an dir tun? mein Sohn, das sage mir! O!"

„Auf Erden soll mein Fuß nicht ruhn! Mutter, Mutter!

auf Erden soll mein Fuß nicht ruhn! will wandern übers Meer! O!"

„Und was soll werden dein Hof und Hall, Edward? Edward,

und was soll werden dein Hof und Hall? so herrlich sonst, so schön! O!!"

Ach! immer steh's und sink und fall! Mutter, Mutter!

„Ach immer steh's und sink und fall, ich wird es nimmer sehn! O!"

„Und was soll werden aus Weib und Kind, Edward? Edward,

und was soll werden aus Weib und Kind, wann du gehst übers Meer? O!"

„Die Welt ist groß, laß sie betteln drin, Mutter, Mutter!

Die Welt ist groß, laß sie betteln drin, ich, ich seh sie nimmermehr! O! O!"

„Und was soll deine Mutter tun Edward? Edward,

und was soll deine Mutter tun mein Sohn, mein Sohn, das sage mir? O! O!"

"And what penance will you do for that, Edward? Edward,

and what penance will you do for that? My dear son, now tell me! O!!

"Me feet shall never touch earth again! Mother, Mother!

Me feet shall never touch earth again! I'll go over the sea! O!"

"And what will you become of your house and home would be better, Edward? Edward,

and what will you become of your house and home would be better? That were so fair to see! O!!" "Ach, they'll stand and sink and fall! Mother, Mother!

Ach, they'll stand and sink and fall, for I will never see them! O!"

"And what will become of your wife and child, Edward? Edward,

and what will become of your wife and child, when you go over the sea? O!"

"The world has room, let them go begging, Mother, Mother!

The world has room, let them go begging, I shall behold them no more! O! O!"

"And what is your mother to do, Edward? Edward,

and what is your mother to do, my dear son, now tell me? O! O!"

„Der Fluch der Hölle soll auf euch ruhn, Mutter! Mutter! Der Fluch der Hölle soll auf euch ruhn, denn ihr, ihr rietet's mir! O!"	"The curse of hell shall rest upon you, Mother! Mother! The curse of hell shall rest upon you, for what you taught me! O!"[326]

'Erlkönig'

Wer reitet so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind, er hat den Knaben wohl in dem Arm, er faßt ihn sicher, er hält ihn warm, er faßt ihn sicher, er hält ihn warm.	Who rides so fast through the night and wind? It is the father with his child, he has the boy firmly in his arms, he holds him safe, keeps him warm, he holds him safe, keeps him warm.
„Mein Sohn, was birgst du so bang dein Gesicht?" „Siehst, Vater du den Erlkönig nicht? den Erlenkönig mit Kron und Schweif?" „Mein Sohn, das ist ein Nebelstreif, das ist ein Nebelstreif."	"My son, why do you hide your face so fearfully?" "Father, don't you see the Erl-king near? The Erl-king in his crown and cloak?" "My son, it's just a will-o'-the-wisp, it's just a will-o'-the-wisp."
„Komm, liebes Kind, komm, geh mit mir, gar schöne Spiele spiel ich mit dir, manch bunte Blumen sind an dem Strand, meine Mutter hat manch gülden Gewand."	"Come, lovely child, come away with me, and games, such games I'll play with you, such colourful flowers there are on the bank, my mother has many a golden garment."
„Mein Vater, mein Vater, und hörest du nicht, was Erlenkönig mir leise verspricht?" „Sey ruhig, bleibe ruhig, mein Kind, in dürren Blättern säuselt der Wind,	"My father, my father, don't you hear, what Erl-king is whispering to me?" "Be still, be at rest my child, it is dry leaves rustling in the wind, it is dry leaves rustling in the wind."

[326] Hansen, "Edward," *The LiederNet Archive*, 2010, accessed Oct 15, 2019, https://www.lieder.net/lieder/get_text.html?TextId=70544.

in dürren Blättern säuselt der Wind."	
„Willst, feiner Knabe, du, mit mir gehn? Meine Töchter sollen dich warten schön, meine Töchter führen den nächtlichen Reihn und wiegen und tanzen und singen dich ein."	"My fine boy, will you come with me? My My daughters shall serve you, my daughters lead the nocturnal round, they'll sway, and dance, and sing to you."
„Mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am düsteren Ort?" „Mein Sohn, mein Sohn, ich seh es genau, es scheinen die alten Weiden so grau, es scheinen die alten Weiden so grau."	"My Father, my father, don't you see, Erl-king's daughters in that gloomy place?" "My son, my son, I see it all too well, that old clearing shines so grey, that old clearing shines so grey."
„Ich liebe dich, mich reizt deine schöne Gestalt, und bist du nicht willig, so brauch ich Gewalt." Mein Vater, mein Vater, jetzt faßt er mich an, Erlkönig hat mir ein Leids getan, Erlkönig hat mir ein Leids getan."	"I love you, your beautiful form excites me, and if you aren't willing I'll take you by force!" "My father, my father, he is almost touching me, Erl-king has done me harm, Erl-king has done me harm!"
Dem Vater grauset's, er reitet geschwind, er hält in den Armen das ächzende Kind, erreicht den Hof mit Mühe und Not, in seinen Armen das Kind war tot.	The father is fearful, he rides like the wind, he holds the moaning child in his arms, he reaches the farmstead with effort and dread, in his arms the child was dead.[327]

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[327] Walter Meyer, "Erlkönig," *The LiederNet Archive*, accessed Oct 15, 2019,
https://www.lieder.net/lieder/get_text.html?TextId=6382.

'Herr Oluf'

Herr Oluf reitet spät und weit, zu bieten auf seine Hochzeitleut.	Lord Oluf rides hard and fast, to summon his wedding guests.
Da tanzen die Elfen auf grünem Strand, Erlkönigs Tochter reicht ihm die Hand:	Elves are dancing on a green bank, the Erl-king's daughter offers her hand:
„Willkommen, Herr Oluf, komm, tanze mit mir, zwei goldene Sporen schenke ich ihr."	"Welcome, Lord Oluf, come dance with me, and I will give you two golden spurs."
„Ich darf nicht tanzen, nicht tanzen ich mag, denn morgen ist mein Hochzeittag."	"I cannot dance, I do not wish to dance, for tomorrow is my wedding-day."
„Tritt näher, Herr Oluf, komm, tanze mit mir, ein Hemd von Selden schenke ich dir, ein Hemd von Selden so weiß und fein, meine Mutter bleicht's mit Mondenschein."	"Come closer, Lord Oluf, come dance with me, and I will give you a shirt of silk, a shirt of silk so white and fine, my mother bleached it with moonbeams!"
„Ich darf nicht tanzen, nicht tanzen ich mag, denn morgen ist mein Hochzeittag."	"I may not dance, I do not wish to dance, for tomorrow is my wedding-day."
„Tritt näher, Herr Oluf, komm, tanze mit mir, eine Haufen Goldes schenke ich dir."	"Come closer, Lord Oluf, come dance with me, and I will give you a heap of gold."
„Einen Haufen Goldes nähme ich wohl, doch tanzen ich nicht darf noch soll."	"A heap of gold I would gladly take, but I cannot and should not dance with you."
„Und willst du, Herr Oluf, nich tanzen mit mir, soll Seuch' und Krankheit folgen dir!"	"If you will not dance with me, Lord Oluf, then plague and sickness will follow you!"

Sie tät ihm geben einen Schlag aufs Herz,
sein Lebtag fühlt' er nicht solchen Schmerz.

Drauf tät sie ihn heben auf sein Pferd:
„Reit hin nun zu deinem Fräulein wert!"

Und als er kam vor Hauses Tür,
seine Mutter zitternd stand dafür:

„Sag an, mein Sohn, und sag mir gleich
wovon du bist so blaß und bleich?"

„Und sollt sie nicht sein blaß und bleich,
ich kam in Erlenkönigs Reich."

„Sag an, mein Sohn, so lieb und traut,
was soll ich sagen deiner Braut?"

„Sagt ihr, ich ritt in den Wald zur Stund,
zu proben allda mein Roß und Hund."

Früh Morgens, als es Tag kaum war,
da kam die Braut mit der Hochzeitschar.

Sie schenkten Met, sie schenkten Wein:
„Wo ist Herr Oluf, der Bräutgam mein?"

„Herr Oluf ritt in den Wald zur Stund,
zu probt allda sein Roß und Hund."

She dealt him a blow to the heart,
and in all his life he had never felt such pain.

Then she heaved him up upon his horse:
"Ride home to your worthy lady then!"

And when he came to the door to his house, his mother, trembling, stood before him:
"Tell me, my son, and tell me true,
why are you so pale and sick?"

