



Artistic Research Report for the AR2 examination

Student name: Sophie Ehling

Main subject: Violoncello

Main subject teacher: Herre-Jan Stegenga

Research domain: Performance Practice

Research coach: Job ter Haar

Title of the research: Learning from a vocal approach on music

Artistic Research Question:

How can I increase my musical expression as a cellist by making an 'instrumental translation' of the characteristics inherent to the German, French and English vocal repertoire, connecting the meaning of the text with my own interpretation?

Keywords:

Expressivity, prosody, interpretation, instrumental translation, colors, musical pronunciation, Schubert, Fauré, Vaughan Williams

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1 Abstract

When we speak, there is rhythm, intonation and expression in the words that we choose. When we sing, a melody is added, the story surrounded by musical context. When I play the cello, I can express feelings, thoughts and stories without using any words.

I based my research on the relation between language and music, because I wanted to know how to be more expressive in my cello playing. Singers have the text to guide them into making clear what the story is about. As instrumentalists, we might not use words during a performance, but we can definitely learn from involving vocal elements into our approach to music.

That is why I consulted experts in the German, French and English language, as well as singers and cellists, to guide me in my process of making an 'instrumental translation' of vocal repertoire, in order to broaden my spectrum of possibilities to be expressive. Based on the results of desk research, text and score analysis, interviews and work sessions with the experts and experimentation on the cello, I made a comparison that led me towards the final result, recording the third movement of César Franck's sonata, a piece in which I could put a lot of the new things that I had learned.

I hope that this research can assist anyone who is looking for a way to become more 'outspoken' in their instrumental playing, and to stimulate instrumentalists to always stay open for new ways to interpret a piece.

2 Introduction

The voice; we can sing with it, speak with it, communicate with it. I've always been fascinated by the many ways we can use our voice, and how we can find our own musical voice through an instrument, to communicate something that came from our imagination.

I always enjoyed the process of learning a piece, gathering background information and finally performing it. But I felt something was missing, I was not getting everything out of it, I didn't *speak* to the audience through my cello playing. There were a few rare moments where I felt like I was really communicating my deepest emotions, and I wanted to explore this further.

Because of the directness of a singer's voice, I chose this to be the center of my attention, learning from the vocal approach towards music. I played vocal repertoire on the cello, looking at the musical material from the perspective of the text, in order to find an 'instrumental translation' that made me search for ways to express all these new colors. This led me to my research question:

"How can I increase my musical expression as a cellist by making an 'instrumental translation' of the characteristics inherent to the German, French and English vocal repertoire, connecting the meaning of the text with my own interpretation?"

By doing this research, I found out how much space there is to become more expressive in my playing, expanding my range of musical colors and choosing my interpretation in the moment (after a thorough preparation). Because I deepened my knowledge of the different styles of playing within the repertoire based on three languages, I noticed that I can adapt faster to a new piece of music, recognising certain stylistic elements, having an idea what to do with it. Of course there is a lot of repertoire that I don't know yet, which means that luckily, there is always something new to discover.

One of my goals with this research was for this to be helpful for other string players who want to get to know the colors of their instrument, discovering new possibilities to be expressive. I believe that other instrumentalists could benefit from this research as well, as a lot of discussed topics apply to any musician, who wants to be more distinctive in their performance.

3 Research findings

3.1 Presentation of the artistic result

Violin Sonata in A Major, FWV 8: III. *Ben moderato: Recitative-Fantasia* by C. Franck (arr. Delsart).

Cello and piano: Sophie Ehling, Hans Spruit. Recorded on 11/06/20. Duration: 8'15".

<https://tinyurl.com/yyI9ql5t>

3.2 Documentation of the artistic result

To document the artistic choices that I made in Franck's third movement of the sonata, I explain a few examples. For the full annotated score, I refer to Appendix 5 ([Appendix 5: Final artistic result](#)).

In this movement I found the possibility to play with different characters. To summarize my interpretation for this artistic result, I set a few examples:

- After making an entrance with the recitativo after the introduction by the piano, I chose to play freely, according to the indication *con fantasia*. As I regard this movement to have an introspective character with a few dramatic outbursts, I take enough time to place the last two notes before the fermata in bar 10 (this goes the similar spots followed by fermatas as well). I imagine the musical material in this movement to be like consecutive thoughts; some are vague (sounding dreamy and/or full of doubt), others are crystal clear (well-pronounced and dramatic).
- Where the cello and the piano alternate until bar 17, they can react to each other. Within this first phrase in the cello part, I wanted to reflect a 'searching' character by shortly holding back the direction on the first note of the first triplet of bar 8 (like a question mark), before going into the *poco stretto*, building up the line towards the 'confirmation' of this first thought. To emphasize this moment of doubt, I keep the bow on the string a bit longer, before going into the line of triplets.



- The next entrance of the cello in bar 13 could be seen either as an interruption or a confirmation of the piano part. I chose for it to be a confirmation, as well as in bar 16, because of the full quarter note rest Franck wrote before the cello enters which gives me the impression that when the cello part would 'disagree', the first note would have been written earlier in the bar or even while the piano would still be playing. Also, the whole atmosphere of this beginning, which sounds

like two characters who are wondering about something, and the motive has the same shape as at the end of the cello's first entrance (bar 10), which I chose to play as a confirmation as well.