"And should I not be pale and sick,
I was in the Erl-king's realm."

"Tell me, my son, so dear,
what should I tell your bride?"

"Tell her that I rode to the wood just now,
to test my horse and hound."

At early morning when day had hardly dawned, his bride arrived with the wedding crowd.
They poured mead, they poured wine:
"Where is Lord Oluf, my bridegroom?"

"Lord Oluf rode to the wood just now,
to test his horse and hound."

Die Braut hob auf den Scharlach rot,	The bride lifted up the cloth scarlet red,
da lag Herr Oluf und war tot.	there lay Lord Oluf and he was dead.[328]

'Die nächtliche Heerschau'

Nachts um die zwölfte Stunde	At night, the twelfth hour
verläßt der Tambour sein Grab,	the drummer leaves his tomb
macht mit der Trommel die Runde,	sounds a roll with his drum
geht wirbelnd auf und ab.	goes whirling up and down.
Mit seinen entfleischten Armen	With his fleshless arms
rührt er die Schlägel zugleich,	he moves the sticks together,
schlägt manchen guten Wirbel,	beats out a real whirlwind,
Reveill' und Zapfenstreich.	the reveille and the last post.
Die Trommel klinget seltsam,	The drum sounds strange,
hat gar einen starken Ton;	has such a powerful sound;
die alten toten Soldaten	the old dead soldiers
erwachen im Grabe davon.	are woken from their graves by it.
Und die im tiefen Norden	Both those in the far north
erstarrt in Schnee und Eis,	frozen in snow and ice,
und die in Welschland liegen,	and those lying in French Switzerland,
wo ihnen die Erde zu heiß;	where the earth is too hot;
und die der Nilschlamm decket	and those whom Nile's mud covers
und der arabische Sand,	and the Arabian sand,
sie steigen aus den Gräbern	they climb from their graves
und nehmen's Gewehr zur Hand.	and take their guns in hand.
Da kommen auf luftigen Pferden	They come on airborne steeds

[328] Ezust, "Herr Oluf," *The LiederNet Archive*, accessed Oct 15, 2019, https://www.lieder.net/lieder/get_text.html?TextId=7880.

die toten Reiter herbei,	the dead cavalrymen,
die blutigen alten Schwadronen,	the old bloody squadrons,
in Waffen mancherlei.	with many a weapon.
Und um die zwölfte Stunde	And at the twelfth hour
verläßt der Feldherr sein Grab,	the Commander leaves his tomb,
kommt langsam hergeritten	comes slowly riding here
umgeben von seinem Stab;	surrounded by his corps;
Er trägt ein kleines Hütchen,	He wears a small hat,
er trägt ein einfach Kleid,	he wears simple clothes,
und einen kleinen Degen	and a small sword
trägt er an seiner Seit.	he wears at his side.
Der Mond mit gelbem Lichte	The moon with yellow light
erhellt den weiten Plan,	brightens the wide plain,
der Mann im kleinen Hütchen	the man in the small hat
sieht sich die Truppen an.	surveys his troops.
Die Reihen präsentiren	The ranks present
und schultern das Gewehr,	and shoulder arms,
dann zieht mit klingendem Spiele	then with drum loud playing
vorbei das ganze Heer.	the whole host marches past.
Die Marschälle und Generale Schließen um ihn den Kreis,	The Marshals and Generals close ranks in a circle,
der Feldherr sagt dem Nächsten ins Ohr ein Wörtchen leis;	the Commander speaks to the nearest a quiet word in his ear;
das Wort geht in die Runde,	The word goes round,
klingt wieder fern und nah:	sounds again far and near:

„Frankreich" heißt die Parole,	"France" is the watchword,
die Losung: „Sanct Helena."	the reply: "St Helena."
Das ist die große Parade	That is the great parade
im elysäischen Feld,	on the Elysian Fields
die um die zwölfte Stunde	which, at the twelfth hour,
der tote Cäser hält.	the dead Caesar holds.[329]

'Der Todtentanz'

Der Thürmer, der schaut zu Mitten der Nacht hinab auf die Gräber in Lage; der Mond, der hat alles ins Helle gebracht; der Kirchhof, er liegt wie am Tage. Da regt sich ein Grab und ein anderes dann: sie kommen hervor, ein Weib da, ein Mann, in weissen und schleppenden Hemden.	The tower-keeper peers down in the middle of the night to the graves which lie in their rows; the moon has brought everything into its light, the churchyard sits just as in daytime. One grave moves and then another: they come forth, here a woman, there a man in white and trailing shirts.
Das reckt nun, es will sich ergetzen sogleich, die Knöchel zur Runde, zum Kranze, so arm und so jung, und so alt und so reich; doch hindern die Schleppen am Tanze. Und weil hier die Scham nun nicht weiter gebeut, sie schütteln sich alle; da liegen zerstreut die Hemdlein über den Hügeln.	One stretches now, wishing to revel at once, ankles to the dance, to the circle, so poor and so young and so old and so rich; but the winding-sheet precents the dancing. But because shame no longer compels them, they shake them off; scattered the shirts lie over the hills.
Nun hebt sich der Schenkel, nun wackelt das Bein, Gebärden da gibt es vertrackte;	Now the thigh rises, now the leg shakes, there are some tricksy moves;

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[329] David Wyatt, "Die nächtliche Heerschau," *The LiederNet Archive*, accessed Oct 15, 2019, https://www.lieder.net/lieder/get_text.html?TextId=32450.

dann klippert's und klappert's mitunter hinein,	clinking and clanking to and for in strict time,
Als schlüg' man die Hölzlein zum Takte.	as if one were pounding the sticks to the beat.
Das kommt nun dem Thürmer so lächerlich vor;	This seems so ridiculous to the tower-keeper;
da raunt ihm der Schalk, der Versucher, ins Ohr:	the tempter murmurs in his ear:
Geh! hole dir einen der Laken!	Go! Get yourself one of the sheets!
Getan wie gedacht! und er flüchtet sich schnell	Done, as planned! He quickly takes refuge now behind
Nun hinter geheiligte Türen.	holy doors.
Der Mond und noch immer er scheinet so hell	The moon shines brighter yet over the ghastly
zum Tanz, den sie schauderlich führen.	dance they lead.
Doch endlich verlieret sich dieser und der,	But at last this one and that one gets lost,
schleicht eins nach dem andern gekleidet einher,	creeps around, dresses,
und, husch! ist es unter dem Rasen.	and hush! Goes under the lawn.
Nur einer, der trippelt und stolpert zuletzt	Only one, who trips and stumbles last and
und tappet und grapst an den Grüften;	toddles and gropes for the tombs;
doch hat kein Geselle so schwer ihn verletzt;	but no fellow has hurt him so;
er wittert das Tuch in den Lüften.	he smells the cloth in the air.
Er rüttelt die Turmtür, sie schlägt ihn zurück,	He knocks the tower door, he is thrown back,
geziert und gesegnet, dem Thürmer zum Glück,	luckily for the tower-keeper,
sie blinkt von metallenen Kreuzen.	it is blessed and adorned with metal crosses.

Das Hemd muß er haben, da rastet er nicht,	He must have the shirt, he will not rest,
da gilt auch kein langes Besinnen,	there is no time to think about it, the small
den gotischen Zierat ergreift nun der Wicht	creature now seizes the battlements and
und klettert von Zinne zu Zinnen.	climbs from turret to turret.
Nun ist's um den armen, den Thürmer	Now the poor tower-keeper is done for,
gethan,	it jolts from outcrop to outcrop,
es ruckt sich von Schnörkel zu Schnörkel	like a long-legged spider.
hinan,	
langbeinigen Spinnen vergleichbar.	
Der Thürmer erbleichet, der Thürmer	The tower-keeper pales, the tower-keeper
erbebt,	trembles,
gern gäb' er ihn wieder, den Laken.	he would gladly give back the shirt.
Da häkelt,_jetzt hat er am längsten gelebt,_	Now he has lived longest of all an iron spike
den Zipfel ein eiserner Zacken.	is poking at his hem.
Schon trübet der Mond sich	Already the moon's glow is vanishing,
verschwindenden Schein's,	the bell, it thunders a mighty one o'clock,
die Glocke, sie donnert ein mächtiges Eins,	and below the skeleton shatters.[330]
und unten zerschellt das Gerippe.	

'Wallhaide'

Wo dort die alten Gemäuer stehn	There, where the old walls stand and light
und licht im Abendrot schimmern,	shimmers in the sunset,
erhob sich ein Schloß in waldigten Höhn;	a castle stood proud in the wooded hills;
nun liegt's versunken in Trümmern.	it now lies sunk in ruins.
Nun pfeift der Sturm	Now the wind whistles
in Saal und Turm,	through hall and tower.
Nachts wandeln durch Türen und Fenster	By night ghosts wander through doors and
Gespenster.	windows.

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[330] Translation is mine with the help of Stuart O' Hara.

Da hauste ein Graf vor langer Zeit,	There lived a count a long time ago,
wohl Sieger in manchem Strausse,	victorious in many a bouquet,
gar wild und furchtbar in Kampf und Streit,	so wild and terrible in battle and skirmish,
und streng und ernst auch zu Hause;	and strict and solemn at home;
doch sein Töchterlein	but his little daughter
war wie die Sonne so klar,	was as bright as the sun,
und so mild und voll Liebe und Freude;	gentle and full of love and joy;
Wallhaide.	Wallhaide.
Sie wehte still im häuslichen Kreis	She drifted quietly in and out of the family
und trat gar selten ins Leben:	circle and had barely stepped into his life:
doch ein Ritter liebte sie glühend und heiss,	but a knight loved her ardently,
ihr ewig zu eigen gegeben.	given to her forever.
Vom nahen Schloss	From the nearby castle
auf flinkem Ross	on a nimble steed
flog Rudolph zur Süßen, zur Lieben	Rudolph flew to his sweetheart
dort drüben.	over there.
Und eh die Sonne noch untergeht,	And before the sun went down,
hart er still am einsamen Orte,	he waited quietly in the lonely place,
und leiser schleicht, als der Zephyr weht,	and creeping more quietly than the Zephyr
Wallhaide durch Hof und Pfote,	blows, Wallhaide went through courtyard
in stiller Lust	and gate, in silent desire
an Buhlens Brust,	on her lover's breast,
und er hält sie mit treuem Verlangen	and he held her with faithful ardour.
umfangen.	
Sie träumen, sie hätten im Himmel gelebt,	They dreamed they lived in heaven,
zwei kurzeschöne Minuten;	for two short minutes;
denn er scheidet, wenn Dämmrung	for he'll depart
niederwebt,	when twilight falls,

wenn die letzten Strahlen vergluten.	as the last rays died out.
Noch Kuss auf Kuss	Another kiss
zum Abschiedsgruss,	to say goodbye,
dann eilt sie mit Tränen im Blicke	then she hurries back with tears
zurücke.	in her eyes.
Und wie sie den Sommer so scheiden sah,	And as they thus watched the summer
fing Sehnsucht an sie zu quälen.	depart, longing began to torment them.
Und also trat Rudolph den Grafen an:	And so Rudolph approached the count:
„Herr, ich mag's nicht länger verhehlen,	'Sir, I may no longer conceal it,
ich liebe Wallhaid, drum gebt mir die Maid,	I love Wallhaid, therefore give me the
auf dass sie treueigen mir bleibe,	maiden, that she may remain faithful to
zum Weibe!"	me, as my wife!'
Da zog der Graf ein finster Gesicht:	Then the count scowled:
„Was ziemt dir solch kecke Minne?	'What befits thee such bold courtship?
Mein Mädel, Rudolph, bekommst du nicht,	You won't get my girl, Rudolph, you'll just
das schlag dir nur frisch aus dem Sinne;	have to put her out of your mind;
ein reicher Baron	a rich baron will take her to his chamber as
führt morgen sie schon,	his wife tomorrow,
die Braut, trotz Tränen und Jammer,	no matter the tears and lamentation.'
zur Kammer."	
Das fuhr dem Rudolph durch Mark und	That struck Rudolph to his very core,
Bein,	he threw himself wildly at the Dane,
er warf sich wild auf den Dänen,	and shouted into the woods and forests,
und jagte in Wald und Forst hinein,	no tear came to his eyes,
das Auge hatte nicht Tränen,	a cold pain
ein kalter Schmerz	tore his heart
zerriss ihm das Herz,	as if he was about to die from the cruel
	pangs.

als müsst er in grausamen Wehen vergehen.	
Da durchbebt's ihn auf einmal mit stiller Gewalt, er fühlt sich wie neugeboren, und Ahndungen werden zur lichten Gestalt, als wär' noch nicht alles verloren. „Bin ich doch frei und Wallhaide treu; Gott hilft sie aus Vaters Ketten zu retten!"	Suddenly he is shaken within by a silent force, he feels as if he has been reborn, and his thoughts take on a luminous form, as if all was not yet lost. 'I am free and Wallhaide faithful; God, help to free her from her father's chains!'
Und eh die Sonne noch untergeht, harrt er still am einsamen Orte, und leiser schleicht, als der Zephyr weht, Wallhaide durch Hof und Pforte, in stiller Lust an Buhlens Brust, und er hält sie mit treuem Verlangen umfangen.	And before the sun went down, he waited quietly in the lonely place, and creeping more quietly than the Zephyr blows, Wallhaide crept through courtyard and gate, in silent desire joy on her lover's breast, and he held her with faithful desire.
Sprach Rudolph endlich: „Um Mitternacht, wenn Alles längst ruht auf dem Schlosse, kein Verräterauge die Liebe bewacht, dann komm ich mit flüchtigem Rosse. Du schwingst dich hinauf, und freudig im Lauf jag' ich mit der herrlichen Beute ins Weite!"	Rudolph finally said: 'At midnight, when all has long since gone to sleep in the castle, and no traitor's eye guards love, then I'll come with fleeting steed. Climb up, and running joyfully I'll ride off into the distance with my glorious prize!'

Da sank sie glühend an seine Brust
und kos't ihn mit zärtlichem Worte;
doch schnell erwacht sie aus ihrer Lust:
„Wie komm ich, Freund, durch die Pforte?
denn streng in der Nacht
wird die Mauer bewacht;
wie mag ich der Knechte Reigen
durchschleichen?

Zwar so wenn mich nimmer die Hoffnung
betrog
so käm' ich durch Pforten und Türen;
's ist freilich für Mädchenmut zu hoch
doch Liebe soll mich leiten und führen!
wer ihr vertraut,
hat wohl gebaut,
und wenn er im Kerker auch wäre!
Drum höre:_

Als Wundebold noch, unsres Hauses Ahn',
in dieser Burg residirte,
da wuchst ihm ein Töchterlein herrlich
heran,
des ganzen Hauses Zierde,
hiess auch Wallhaid, hat früh're Zeit
einen Buhlen glücklichen Stunden
gefunden.

Dem wollte sie ewig treueigen sein,
im Leben und Leiden und Freuden;
doch der harte, trotzige Vater sprach:

Then she sank, glowing, to his breast
and caressed him with tender words;
but quickly she awoke from her desire:
'How shall I pass through the gate, dear?
For closely at night
the wall is guarded;
how may I sneak
through the servant's circle?

Indeed, if hope had never deceived me
I would pass through gates and doors;
of course, it is too high for a girl's courage.
But love shall guide and lead me!
Whoever trusts in her,
has built well,
even if he were in the dungeon.
Therefore listen:

When Wundebold, the ancestor of our
house, resided in this castle,
his little daughter grew up so fair,
the ornament of the whole house.
She was also called Wallhaid.
Once before a lover has found a
bridegroom and a happy moment here.

A lover to whom she wanted to be eternally
faithful, in life and suffering and joy;
but the hard, defiant father said:

German	English
nein! Da wollte sie nicht von ihm scheiden,	No! She did not want to part from him,
und kühn bedacht	and boldly planned
um Mitternacht zur Liebe aus Vaters Ketten	at midnight to leave from father's chains.
sich retten.	
Doch dem Grafen sagt's ein Verräter an,	But a traitor told the count,
der zerstörte blutig ihr Hoffen.	who destroyed their hopes bloodily.
Ihr Buhle fiel auf nächtlicher Bahn,	Her paramour fell on his nocturnal path,
von meuchelnden Schwertern getroffen.	struck by assassins' swords.
Sie harrte noch sein,	While she was still waiting,
trat der Vater herein,	her father entered,
stiess den Dolch ins Herz der Armen	and pitilessly plunged his dagger into her
ohn Erbarmen.	poor heart.
Nun hat ihr Geist im Grabe nicht Ruh',	Now her spirit has no rest in the grave, all
's ist alle Rast ihm genommen;	rest is taken from it;
sie wandelt oft nächtlich der Pforte zu,	she often walks toward the gate by night,
ob wohl der Buhle möcht kommen,	as if her lover may yet come,
und harret sein	and waits
bis Morgenschein;	until morning light;
der Buhle soll einst, wie sie meinen,	the paramour, she thinks, shall one day
erscheinen!	appear!
So lange wandert sie ohne Rast	So long she wanders restlessly
im weißen blutigen Kleide,	in the bloody white dress,
ist Allen ein stiller befreundeter Gast,	a quiet and friendly visitor to all,
tat Keinem je was zu Leide;	never harming anyone;
still geht ihre Bahn	she quietly goes her way up to the gate,
zur Pforte hinan,	the guards let her creep past.
die Wächter lassen sie schleichen	
und weichen.	