- When the cello and piano play together from bar 17 until 22, I wanted to give emphasis on the middle part of the motive of three notes, evolving in sound colors from the first time the motive appears towards the third time, where the emphasis shifts to the middle part of the extension of the motive, leading to a next fermata. There, I wanted to stress the first half of the bar like a sigh, by making the bow move slower and a bit more in the string. The color that I wanted to express in bar 17 was a dramatic one, in the next motive in bar 18 the color changes; as if someone who knows he discovered something new, but he doesn't know what it is yet, and from bar 19 I chose to delay my entrance slightly, starting at the tip of the bow, to start from a small sound in order to make a longer crescendo, extending the motive and the point of emphasis towards the beginning of bar 20, to be rounded of in bar 21.

12 *poco rall.*

17 *Molto lento.*

22 *a tempo*
Piano.

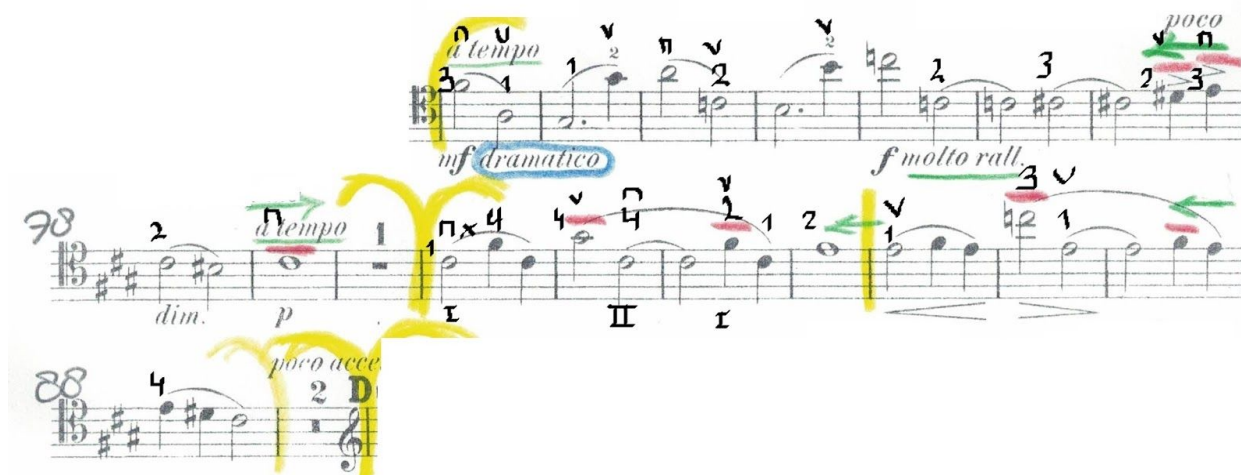
- In this part, a lot more is happening. From bar 41, these are the last bars in the build-up towards the first broad passage of the movement. I emphasized some of the sixteenth notes, which I consider to be the points of focus in this turbulent passage. In my opinion, these bars are an example of thoughts becoming more and more clear, and listening to the harmonies, they sound more and more agitated, building up to what is the beginning of a more explicit outburst of emotions. That is why I marked the directions to go forward most of the time, and on the sixteenths that I want to highlight 'on the way' (not stopping the line too much), I hold back the direction for just a moment, giving them more length and color by articulating and vibrating them.
- In bar 44, I chose to prepare the more broad way of playing of bar 45. The composer indicated *poco animato*, so I made a combination of broad playing, while keeping enough activity to keep the line going through more bow speed, using enough arm weight to keep pressure on the bow.

43

45 *ff poco animato*

J. 2821 H.

- The next fragment is a good example of what I explained about broad playing with a full sound, without losing the direction of the phrase. I consider the passage at bar 101-110 and from bar 59 to be the two most dramatic moments of this movement, building the phrase in three parts; per two bars, Franck adds a layer, to make a confirmation within the next six bars, emphasized by the accents and *molto rallentando*. I didn't want to slow down too much, so I focused on bar 79, while still playing the emphasis on the accents of bar 77.



- I wanted to make a color change from bar 81, prepared by the piano two bars before that. In order to make a more tranquil sound, but still with a certain intensity reminiscent of the dramatic character, I used a minimum of vibrato, and I kept more or less the same bow speed. Also, I chose to shift between positions as little as possible, stretching (see the 'x') between the first and the fourth finger, and going to the second (D-)string instead of shifting back and forth on the A-string, to keep unity in the sound. Listening to the harmonies in the second part of this more intimate passage (from bar 85), I felt that there was more space for a warmer color, which was confirmed by Franck's indication of highlighting the first note of bar 86. At the end of bar 87 and in bar 88, the melody seemed more melancholic again, so I chose to linger a bit longer on the third note of bar 87, giving it more attention with vibrato and weight of the bow.

3.3 Development of the artistic result

Throughout this research, I noticed that my way of thinking and working changed completely. From thinking in an 'instrumental' and intuitive way, always looking for musical concepts, I learned how to make my musical gestures more clear when I started to interpret a literary text and to play the music that was based on it, translated to my instrument. I feel that I got a better understanding of ways to 'sing' through my cello playing, shaping the performance and making my musical choices more explicitly, and daring to make more contrasts.