Und wie sie ihr Leben der Liebe geweiht,

wird sie tot auch zur Liebe sich neigen;

sie borge heut Nacht mir ihr blutiges Kleid,

die Wächter sollen mir weichen.

Die Geisterbahn

hält Keiner an,

frei lenk' ich so durch ihr' Mitte

die Schritte.

Drum harr' an der Pforte! Wenn's Zwölfe

schlägt,

kommt Wallhaide langsam gegangen;

ein blutiger Schleier, vom Winde bewegt,

hält die Geistergestalt umfangen.

In deinem Arm

da wird sie erst warm,

drum schnell auf den Gaul und reite

ins Weite!"

„O herrlich!" fiel Rudolph ihr freudig ins

Wort,

„fahrt hin nun, Zweifel und Sorgen!

Und sind wir nur erst aus dem Schlosse fort,

so ist auch die Liebe geborgen;

wenn der Morgen graut,

grüss ich dich als Braut,

Ade, fein's Liebchen, ist scheide zur

Freude!"

Und lange noch glüht auf der Lippe der

Kuss,

And as she consecrates her life to love,

she will bend to love in death;

tonight she lends me her bloody dress,

the guards shall give way to me.

No one stops

this ghostly train,

as freely I steer through her down the

steps.

So wait at the gate!

As it strikes twelve,

Wallhaide comes slowly;

a bloody veil, moved by the wind,

surrounds the ghostly form.

There in your arms

she will warm up,

so quickly onto the horse and ride into the

distance!'

'O wonderful!' Rudolph joyfully interrupted

her,

'Go now, doubts and worries!

And once we are out of the castle, love will

be safe, too;

when the morning dawns,

I'll greet thee as a bride.

Adieu, fair love, it is time for rejoicing!'

And for a long time the kiss still glowed on

his lip,

da sprengt er mutig bergunter,
und scheidend wirft sie den letzten Gruss
dem Liebsten ins Tal hinunter.
„Lieb Rudolph! bist mein,
lieb Rudolph! bin dein;
nicht Himmel und Hölle scheide
uns Beide!"_

Und wie die Nacht auf die Täler sinkt,
sitzt der Ritter gerüstet zu Pferde;
manch bleiches Sternlein am Himmel blinkt,
tief dunkel liegt's auf der Erde.
Er spornt das Ross
auf's Grafen Schloss
und kömmt, nach Liebchens Worte,
zur Pforte.

Und wie es vom Turme Zwölfe schlägt,
kommt Wallhaide langsam gegangen;
ein blutiger Schleier, vom Winde bewegt,
hält die Geistergewalt umfangen.
Da springt er hervor
und hebt sie empor
und jagt mit der zitternden Beute
ins Weite.

Und reitet lange, und Liebchen schweigt, er
wiegt die Braut auf den Knieen.
„Fein's Liebchen, wie bist du so federleicht,
machst dem Reiter nicht Arbeit und Mühe."
„Mein Gewand ist so fein,

then he boldly charges downhill,
and in parting she throws a last greeting
down to her beloved in the valley.
'Dear Rudolph, you are mine,
dear Rudolph, I am yours;
may heaven nor hell ever part us!'

And as night falls on the valleys,
the knight sits on his horse;
many a pale star in the sky twinkles,
deep darkness lies on the earth.
He spurrs the horse
to the count's castle
and, after his beloved's words, comes to
the gate.

And as it strikes twelve from the tower,
Wallhaide comes slowly walking;
a bloody veil, moved by the wind,
holds the ghostly power in its embrace.
There he jumps out
and lifts her up
and rides off into the distance with his
trembling prize.

And riding far, his sweetheart is silent - he
cradled the bride on his knees.
'Sweetheart, you are so light as a feather,
like no rider's toil and trouble.'

das mag's wohl sein,	'My robe is so fine,
mein Gewand ist wie Nebel so duftig	that may well be,
und luftig!"	my robe is like mist, so fragrant and airy!'
Und der Ritter umfaßt die zarte Gestalt,	And as the knight embraces the delicate
da schauert ihm Frost durch die Glieder.	figure, frost shivers through his limbs.
„Fein's Liebchen, wie bist du so eisig und	'Fine darling, how are you so icy and cold,
kalt,	does not love warm you again?'
erwärmt dich die Liebe nicht wieder?"	'In your arm
„In deinem Arm	there it is probably warm,
da ist's wohl warm,	but my bed was cold, companion,
doch mein Bette war kalt, Gefährte,	like earth!'
wie Erde!"	
Und sie reiten weiter durch Flur und Wald,	And they ride on through meadow and
bleich flimmert der Sterne Schimmer;	forest, pale flickers the glimmer of the
„und bist auch von aussen so frostig und	stars;
kalt,	'So frosty and cold on the outside, but does
dein Herzchen glüht doch noch immer?"	your little heart still glow?'
„Lieb Rudolph! bist mein,_	'Dear Rudolph, you are mine,
lieb Rudolph! bin dein;_	dear Rudolph! am thine;
nicht Himmel und Hölle scheide	may heaven nor hell ever part us!'
uns Beide!"	
Und sie reiten rastlos immer zu,	And they ride restlessly on,
und nächtlich schleichen die Stunden. „Nun	and the hours of night tick by.
bin ich erlöst, nun komm ich zur Ruh',	'Now I am redeemed, now I come to rest,
nun hab' ich den Liebsten gefunden.	now I have found the one I love.
Bist ewig mein, bin ewig dein;	You are eternally mine,
nicht Himmel, nicht Hölle scheide	I am eternally yours;
uns Beide."	may heaven nor hell ever part us.'

Der Morgen allmählich dämmert und graut,	The morning gradually dawns and pales,
noch geht's durch Fluren und Felder;	still they go through fields and meadows;
doch immer stiller wird die Braut,	but more and more silent the bride
und immer kälter und kälter.	becomes, and colder and colder.
Da kräht der Hahn,	Then the cock crow,
schnell hält sie an,	quickly he stops,
und zieht den Liebsten vom Pferde	and lifts his beloved from the horse to the
zur Erde.	earth.
„Husch! wie die kalte Morgenluft weht	'Hush! How the cold morning air dispels the
mit dem nächtlichen Sturm um die Wette;	storms of night;
es graut der Tag, der Hahn hat gekräht,	the day is dawning, the cock has crowed,
lieb Buhle, die Braut will zu Bette!	dear paramour, the bride must go to bed!
Komm herein, komm herein,	Come in, come in,
bist mein, bin dein;	you are mine, I am yours;
nicht Himmel, nicht Hölle scheide	may heaven nor hell ever part us.'
uns Beide."	
Und eiskalte Lippen drückten den Kuss	And ice-cold lips pressed the kiss
auf seine zitternden Wangen,	on his trembling cheeks,
und Leichenduft und Totengruss	the scent of corpses
umweht ihn und hält ihn gefangen,	and the dead wafted around him and held
da sinkt er zurück,_	him captive.
es bricht der Blick_ und die Braut hat den	He sank back, their gaze broke and his bride
Liebsten gefunden	has found her beloved
dort unten!	down there![331]

'Elvershöh'

Ich legte mein Haupt auf Elvershöh,	I laid my head on Elvershöh,
meine Augen begannen zu sinken.	my eyes began to droop.

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[331] Translation by Stuart O' Hara.

Da kamen gegangen zwei Jungfraun schön,	There came along two beautiful maiden,
die täten mir lieblich winken.	who waved at me sweetly.
Die eine, die strich mein weißes Kinn,	The one stroked my white chin,
die andere lispelt ins Ohr mir:	the other one whispered in my ear:
„steh auf, du muntrer Jüngling, steh auf!	'get up, you cheerful youth, get up!
auf und erhebe den Tanz hier!	Up and raise the dance here!
Meine Jungfraun sollen dir Lieder singen,	My maiden shall sing you songs,
die schönsten Lieder zu hören."	to hear the most beautiful songs.'
Die eine begann zu singen ein Lied,	The one began to sing a song,
die Schönste aller Schönen;	the most beautiful of all beauties;
der brausende Strom, er floß nicht mehr	the roaring stream, it flowed no more
und horcht den Zaubertönen,	and the mafic sound was heard,
der brausende Strom, er floß nicht mehr,	the roaring stream, it flowed no more,
stand still und horchte fühlend.	stand still and listen sensitively.
Die Fischlein all in heller Flut,	The little fish in the bright stream,
sie scherzten auf und nieder,	they played up and down,
die Vöglein all im grünen Hain,	the birds in the green grove
sie hüpften und zirpten Lieder.	they hooped and sang songs.
„Hör an, du muntrer Jüngling, hör an, hör an, hör an!	'Listen, you cheerful youth, listen, listen, listen!
Willst du hier bei uns bleiben? Hör an, hör an, hör an!	Will you stay here with us? Listen, listen, listen!
Wir wollen dich lehren das Runenbuch und Zaubereien schreiben. Hör an, hör an, hör an!	We want to teach you the book of runes and write spells. Listen, listen, listen!