In order to summarize my main findings, I will first explain the aspects I focused on per intervention cycle. Every intervention cycle, I added a new layer to the process, while I investigated the characteristics of three languages by analysing and playing several pieces. The first cycle (German) was focused on phrasing and articulation, the second one (French) was about interpretation and expressivity so that I could make the step towards integrating all the elements of the text in my playing during the third intervention cycle (English). After the collection of all this data, I made an overview of the results by comparing them based on a few criteria.

In my experience, the difference between my strategy to 'translate' the elements of the text (and the vocal approach in general) into my playing is that in the beginning, it was a bit square, and towards the end it became more complete. For example: when I worked on the German repertoire, I mainly focused on bringing out the important words of every sentence by choosing articulations that fit the characteristics of the words itself, emphasizing them by playing with direction towards these moments in the musical phrases. I wasn't involved enough with the meaning of the text, so an audible difference in colors was lacking most of the time. Also, I became more aware of the different bow speeds that I could use, for example when there is a transition that needs a certain timing (for instance, when the last note of a motive needs to be sustained a fraction of a second longer, in order to create space for a harmony change in the next bar). This I can now combine more consciously with the amount of bow pressure that I use, and where I place my bow (near the bridge for example). As for finding more ways to nuance my playing, I would say that my choice of fingerings has improved in the sense that now I make my choices based on my interpretation of the piece, experimenting with the different sound effects, instead on whether the fingerings are practical or not.

I concluded that having a text in my score when I'm not singing it literally, can be helpful, but after thorough analysis and interpretation, and implementing the musical choices in my performance, everything that I could learn from the text (until a certain moment) was in my system. At that point, the text started to distract me. That was the reason why I decided to make the final step of this research by playing an instrumental piece; without the indications of a text, I could see what I could come up with on my own, paying attention to the composer's indications and using my imagination to be creative.

Since I have started to think in ways to expand my set of tools in order to be expressive through my playing, I felt like I was ready for this 'test'; forming an interpretation while having 'less' information, as I was doing before this research process.

While I worked on the third movement of César Franck's sonata I noticed that I had much more ideas about ways to build the structure of the piece, to move naturally from one phrase to the next, and to find suitable articulations and fingerings for the colors I had chosen for my interpretation. Especially with the recitativo passage at the beginning and the dramatic climax in the second part of the movement, it was the right time to be more 'outspoken' in my performance.

At the start of this research I was very focused on the details of a phrase, but with the length of the phrases in this movement, I had no other option than to keep the overview. I think that my choice to work out the final artistic result in this way helped me to take the next step towards forming a clear concept of what I want to express with the music, and how to do it.

3.4 Expert feedback on final result

Own feedback:

- The beginnings of the 'recitativo' passages could be more convincing, played as a firm statement.
- In order to not make a gap at the end of a note after which the piano follows up immediately, the sound should be kept longer (slow bow).
- Colorful playing, there is clearly more initiative to make contrasts.
- The phrasing seems to be based on a natural way of breathing.
- It would be better to look at the score even less, so that the musical communication can be more direct.

Expert feedback: Herre-Jan Stegenga, Jeroen den Herder, Joachim Eijlander and Henk Neven

- Sensitive playing using a wide range of colors.
- The coordination between the left and right hand is out of balance sometimes.
- The placement of the bow could be more varied, now the bow is often near the fingerboard.
- Faster passages; bow technique could be improved to get a more accurate sound.
- Altogether a beautiful, honest performance.

3.5 Conclusion

Although I am a language freak, my favorite one remains the language of music. Towards the end of this research, I realized that I have 'used' the three languages to find out more about the different expressive effects on the cello. A next step could be to choose a cello piece and doing more or less the opposite; after a basic analysis to understand the phrasing, a text could be invented to be set to the music, vocalizing the instrumental repertoire. Depending on the repertoire, it could be a way to form an interpretation that is more 'outspoken'. Because putting words to musical concepts requires serious thought about the meaning of abstract ideas, choosing colors, articulations and maybe even a storyline (concrete or abstract) will happen more consciously. To prevent losing spontaneity at the moment of performance, it is important to forget about all these things and to let the music run its course.

In a way, I made it quite difficult for myself; trying to express something that is based on a story, but without using the actual words. As I said before, this has been a way to expand my range of expressive means, and I feel quite secure to say that I enjoyed a great benefit from it in my cello playing. Returning to repertoire that was originally written for the cello, I noticed that I'm 'automatically' doing a bigger effort to bring out certain passages or motives that seem important to the bigger picture of a piece.

In my attempt to find an answer to my research question, I got to learn about different idioms and the musical styles that are connected to them. Going through this whirlwind of ways to express myself musically, I found new possibilities to use my bow, building my phrasing in such a way that a certain element could come out, and to articulate in different ways. The role of the languages was like a guide towards making choices concerning phrasing, articulations, bowings, fingerings, but most importantly: forming a clear idea in my head of what I wanted to communicate.

As I realized towards the second half of the research, it was much more effective to gain knowledge through experimentation on the cello. It took quite a lot of time before I had figured out an effective way of working that led me towards making musical decisions, but once I got it, I was able to shape my performance more convincingly. The contribution of the thoughts and ideas by my network of experts was enormously helpful, because after comparing them with my own findings, it was easier to draw conclusions.

I would say that I managed to work out a set of tools that could be useful for other string players as well, to contribute to their search of ways to express themselves in a way that suits them. An interesting continuation of this research could be to discover the colors and characteristics of the Hungarian language, because of the strong relation between the rhythm of the language and the music. It would open the doors to a whole other kind of repertoire, and different musical colors.

4 Documentation of the intervention cycles

4.1 First intervention cycle

4.1.1 Overview of first intervention cycle

In this first intervention cycle I started to discover more ways of playing expressive by studying vocal repertoire. The vocal approach to music is a very outspoken one, since there are actual words for the performer to deal with. This topic caught my attention because I was looking for ways to play in a more 'pronounced' way, to be more communicative through my instrument.

I started to play and experiment with three 'Lieder' written by Franz Schubert, while doing desk research on the relation between text and music, interpretation in song and several related topics, such as singing versus speaking, prosody and metre, and the balance between respecting both the text and the musical line. I chose the repertoire by Schubert because of the strong lyricism, which is characteristic for this composer.

Other strategies that I used were text analysis, recording analysis, doing interviews/work sessions with experts and experimentation. As a first result, I made a beginning to find my own approach towards the music from the text's point of view.

4.1.2 Reference recording

#1.1 *Auf dem Wasser zu singen*, Op. 72, D.774 by F. Schubert (transcr. Kummer).

Recorded on 03/04/19. Duration: 2'25".

<https://tinyurl.com/y2fcgdg6>

#1.2 *Das Wandern* from *Die schöne Müllerin*, Op. 25, D.795 no. 1 by F. Schubert (transcr. Kummer).

Recorded on 03/04/19. Duration: 1'30".

<https://tinyurl.com/y6jadsme>

#1.3 *Der Leiermann* from *Die Winterreise*, Op. 89, D.911 no. 24 by F. Schubert (orig. for high voice, played an octave lower).

Recorded on 15/05/19. Duration: 2'40" (start at 0'40").

<https://tinyurl.com/y3vc7ny3>

4.1.3 Reflect & assess

Own feedback:

Auf dem Wasser zu singen

- The material added in the transcription as 'intro/outro' doesn't add much to the piece, neither for the purpose of this research.

- The chosen tempo is a bit on the 'lazy' side compared to the tempo taken by the pianist, the initiative from the melody is missing.
- There is not enough contrast between the different parts of this 'Lied'.
- The tone is disappearing too often, it is breaking the musical line.
- The division of the notes connected by the slurs seems a bit off, considering the musical phrasing.

Das Wandern

- The different articulations are somewhat audible, but they seem to be applied randomly.
- There is no audible variation of dynamics.
- Only two stanzas out of five are included in this transcription, so it is harder to show the contrasts.

Der Leiermann

- The tempo is quite fast and straightforward.
- The phrase has no shape, it sounds quite flat; the length of the notes is more or less the same all the time.

Feedback from my main subject teacher Herre-Jan Stegenga, Dr. Nicole Jordan and my peers:

- The articulation fits more or less, sometimes too equal or too 'bouncy'.
- Schubert needs more colour and freedom.
- Express the character of a passage in your choice of intonation.
- You are 'shooting' your bow; instead of playing legato, you are playing a lot of diminuendos.
- The breath before each phrase feels rushed and the breaths within the phrases feel short, which cuts the longer lines too many times.
- Work more with different speeds and types of vibrato and if you play without it, be strict with the sound.

4.1.4 Data collection

Desk research:

I started reading about the relationship between rhetoric and music, coming across interesting topics for this research, like: the rhythm of speech and text-based melodies¹ and how musicians can apply the elements of rhetoric in a performance, persuading the audience with his own interpretation of the music.² While these sources were useful for my orientation in this area, I was not sure how to bring this information into practice, setting a clear goal for the artistic result.

My research coach Job ter Haar recommended reading a chapter in which prosody and phrasing are being discussed, but especially because it contains the demonstration of a method by Harry Plunket Greene, where music was approached from the perspective of the text.³ This proved to be useful because

¹ Peter van Dijk, Gerard van der Leeuw, Jos Leussink, *Musiceren als Brugman - de verbanden tussen muziek en retorica in de 17e en 18e eeuw* (Hilversum: Katholieke Radio Omroep, 1985).

² Judy Tarling, *The Weapons of Rhetoric - a guide for musicians and audiences* (Corda Music Publications, 2005).

³ Harry Plunket Greene, "Part II - Rules". In *Interpretation in song*. 1931. 9th ed. <https://tinyurl.com/y4b7xtk9>. Accessed 30/07/20.

it helped me to define the factors that determine the way singers pronounce their text while singing. This is what gave me the idea to translate these factors to my cello playing. Combined with the information I gathered from text analysis and self-critical practice, I started setting up my own system of translating vocal repertoire into cello playing.