Wir wollen dich lehren, den wilden Bär	We want to teach you to bind the wild bear
zu binden mit Wort und Zeichen. Hör an,	with words and symbols. Listen, listen,
hör an, hör an!	listen!
Der Drache, der ruht auf rotem Gold,	The dragon that rests on red gold,
soll vor dir fliehn und weichen."	shall yield and flee before you.'
Sie tanzten hin, sie tanzten her,	They danced here, they danced there,
zu buhlen ihr Herz begehret.	to brawl their heart desires.
Der muntre Jügling, er	The cheerful youth, he
saß da, gestützt auf seinem Schwerte.	sat there, leaning on his sword.
„Hör an, du muntrer Jüngling, hör an!	'Listen, you cheerful youth, listen!
Willst du nicht mit uns sprechen,	Do not want to talk to us,
so reißen wir dir mit Messer und Schwert	so we will tear at you with knife and sword
das Herz aus, uns zu rächen."	rip out your heart to avenge us.'
Und da, mein gutes, gutes Glück:	And there, my great, good fortune:
der Hahn fing an zu krähn.	the rooster began to crow.
Ich wär sonst blieben auf Elvershöh,	I would otherwise have stayed on
Bei Elvers Jungfraun schön.	Elvershöh, with the beautiful elves
	maidens.
Drum rat ich jedem Jüngling an,	Therefore I advise every young man,
der zieht nach Hofe fein,	who is in a fine housestead,
er setze sich nicht auf Elvershöh,	not to sit down at Elvershöh,
allda zu schlummern ein.	and slumber there.[332]

'Hochzeitlied'

Wir singen und sagen vom Grafen so gern,	We sing and tell of the Count so gladly,
der hier in dem Schlosse gehauset,	who here in the castle resided,
da wo ihr den Enkel des seligen Herrn,	

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[332] Translation is mine.

den heute vermählten, beschmauset.
Nun hatte sich jener im heiligen Krieg
zu Ehren gestritten durch mannigen Sieg,
und als er zu Hause vom Rösselein stieg,
da fand er sein Schlösselein oben;
doch Diener und Habe zerstoben.

„Da bist du nun Gräflein, da bist du zu Haus,
das Heimische findest du schlimmer,
zum Fenster, da ziehen die Winde hinaus,
sie kommen durch alle die Zimmer.
Was wäre zu tun in der herbstlichen Nacht?
So hab ich doch manche noch schlimmer
vollbracht,
der Morgen hat alles wohl besser gemacht.
Drum rasch bei der mondlichen Helle,
ins Bett, in das Stroh, ins Gestelle.“

Und als er im willigen Schlummer so lag
bewegt es sich unter dem Bette.
„Die Ratte, die raschle, so lange sie mag!
Ja, wenn sie ein Bröselein hätte!“
Doch siehe, da stehet ein winziger Wicht,
ein Zwerglein so zierlich, mit Ampelenlicht,
mit Rednergebärden und Sprechergewicht,
am Fuß des ermüdeten Grafen,
der, schläft er nicht, möcht er doch
schlafen.

„Wir haben uns Feste hier oben erlaubt,
seitdem du die Zimmer verlassen,

here where you, for the grandson of that
blessed man, who today is getting married,
are feasting. Now, that old one had, in the
Holy War, fought for glory through many
victories, and as he, back home,
dismounted his little horse, he found his
little castle up above, but his servants and
possessions were scattered.
'There you are, little Count, there you are
at home, you find your domestic affairs
much worse, through the window blow the
winds, they come through all the rooms.
What was to be done that Autumn night?
Well, I've spent many a worse one,
the morning made everything much better.
So quick, by the moon's brightness,
to bed, in the straw, into the bedstead.'

And as he lay thus in willing slumber
stirred itself under the bed.
'The rat, it rustled, as well it may,
if only it had a breadcrumb!'
But look, there stands a tiny thing,
a little dwarf so dainty with a lantern,
with an orator's bearing and a speaker's
gravity, at the feet of the weary Count,
who, though he wasn't asleep, would have
liked to have been.

'We have allowed ourselves a party up
here, since you left the rooms,

und weil wir dich weit in der Ferne geglaubt,

so dachten wir eben zu prassen,

und wenn du vergönnest, und wenn dir_ nicht graut,

so schmausen wir Zwerge behaglich und laut

zu Ehren der reichen, der niedlichen Braut."

Der Graf im Behagen des Traumes:

„Bedienet euch immer des Raumes!"

Da kommen drei Reiter, sie reiten hervor,

die unter dem Bette gehalten;

dann folget ein singendes, klingendes Chor

Possierlicher kleiner Gestalten,

und Wagen auf Wagen mit allem Gerät,

daß einem so Hören als Sehen vergeht,

wie's nur in den Schlössern der Könige steht,

zuletzt auf vergoldetem Wagen

die Braut_ und die Gäste getragen.

Es rennet nun alles in vollem Galopp

und kürt sich im Saale sein Plätzchen,

zum Drehen, und Walzen und lustigen Hopp

erkieset sich jeder ein Schätzchen.

Da pfeift es und geigt es und klinget und klirrt,

da ringelt's und schleift es und rauschet und wirrt,

and since we thought you far away,

we even thought of feasting,

and if you don't begrudge it,

and if you're not horrified,

then we dwarfs will sup comfortably and loud

to the glory of our rich and sweet bride.'

The Count in the pleasure of his dreams:

'You can always help yourselves to the room!'

There come three riders, they ride out,

that had been under the bed;

then follows a singing, ringing choir

of funny little people,

and wagon on wagon with every kind of equipment, so as to completely overwhelm one,

as only occurs in the castles of kings,

last of all, on a gold-plated carriage

the bride and guests are carried.

Now they all run at a full gallop

and choose their little place in the hall,

for the spinning, waltzing and joyful hop

each selects his little sweetheart.

There's piping and fiddling and playing and klinking,

There's turning and sliding and rustling and whirling,

da pispert's und knisterts und flistert's und schwirrt,	there's spattering and crackling and snackling and buzzing,
das Gräflein, es blicket hinüber,	the Count looks over it all,
es dünkt ihn, als läg' er im Fieber.	it seems to him that he has a fever.
Nun dappelt's und rappelt's und klappert's im Saal	Now there's tapping and rapping and clattering in the hall
von Bänken und Stühlen und Tischen,	of benches and chairs and tables,
da will nun ein jeder am festlichen Mahl	everyone at the festive meal wants to quaff
sich neben dem Liebchen erfrischen.	next to their darling.
Sie tragen die Würste, die Schinken so klein	They bring in the sausages and tiny little
und Braten und Fisch und Geflügel herein;	hams and roasts and fish and poultry;
es kreiset beständig der köstlichste Wein;	the delicious wine circles constantly; the
das toset und koset so lange,	rumbling and cuddling went on so long,
da pfeift es, da ringelt's, da pispert's,	there's piping, there's turning, there's
da geigt es und schleift es und knistert's,	spattering, there's fiddling and sliding and
das klinget und rauschet und flistert	crackling, there's playing and rustling and
und klirret und wirret und schwirrt,	snackling and klinking and whirling and
da dappelt's und rappelt's und klappert's	buzzing, there's tapping and rapping and
von Bänken und Stühlen und Tischen,	clattering of benches and chairs and tables,
da will nun ein jeder am festlichen Mahl	everyone at the festive meal wants to quaff
sich neben dem Liebchen erfrischen;	next to their darling;
das toset und koset so lange,	rumbling and cuddling went on so long,
verschwindet zuletzt mit Gesange.	eventually dying away with singing.
Und sollen wir singen, was weiter geschehn,	And if you want us to sing about what happened next,
so schweige das Toben und Tosen,	then hush the charging about and
denn was er so artig im Kleinen gesehn,	muttering, for what he witnessed so
erfuhr er, genoß er im Großen:	sweetly done in miniature, he went on to