Before I was able to analyse and interpret the text, I did a work session with Cas Jönsthövel, who teaches German to students of the Vocal department (Classical Music) at Codarts. He provided me with some of the lesson material⁴ containing an overview of the historical context of the three Schubert 'Lieder' I chose to use; *Auf dem Wasser zu singen*, Op. 72, D.774, *Das Wandern*, Op. 25, D.795 no. 1 and *Der Leiermann*, Op. 89, D.911 no. 24. It was useful to experience a singer's preparation of the literal text before studying a piece musically. To gain more knowledge about the role of the pianist, I interviewed Maarten Hillenius, one of the accompanists at the same Vocal department.

A recurring discussion that I came across during my desk research is whether the text or the music comes first. The text should be understandable, but is good pronunciation more important than the musical line? Greene shares his point of view on this topic while verbalizing very well why Franz Schubert was so skilled in this area. At the same time, it explains my choice for this composer's repertoire for this intervention cycle very well.

The reconciliation of the two, text and music, is the difficulty. (...) Schubert seemed to have the power by nature. (...) 'Das Wandern,' and read it through, text first, music afterwards. He will find that word for word, line by line, in prosody and metre alike, the text has not only been followed faithfully, but strengthened and ennobled in the doing. (...) Go where he will among them all he will find that same truth of expression, the pure translation of speech into song, which made that author the greatest song-writer of all time.⁵

To sum up the information I gathered, I came to the following realizations:

- Without contrast there is no depth, and thereby there can be no meaning. That is why it is important to look for the coherent and the contradictory moments in a piece.
- From the instrumentalist's point of view, the text could be regarded as another clue to add to the information he extracted from the musical material.
- As there is hierarchy between syllables in language, different articulations can be executed by variety in bow use on a string instrument.
- In making decisions concerning articulation on the cello, it is important to speak the text first, in order to understand the prosody of the language.
- It is important to think about the characters of the storyline, and how they are shaped by the composer.
- Finding a balance between respecting both the rules of pronunciation and the musical line is a challenge, but definitely worth trying.
- In addition to the length, there is also the weight of syllables which brings more nuance in the ways of articulation.

⁴ Cas Jönsthövel, *Schubert's lied-cycli, lesmateriaal*. Rotterdam: Codarts Vocal Department.
<https://tinyurl.com/y5xeyteh>.

⁵ Greene, *Interpretation in song*, 122.

Content analysis:

In one of the introductory chapters about rhetoric and music, I found an illustration of the connection between vocal and instrumental music, and the influence of the elements of language.

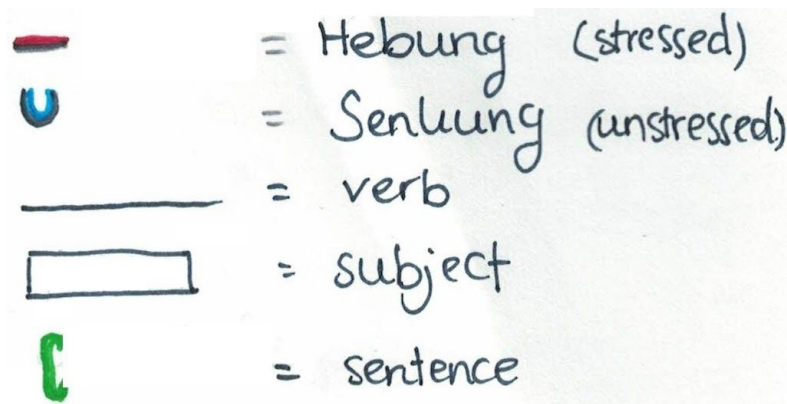
The step towards the singing of instrumental music is not so big in the baroque, since the following thesis is generally accepted: 'He who cannot speak cannot sing, he who cannot sing cannot play'. Instrumental music was indebted to rhythm and language. Starting with the string players: Up- and downbow have been taught since 1800 in such a way that there is hardly an audible difference between the two. Before that, it was the means of choice to make articulation, differences between tones, clear, in order to realise a hierarchy between tones, like it happens with syllables in language.⁶

This comparison between articulating on an instrument and the syllables of a language gave me enough reasons to start experimenting with different articulations through my use of the bow.

Der Leiermann

I decided to follow the steps of a method where vocal music is being approached from the text's point of view, taking Greene's demonstration of Schubert's *Der Leiermann* as an example.⁷ As he used an English translation (by Mr. Paul England), it gave me the opportunity to compare the analysis with the original German text.

I combined Greene's with Jönsthövel's working method, following the prosody of the text. This resulted in the legenda below, where I included *Hebungen* (stressed syllables) and *Senkungen* (unstressed syllables).⁸ Each verb is underlined, and I drew a box around each subject. Also, the beginning of every new sentence is based on the interpunction.



⁶ Van Dijk, Van der Leeuw, Leussink, *Musiceren als Brugman*, 32-33. "De stap van het zingen naar instrumentale muziek is in de barok niet zo groot, want de volgende stelling is dan algemeen aanvaard: 'Wie niet spreken kan, kan niet zingen, wie niet zingen kan, die kan niet spelen'. Ook instrumentale muziek was aan ritme en taal schatplichtig. Beginnen we bij de strijkers: Op- en afstreek zijn sinds 1800 zó onderwezen, dat ze hoorbaar nauwelijks nog van elkaar verschillen. Daarvóór was het het middel bij uitstek om articulatie, verschillen tussen tonen duidelijk te maken, om een hiërarchie tussen tonen te realiseren, zoals het gebeurt met lettergrepen in de taal."

⁷ Greene, *Interpretation in song*, 125-130.

⁸ Appendix 4: Work session with Cas Jönsthövel.

As in both of the working methods the first step is to decide which syllable is long when pronounced, and which one is short. In *Der Leiermann*, the metrical foot is trochaic; everytime there is a stressed syllable followed by an unstressed syllable.

By marking the signs in the first stanza⁹, and as it was pointed out to me by Jönsthövel, it became clear that there is an irregularity at the end of each sentence. There seems to be one syllable too many, as if to emphasize the never-ending droning sound of the hurdy-gurdy. After the four pairs of stressed-unstressed syllables, the fifth pair has one more stressed syllable at the end.

See below ('Lei-er-mann' and 'was er kann').

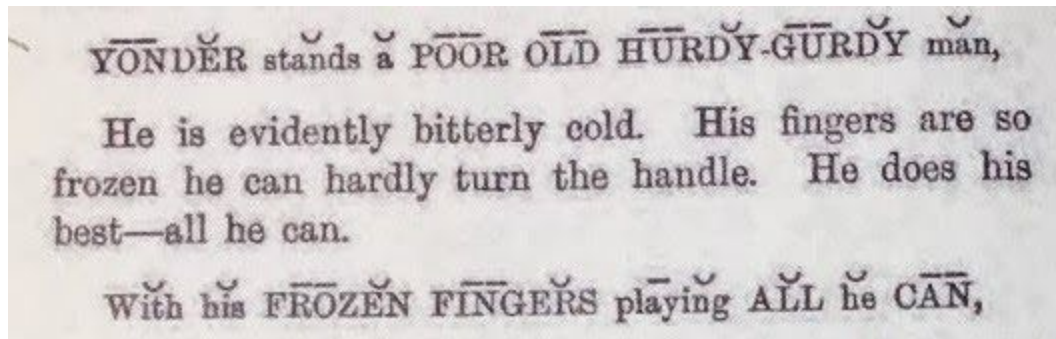


I put the markings from the text in the score to see if it would make sense to play the notes according to the length of the syllables, and with the emphasis on the verb and the subject of every sentence. For the full score, see Appendix 5 ([Appendix 5: First intervention cycle](#)). For the results, see the header 'Experimentation' further below.

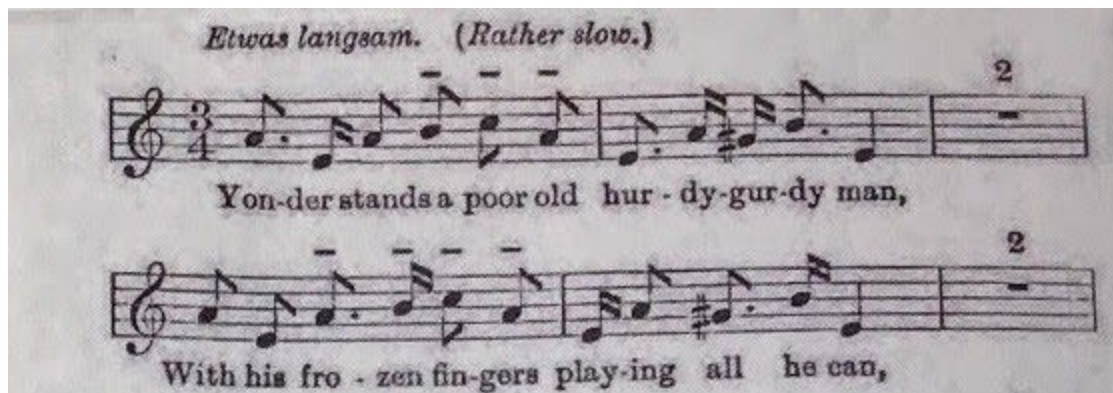
⁹ Sheinberg, Ofer and Peter Rastl. *Der Leiermann*. 1995-2003. <https://tinyurl.com/y5tdddsb>. Accessed 05/08/20.

As I mentioned, I investigated Greene's analysis of the English translation of *Der Leiermann*.¹⁰ In addition to this material, there is a recording from 1934, where Greene sings this English version.¹¹

When I listened to this recording, the first thing that I could notice right away, was the free interpretation of the rhythm. Based on the length of the syllables of this English translation, Greene seems to exaggerate these lengths. I found it very interesting to hear this, because it sounded completely different than the 'regular' recordings of the original version in German.



Greene emphasizes the words that he put in capital letters, by directing the phrase towards these moments. In my opinion, he manages to express the monotonous character while expanding the scope to create hierarchy, despite the 'dreary' character of this piece. He does this by speeding up certain words or syllables, and stretching the length of other parts of words.