Trompeten und klingender singender Schall	experience and enjoy in full size: trumpets
und Reiter und Wagen und bräutlicher Schwall,	and playing, and riders and singing hoards and chariots and a bride's entourage,
sie kommen und zeigen und neigen sich all,_	they all come and show themselves and bow,
unzählige selige Leute,	countless blessed people,
so ging es, und geht es noch heute!	so it went, and so it goes today![333]

'Der Zauberlehrling'

Hat der alte Hexenmeister	The old witch-master
sich doch einmal wegbegeben!	has finally gone away!
Und nun sollen seine Geister	And now I too shall invoke his spirits
auch nach meinem Willen leben.	and bring them to life by my will.
Seine Wort' und Werke	His words and work
merkt' ich, und den Brauch,	I have noted, and the method,
und mit Geistesstärke	and with the might of these spirits,
tu ich Wunder auch.	I shall also work wonders.
Walle! walle	Flow! Flow
manche Strecke,	many ways,
daß zum Zwecke,	so that to my purpose
Wasser fließe	the water will run,
und mit reichem, vollem Schwalle	and with a rich, full splash
Zu dem Bade sich ergieße.	it will all land in the tub.
Und nun komm, du alter Besen,	Now come, old broomstick,
nimm die schlechten Lumpenhüllen!	take your foul rag wrapping!
Bist schon lange Knecht gewesen;	You have long been our servant;
nun erfülle meinen Willen!	and fulfill my wishes!
Auf zwey Beinen stehe,	Stand on two legs,

[333] Jonathan Sells, "Hochzeitlied," *The LiederNet Archive*, accessed Dec 12, 2022, https://www.lieder.net/lieder/get_text.html?TextId=88416.

oben sey ein Kopf,	and let there be a head on top,
eile nun und gehe	hurry now and go
mit dem Wassertopf!	with the water-pail!
Walle! walle	Flow! Flow
manche Strecke,	many ways,
daß zum Zwecke,	so that to my purpose
Wasser fließe	the water will run,
und mit reichem, vollem Schwalle	and with a rich, full splash
Zu dem Bade sich ergieße.	it will all land in the tub.
Seht, er läuft zum Ufer nieder,	Look! he is running to the banks below,
wahrlich! ist schon an dem Flusse,	truly! he is already at the river,
und mit Blitzesschnelle wieder	and lightning-quick he is back again
Ist er hier mit raschem Gusse.	to dump the water swiftly;
Schon zum zweytenmale!	and now already he is gone a second time!
Wie das Becken schwillt,	Oh how the basin is filling!
wie sich jede Schale	Now every basin
voll mit Wasser füllt!	has been filled with water!
Stehe! stehe!	Stand still! Stop!
denn wir haben	For we have
deiner Gaben	of your gifts
vollgemessen!	had enough!
Ach, ich merk es! wehe! wehe!	Oh! I have just noticed: woe, woe,
hab ich doch das Wort vergessen!	I have forgotten the magic word!

German	English
Ach, das Wort, worauf am Ende	Oh, the word to use at the end,
er das wird, was er gewesen.	to make him what he was...
Ach, er läuft und bringt behende!	oh! he is so agile as he runs and brings the
wärst du doch der alte Besen!	water! Would that you were just an old
Immer neue Güsse	broomstick again! More and more water
bringt er schnell herein,	is he bringing in so rapidly.
ach, und hundert Flüsse	Oh! a hundred rivers
stürzen auf mich ein.	have burst in upon me.
Nein, nicht länger	No! no longer
kann ichs lassen;	can I permit this to continue.
will ihn fassen.	I will seize him,
Das ist Tücke!	the perfidious thing.
Ach, nun wird mir immer bänger,	Oh! I am growing more and more
welche Miene! welche Blicke!	frightened! What a face, what a glare!
O, du Ausgeburt der Hölle!	Oh you offspring of hell!
Soll das ganze Haus ersaufen?	Do you mean to drown the entire house?
Seh ich über jede Schwelle	I can already see across every threshold
doch schon Wasserströme laufen.	streams of water running.
Du verruchter Besen,	Wicked broom!
der nicht hören will!	It will not listen.
Stock, der du gewesen,	Stick that you once were,
steh doch wieder still!	just stand still once more!
Willst's am Ende	Finally, if you
gar nicht lassen?	will not let off,
Will dich fassen,	I will grab you,
will dich halten,	I will hold you,
will das alte Holz behende	and quickly split this old wood
mit dem scharfen Beile spalten!	with a sharp axe.

Seht da kommt er schleppend wieder!

Wie ich mich nun auf dich werfe,

gleich, o Kobold, liegst du nieder;

krachend trifft die glatte Schärfe,

wahrlich, brav getroffen!

Seht, er ist entzwei!

und nun kann ich hoffen,

und ich athme frei!

    Wehe! wehe!

    Beide Theile

    steh'n in Eile

    schon als Knechte

    völlig fertig in die Höhe!

    Helft mir, ach! ihr hohen Mächte!

Und sie laufen! naß und nässer

wirds im Saal und auf den Stufen;

welch entsetzliches Gewässer!

Herr und Meister, hör mich rufen!

Ach, da kommt der Meister!

Herr, die Noth ist groß! –

die ich rief, die Geister,

werd' ich nun nicht los.

    „In die Ecke,

    Besen! Besen!

    Seyd's gewesen.

    Denn als Geister

    ruft euch nur, zu seinem Zwecke,

    erst hervor der alte Meister."

Look! He is coming again!

How I will set upon you now,

you gremlin! there, I have knocked you

down. Crash! goes the smooth, sharp blade.

Really a true stroke.

Look, he is cut in two:

and now I can hope

to breathe freely now.

    Woe! Woe!

    Both pieces

    are standing up in haste,

    ready-made servants

    rising in stature!

    Help me! oh higher powers!

And they run, and it grows wetter and

wetter in the hall and on the steps:

What an appalling flood!

Lord and Master! hear me call!

Ah! the Master is coming!

Sir, I am in a huge mess:

I have summoned spirits

that I cannot dispell.

    'To the corner,

    broomstick, broomstick!

    Be done.

    For as a spirit

    you shall be called for my purpose

| | henceforth only by your old |
| | Master.'[334] |

'Archibald Douglas'

„Ich hab es getragen sieben Jahr,	'I have borne it for seven years,
und ich kann es nicht tragen mehr,	and I cannot bear it anymore.
wo immer die Welt am schönsten war,	Wherever the world was most beautiful,
da war sie öd' und leer.	there it was bleak and empty.
Ich will hintreten vor sein Gesicht	I shall come before him
in dieser Knechtsgestalt,	in a servant's guise.
er kann meine Bitte versagen nicht,	He cannot refuse my request;
ich bin ja worden alt.	I have grown old.
Und trüg er noch den alten Groll	And if he should still nurture the old
frisch wie am ersten Tag,	grudge, fresh as on the first day,
so komme was da kommen soll,	then come what must come,
und komme was da mag!"	and come what may!'
Graf Douglas spricht's, am Weg ein Stein	Count Douglas says it. By the wayside a
Lud ihn zu harter Ruh!	rock invited him to rest.
Er sah in Wald und Feld hinein,	He looked into the forest and the fields,
die Augen fielen ihm zu.	his eyes closed.
Er trug einen Harnisch rostig und schwer,	He wore a rusty and heavy suit of armour,
darüber ein Pilgerkleid.	and over it a pilgrim's garb.
Da horch vom Waldrand scholl es her,	There, listen from the edge of the woods
wie von Hörnern und Jagdgeleit,	rang out
	sounds of horns and a hunting procession,
und Kies und Staub aufwirbelte dicht,	and gravel and dust thickly swirl about,

[334] Ezust, "Der Zauberlehrling," *The LiederNet Archive*, accessed Dec 5, 2022, https://www.lieder.net/lieder/get_text.html?TextId=6685.

her jagte Meute und Mann,
und ehe der Graf sich aufgericht,
waren Roß und Reiter heran.

König Jakob saß auf hohem Roß,
Graf Douglas grüßte tief.
Dem König das Blut in die Wangen schoß,
der Douglas aber rief:

„König Jakob, schaue mich gnädig an
und höre mich in Geduld,
was meine Brüder dir angetan,
es war nicht meine Schuld.

Denk nicht an den alten Douglasneid,
der trotzig dich bekriegt,
denk lieber an deine Kinderzeit,
wo ich dich auf Knieen gewiegt,

denk lieber zurück an Stirlings Schloß,
wo ich Spielzeug dir geschnitzt,
dich gehoben auf deines Vaters Roß
und Pfeile dir zugespitzt.

denk lieber zurück an Linlithgow,
an den See und den Vogelherd,
wo ich dich fischen und jagen froh
und schwimmen und springen gelehrt.

Und denk an alles, was einstens war,
und sänftige deinen Sinn,

pack and hunts men swiftly approach,
and before the Count can sit up,
horses and riders are upon him.

King James sat on his high horse.
Count Douglas bowed low.
The blood shot into the King's cheeks,
but the Douglas called out:

'King James, look upon me with mercy,
look upon me with patience.
What my brothers did to you
was not my fault.

Think not of the old Douglas jealousy
that stubbornly fought against you;
think rather of your childhood days,
when I dandled you on my knees.

Think rather of Stirling Castle,
where I carved you toys,
where I lifted you onto your father's horse,
and sharpened arrows for you.

Think rather of Linlithgow,
of the lake and the bird breeding grounds
where I taught you to fish and hunt happily,
and to swim and dive.

And think of everything that once was,
and calm your spirit.

ich hab es getragen sieben Jahr,	For seven years I have atoned
daß ich ein Douglas bin!"	for being a Douglas!'
„Ich seh' dich nicht, Graf Archibald,	'I see you not, Count Archibald,
ich hör' deine Stimme nicht,	I do not hear your voice.
mir ist, als ob ein Rauschen im Wald	It is as if a rustling in the woods
von alten Zeiten spricht.	tells of old times.
Mir klingt das Rauschen süß und traut,	The rustling sounds sweet and familiar to
ich lausch' ihm immer noch,	me, I still listen to it.
dazwischen aber klingt es laut:	But amidst it there rings out loudly:
er ist ein Douglas doch!	he is nevertheless a Douglas!
Ich seh dich nicht, ich hör dich nicht,	I see you not, I hear you not,
das ist alles, was ich kann,	that is all I can do.
ein Douglas vor meinem Angesicht	A Douglas before my face
wär' ein verlorner Mann!"	would be a doomed man!'
König Jakob gab seinem Roß den Sporn,	King James spurred his horse,
bergan jetzt ging sein Ritt.	his ride continued uphill.
Graf Douglas faßte den Zügel vorn,	Count Douglas grasped his reins
und hielt mit dem Könige Schritt.	and kept pace with the King.
Der Weg war steil, und die Sonne stach,	The road was steep and the sun stabbed
sein Panzerhemd war schwer,	down, his coat of armour was heavy.
doch ob er schier zusammenbrach,	But although he was close to collapsing,
er lief doch nebenher.	he kept running beside him.
„König Jakob, ich war dein Seneschall,	'King James, I was your seneschal.
ich will es nicht fürder sein,	I shall no longer be it.
ich will nur tränken dein Roß im Stall,	

und ihm schütten die Körner ein,	I shall just give your horse water in the
und will ihm selber machen die Streu	stable and shake out some feed for him,
und es tränken mit eigner Hand,	and prepare the straw for him
nur laß mich atmen wieder aufs neu	and give him to drink with my own hand,
die Luft im Vaterland.	only let me once more breathe
	the air of my fatherland.
Und willst du nicht, so hab einen Mut	And if you will not permit it, then take
und ich will es danken dir,	courage, and I shall thank you for it:
und zieh dein Schwert, und triff mich gut,	draw your sword and strike me accurately,
und laß mich sterben hier!"	and let me die here!'
König Jakob sprang herab vom Pferd,	King James sprang from his horse,
hell leuchtete sein Gesicht,	his face shone brightly.
aus der Scheide zog er sein bretes Schwert,	From the scabbard he drew his broad
aber fallen ließ er nicht:	sword, but he did not strike with it:
„Nimm's hin, nimm's hin, und trag es aufs neu	'Take it, take it and bear it once more
und bewache mir meine Ruh;	and guard my rest;
der ist in tiefster Seele treu,	he is loyal deep in his heart
wer die Heimat so liebt wie du!	who loves his home as dearly as you!
Zu Roß, wir reiten nach Linlithgow,	Mount! We ride to Linlithgow,
und du reitest an meiner Seit;	and you shall ride by my side;
da wollen wir fischen und jagen froh,	there we shall fish and hunt with joy,
als wie in alter Zeit."	as we did long ago!'[335]

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[335] Harald Krebs, "Archibald Douglas," *The LiederNet Archive*, accessed Nov 10, 2021, https://www.lieder.net/lieder/get_text.html?TextId=56355.

'Tom der Reimer'

Der Reimer Thomas lag am Bach,	The Rhymer Thomas lay by the brook,
am Kieselbach bei Huntly Schloß.	the pebbly brook by Huntly Castle.
Da sah er eine blonde Frau,	There he spied a fair-haired lady,
die saß auf einem weißen Roß.	who sat upon a white horse.
Sie saß auf einem weißen Roß,	She sat upon a white horse
die Mähne war geflochten fein,	with a finely-braided mane,
und hell an jeder Flechte hing	and brightly on each plait there hung
ein silberblankes Glöckelein.	a bright silver bell.
Und Tom der Reimer zog den Hut	And Tom the Rhymer took off his hat
und fiel aufs Knie, er grüßt und spricht:	and fell to his knees, greeting her:
„Du bist die Himmelskönigin!	'You are the Queen of Heaven!
du bist von dieser Erde nicht!"	You are not of this world!'
Die blonde Frau hät an ihr Roß:	The fair-haired lady stopped her horse:
„Ich will dir sagen, wer ich bin;	'I will tell you who I am:
ich bin die Himmelsjungfrau nicht,	I am not the Maid of Heaven,
ich bin die Elfenkönigin!	I am the Queen of Elves!
Nimm deine Harf und spiel und sing	Take your harp and play and sing,
und laß dein bestes Lied erschalln,	and let your best song resound!
doch wenn du meine Lippe küßt,	But if you kiss my lips,
bist du mir sieben Jahr verfalln!"	you will be mine for seven years!'
„Wohl! sieben Jahr, o Königin,	'So be it! Seven years, o Queen,
zu dienen dir, es schreckt mich kaum!"	to serve you, that hardly daunts me!'
Er küßte sie, sie küßte ihn,	He kissed her and she kissed him,
ein Vogel sang im Eschenbaum.	and a bird sang in the ash tree.

„Nun bist du mein, nun zieh mit mir,	'Now you are mine; now come with me,
nun bist du mein auf sieben Jahr."	now you are mine for seven years.'
Sie ritten durch den grünen Wald,	They rode off through the green woods,
wie glücklich da der Reimer war,	how happy the Rhymer was!
Sie ritten durch den grünen Wald	They rode off through the green woods
bei Vogelsang und Sonnenschein,	as birds sang and the sun shone;
und wenn sie leicht am Zügel zog,	and whenever she pulled lightly on her
so klangen hell die Glöckelein.	reins the little bells rang brightly.[336]

'Odins Meeresritt'

Meister Oluf, der Schmied auf Helgoland,	Master Oluf, the smith of Helgoland,
verläßt den Amboß um Mitternacht.	leaves his anvil in the middle of the night.
Es heulet der Wind am Meeresstrand,	The wind is howling at the seashore,
da pocht es an seiner Türe mit Macht:	and there is a powerful knocking at his door:
„Heraus, heraus, beschlag mir mein Roß,	'Come out, come out, shoe my steed,
ich muß noch weit, und der der Tag ist nah!"	I have far to go and day is near!'
Meister Oluf öffnet der Türe Schloß,	Master Oluf unlocks the door
und ein stattlicher Reiter steht vor ihm da.	and an impressive rider stands before him.
Schwarz ist sein Panzer, sein Helm und Schild	Black is his armour, helmet and shield;
an der Hüfte hängt ihm ein breites Schwert.	and at his hip hangs a broadsword.
Sein Rappe schüttelt die Mähne gar wild	His black steed tosses its mane wildly
und stampft mit Ungeduld die Erd.	and stamps the earth with impatience.
„Woher so spät? Wohin so schnell?"	'Where do you go so late? Why so fast?'
„In Norderney kehrt' ich gestern ein.	'In Norderney I stayed yesterday.

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[336] Ezust, "Tom der Reimer," *The LiederNet Archive,* accessed Oct 15, 2019, https://www.lieder.net/lieder/get_text.html?TextId=18198.