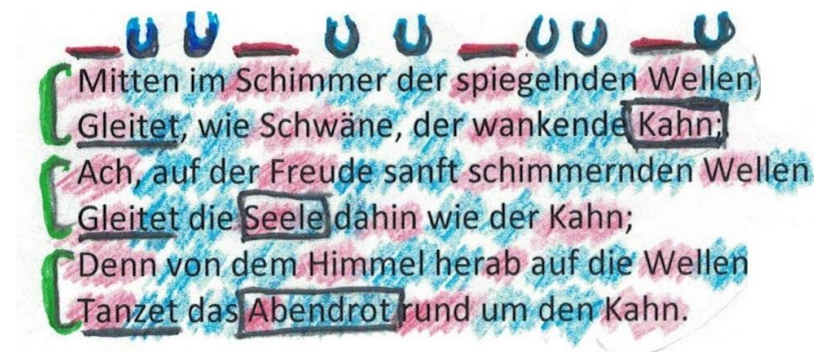
For me it was useful to see and listen to this example of how the text can be given a big role in the musical setting of it. I made my own recording of this translated song to compare it with the original German work. For the results, see 4.1.6 ([4.1.6 New reference recording, assess and expert feedback](#)).

¹⁰ Greene, *Interpretation in song*, 126-129.

¹¹ Harry Plunket Greene. *Die Winterreise: Hurdy gurdy man*. F. Schubert, 1934.

Auf dem Wasser zu singen

Looking at the first stanza¹² and reading the text out loud shows that the metrical foot is dactylic; consisting of one stressed syllable, followed by two unstressed syllables.



By discovering the structure, I learned that instead of emphasizing every stressed syllable while reading it out loud, it makes more sense to phrase towards the subject of every sentence. That way, it doesn't sound the same in every stanza, and the meaning of the text comes out more.

Interviews/work sessions:

As mentioned before, I worked on text analysis and interpretation with Cas Jönsthövel. After speaking about the context of the 'Lieder', he explained the steps that a singer normally goes through in his preparation:

- Extract the text from the music.
Is it a strophic poem, what does the rhyme scheme look like, which metre does it have?
- Prosody.
Literal meaning: what does it say literally? Interpretation: what does it actually say?
- Connection between words and notes.
The connection to the music: the translation to the instrument (the voice).

Jönsthövel mentioned many things to pay attention to, that helped me to have a better understanding of how to handle a text.

- Metre: in lyricism there are *Hebungen* and *Senkungen*, a 'rising' and a 'lowering' of syllables. The metrical foot determines which syllable, and therefore on which note, the emphasis lies. The most commonly used ones are: trochee, jambe, dactylus and anapest.
- Rhyme: there is masculine rhyme, ending on a consonant, and feminine rhyme which ends on a vowel. In the German language, masculine rhyme is used the most, in contrast to the Italian language, where most words end on a vowel.
- Prosody: understanding the form and the structure of the text is important, but even more priority should be given to the prosody: the melody of the text, which gives direction to the melody and by that, giving meaning to the words.

¹² Ezust, Emily and Peter Rastl. *Mitten im Schimmer der spiegelnden...* 1995-2003.
<https://tinyurl.com/y2lv8p5k>. Accessed 04/08/20.

- Interpunction indicates where a sentence begins and where it ends.
- The most important words in a sentence are the verb and the subject.
- Contrast: there are parts of the text that are coherent in terms of meaning, and parts that contradict each other.
- *Lyrical I (Lyrische Ich)*: there is always a narrator, telling about himself and/or about someone else or describing a situation. Be aware that there can be different roles in the storyline.

Furthermore, I received tips and advice concerning multiple topics:

- As an instrumentalist, I will probably notice other things than someone who thinks in a 'vocal way'. Investigating this 'non-instrumental approach' could be interesting.¹³
- It's good to follow the natural 'Schwung' or momentum of the text, but if I do only this and just in a literal way, it could get boring. Once I start to interpret as well, things might become a lot more interesting.
- When translating, do it one-on-one as much as possible. If not, the material becomes too much altered and drifts off from the original concept.
- Concerning the comparison between German, French and English repertoire; choose 'comparable' repertoire. Of course the composers are different, but the repertoire can originate from the same 'corner'. For example, the *Songs of Travel* by Vaughan Williams are comparable with the chosen Schubert repertoire.
- There is a term called 'word-melody', which refers to the melody within a word (aside from the melody within a group of words or a phrase).

As it was suggested to me, I met with Maarten Hillenius. He shared his expertise in working with singers. The position of a pianist is interesting to me, because while being instrumentalists, pianists have to be able to approach a work in a vocal way as well.

From this interview, I drew the following conclusions:

- Based on the text, one can make different musical decisions. Especially when, per stanza, the text is different but the musical material is 'the same'. These decisions can be made in terms of tempo, phrasing, articulation, dynamics, choice of register and timing.
- In contrast to a singer, a string player has the benefit of being able to 'smuggle' a bit when it comes to keeping a note until the end of a phrase, if necessary. A singer might have to cut off his note a little bit earlier in order to take the next breath for the next phrase. Of course, a string player has to breathe too, physically and musically (with the bow), but there is more freedom.
- When the musical material is a bit more thin, like in *Der Leiermann*, it is useful to still look for contrasts in the piece. Since it is not possible to sing literal words with a cello, it is vital to work with the material that is present.
- The added value of the presence of a text is that most of the time, the performer can rely on it to guide him through the piece. Combined with his own imagination, he can form his own interpretation. Without the text, it is certainly no problem to make musical choices, but it is less obvious whether it was in line with the intentions of the composer. (Then again, trying to find out what a composer meant with his work is a whole other discussion.)