Mein Pferd ist rasch, die Nacht ist hell,	My horse is swift, the night is bright,
vor der Sonne muß ich in Norwegen sein!"	and I must be in Norway before the sun!'
„Hättet Ihr Flügel, so glaubt' ichs gern!"	'If you had wings, then I'd gladly believe it!'
„Mein Rappe, der läuft wohl mit dem Wind,	'My black steed runs like the wind.
doch bleichet schon da und dort ein Stern!	But the stars are growing pale,
Drum her mit dem Eisen, und mach	so come with the shoe and make it quick!'
geschwind!"	
Meister Oluf nimmt das Eisen zur Hand,	Master Oluf takes the shoe in his hand,
es ist zu klein, da dehnt es sich aus.	and it is too small, but it begins to grow.
Und wie es wächst um des Hufes Rand,	And as it grows into the hoof,
da ergreifen den Meister Bang' und Graus.	he is seized by fear and dread.
Der Reiter sitzt auf, es klirrt sein Schwert:	The rider mounts and his sword clanks:
„Nun, Meister Oluf, gute Nacht!	'Now, Master Oluf, good night!
Wohl hast du beschlagen Odins Pferd;	Well have you shoed Odin's steed;
ich eile hinüber zur blutigen Schlacht."	I hurry now to bloody battle.'
Der Rappe schießt fort über Land und	The black steed darts forth over land and
Meer,	sea,
um Odins Haupt erglänzet ein Licht.	and around Odin's head light glows.
Zwölf Adler fliegen hinter ihm her;	Twelve eagles fly behind him,
sie fliegen schnell, und erreichen ihn nicht.	and they fly swiftly, but do not reach
	him.[337]

[337] Ezust, "Odins Meeresritt," *The LiederNet Archive*, accessed Dec 12, 2022,
https://www.lieder.net/lieder/get_text.html?TextId=14653.

Appendix 4: Participant Project Information Sheet and Consent Form – Non-Anonymous Interviews

Performing Carl Loewe's ballads

UNIVERSITY of York

Department of Theatre, Film, Television and

Interactive Media Ethics Committee

Participant Information Sheet – Non-Anonymous Interviews

Project background

The University of York would like to invite you to take part in the following project: Performing Carl Loewe's ballads.

Before agreeing to take part, please read this information sheet carefully and let us know if anything is unclear or you would like further information.

What is the purpose of the project?

This project is being conducted by Ioanna Koullepou (ik686@york.ac.uk), who is a doctoral candidate in Music at the University of York under the supervision of Dr Mark Hutchinson (mark.hutchinson@york.ac.uk).

The work that is being conducted according to restrictions that have been subject to approval by the ACT Ethics committee. The Chair of the ACT Ethics committee can be contacted on ACT-ethics@york.ac.uk.

For this research project, we are interested in exploring important aspects of Carl Loewe's style. Your participation in this project will involve a video recorded interview where we will discuss your professional views on the specific area. The interview will last no longer than 60 minutes.

Please note that to comply with the approved Ethics requirements of this work, we do not intend to discuss sensitive topics with you that could be potentially upsetting or distressing. If you have any concerns about the topics that may be covered in the research study, please raise these concerns with the researcher.

Your participation in this project is voluntary. If you wish, we will provide you with access to the final transcribed answers. If you would like to receive access to these, you can indicate as such on the consent form.

Why have I been invited to take part?

You have been invited to take part because you have researched, interpreted and published information in regards to Carl Loewe's ballads.

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Do I have to take part?

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form. If you change your mind at any point during the research activity, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation you need to let the researcher know you wish to withdraw, and all your data will be deleted as soon as possible.

Will I be identified in any outputs?

Yes. Your participation in this interview is non-anonymous and therefore you will be identified in the following output: *an interview with Ulrich Messthaler*.

Privacy Notice

This section explains how personal data will be used by *Performing Carl Loewe's ballads* at the University of York.

For this project, the University of York is the Data Controller. We are registered with the Information Commissioner's Office. Our registration number is Z4855807.

What is our legal basis for processing your data?

Privacy law (the UK General Data Protection Regulation (GDPR) and Data Protection Act 2018) requires us to have a legal reason to process your personal data. Our reason is we need it to perform a public task.[1]

This is because the University has a public function, which includes carrying out research projects.[2] We need to use personal data in order to carry out this research project.

Information about your health, ethnicity, sexual identity and other sensitive information is called "special category" data. We have to have an additional legal reason to use this data, because it is sensitive. Our reason is that it is

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[1] This refers to UK GDPR Article 6 (1) (e): processing is necessary for the performance of a task carried out in the public interest or in the exercise of official authority vested in the controller

[2] Our charter and statutes states: 4.f. To provide instruction in such branches of learning as the University may think fit and to make provision for research and for the advancement and dissemination of knowledge in such manner as the University may determine.

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needed for research purposes.[3] All research projects at the University follow our research ethics policies.

How do we use your data?

For this research project, 'the data' really means your answers to the questions asked in interviews. The answers will be transcribed and submitted as an appendix to my thesis. The content of your answers will contribute to the discussion around the interpretation of Loewe's music.

Any actual data we hold about you, including age and position, will most likely already be in the public domain, and will only be used in the final thesis where necessary to establish context.

Who do we share your data with?

Your data will not be shared with anyone else than the researcher and their supervisor.

As well as this, we use computer software or systems to hold and manage data. Other companies only provide the software, system or storage. They are not allowed to use your data for their own reasons.

We have agreements in place when we share data. These agreements meet legal requirements to ensure your data is protected.

How do we keep your data secure?

The University is serious about keeping your data secure and protecting your rights to privacy. We don't ask you for data we don't need, and only give access to people who need to know. We think about security when planning projects, to make sure they work well. Our IT security team checks regularly to make sure we're taking the right steps. For more details see our security webpages.

How do we transfer your data safely internationally?

If your data is stored or processed outside the UK, we follow legal requirements to make sure that the same level of privacy rules still apply.

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[3]This refers to UK GDPR Article 9 (2) (j): processing is necessary for archiving purposes in the public interest, scientific or historical research purposes or statistical purposes in accordance with Article 89(1) based on Union or Member State law which shall be proportionate to the aim pursued, respect the essence of the right to data protection and provide for suitable and specific measures to safeguard the fundamental rights and the interests of the data subject.

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How long will we keep your data?

The University has rules in place for [how long research data can be kept](#) when the research project is finished. For this project, data will be kept for 10 years after last requested access.

If you consent to be interviewed, your interview recording will be kept on file until it has been fully transcribed and you have approved the non-anonymised transcription. After this point the recording will be destroyed and the non-anonymised transcription retained for 10 years for research purposes.

What rights do you have in relation to your data?

[You have rights over your data](#). This sheet explains how you can stop participating in the study, and what will happen to your data if you do. This information is in the section 'Do I have to take part?'

If you want to get a copy of your data, or talk to us about any other rights, please contact us using the details below.

Questions or concerns

If you have any questions or concerns about how your data is being processed, please contact:

The researcher:
Ioanna Koullepou | ik686@york.ac.uk

The researcher's supervisor:
Dr Mark Hutchinson | mark.hutchinson@york.ac.uk

University of York
York
YO10 5DD
United Kingdom
+44 (0) 1904 320 000

If you have further questions, the University's Data Protection Officer can be contacted at dataprotection@york.ac.uk or by writing to: **Data Protection Officer, University of York, Heslington, York, YO10 5DD**.

Right to complain

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If you are unhappy with how the University has handled your personal data, please contact our Data Protection Officer using the details above, so that we can try to put things right.

If you are unhappy with our response, you have a right to [complain to the Information Commissioner's Office](). You can also contact the Information Commissioner's Office by post to **Information Commissioner's Office, Wycliffe House, Water Lane, Wilmslow, Cheshire, SK9 5AF** or by phone on **0303 123 1113**.

Performing Carl Loewe's ballads

UNIVERSITY *of York*

School of Arts and Creative Technologies

Participant Consent Form – Non-Anonymous Interviews

Thank you for your interest in this project. This project aims to explore important aspects of Carl Loewe's ballads, examine the role of the accompanist in these pieces, and in particular their ability to convey the narratives of the songs through attention to details of the score, in conjunction with the singer.

Please read the following statements carefully and tick the appropriate box:

	YES	NO
I have read the information sheet about this project	X	
I agree to take part in this project	X	
I consent to being interviewed for this project	X	
I consent to the interview being video recorded	X	
I consent to the interview being audio recorded	X	
I understand my right to withdraw and/or destroy my data from this project at any time	X	
I consent to be identified by name in the outputs from this project	X	
I am over the age of 18	X	

Page 1 of 2

Participant Name:
Prof.Ulrich Messthaler
_____

Participant Signature:

Date:
20 /01/2022
___/___/_____

Researcher Name:

Ioanna Koullepou

Researcher Signature:

Ioanna Koullepou
Date:

__17_/_01__/_2023____

If you wish to be informed about the outcomes from this project, please provide your email address:

umessthaler@gmail.com _____