¹³ Of course, the voice is an instrument too. With a 'non-instrumental' approach, I mean an approach where there is no 'external' instrument involved.

Experimentation

After the work session and the interview with the two experts, I felt I had enough tools to start experimenting on the cello. I mentioned making the connection from the text to the music; going from speaking to singing, the first instrument being the voice. I realized that there was another translation that had to be made, to my instrument: the cello. The next questions that came up were:

- What can I do with the knowledge that I gained from the text, and which possibilities do I actually have on the cello?
- To what extent can I be and do I want to be literal in my interpretation?

To keep the overview of all the different options while experimenting, I recorded myself. Also, I wrote it down when something did or didn't work. To illustrate the start of this process during this first intervention cycle, I will give some examples of successful and less successful experimentations.

Das Wandern

Since the musical material of each stanza is theoretically the same, but the text and the character differs per stanza, the chance exists that played by an instrumentalist, there wouldn't be much of an audible difference between the stanzas. To find more variation in my playing, I tried to imitate the different articulations that I could find in the text. I worked per stanza and per line, and set up these steps:

- reading the text out loud
- playing the notes
- singing the melody first without text, then with text
- playing and speaking at the same time
- playing and singing at the same time
- playing without singing

While going through these steps, it became clear that instead of speaking, it was easier to sing while I was playing. Speaking obviously happens at a different pitch than singing, and combining playing a melody and speaking is quite tricky. Still, it was interesting to find out what works and what doesn't by simply just trying.

Singing the melody without the text was a step I had to add after realizing that before adding words, the melody needed to be in my system even more. After several attempts, singing and playing became more intertwined and it was a logical next step to add the words.

The most outstanding discovery for me was to notice the difference between singing with text, and the combination of playing the music at the same time. While I played 'along', I noticed how my bow seemed to be wanting to move faster than my maximum singing tempo. Because of this, I realized that certain consonants have more 'weight' than others, and are sometimes asking for more time to be able to be pronounced fully. For example with the word 'Steine' (stones). It takes a bit more time to get to the 'ei'-sound, because of the pronunciation of 'St'. The word 'Beine' (legs), has a faster way to the 'ei'-sound. Why I'm giving importance to this diphthong, is because this is where the note 'lands'.

This brought me to the conclusion that there is another dimension to the syllables; in addition to the length, there is also the weight of syllables. This might have been obvious already, but through this experiment, I could experience it in practice.

In my attempt to find different layers (musical colors) of playing, I experimented with dynamics, fingerings and vibrato as well. Based on the meaning of the text, I decided beforehand per stanza which kind of color I wanted to create. Although it felt unnatural to decide on all of these expressive tools beforehand, it was useful because it widened the range of possibilities that I probably wouldn't have used otherwise. Based on the verbs and the subject of every sentence, I adapted my phrasing in such a way that I could play with direction, 'situated' around these particular words.

It happened many times that I let the music take over to guide me when I had to make a choice about phrasing or dynamics. Because of the experiment, I wanted to let the articulations of the text guide me towards finding musical colors that would fit the character, but the quality of the composition (with a strong cohesion between the textual and the musical material) made it impossible to separate them from each other.

4.1.5 Intervention

In the table below I set some examples from *Der Leiermann*, to show the musical choices I made based on the results of my data collection. For the full annotated score, see Appendix 5 ([Appendix 5: First intervention cycle](#)).

Title & bar number	Text	What's in the score	Performance decision
<i>Der Leiermann</i>			
9-10	"Drüben hinterm Dorfe steht ein Leiermann ,"	-The irregularity at the end of each sentence is emphasized by the quarter note placed on the last syllable (which could be considered as one too many), in this case "mann" from "Leiermann"	-To express this monotonous character, referring to the never-ending droning sound of the hurdy-gurdy, I play this as equal as possible, while still following the prosody of the words. The three notes placed on "Lei-er-mann" get emphasis, but without accentuating them.
17-18	"Barfuss auf dem Eise wankt er hin und her;"	-Going up a fifth and descending the line -Punctuated rhythm on "wankt er"	-To express the dreary situation of the man, (barefoot on the icy road, staggering back and forth), I chose to play the descending line from the second syllable with direction, in order to emphasize

			this dramatic movement. -The staggering movement represented by the punctuated rhythm and the length of “wankt” gives space to emphasize the meaning.
53-58	“Wun- derlicher Alter, soll ich mit dir gehn? Willst zu meinen Liedern deine Leier drehn?”	-Punctuated note on “Wun” and “Willst” -The two longest notes of the whole melody (half notes) on “gehn” and “drehn”	-I hear admiration in the beginning of “Wunderlicher”, apart from the literal meaning, emphasized by the punctuated note. The notes on all the syllables of this word have the same pitch, but because of the change of perspective (instead of describing the situation of the man, the narrator asks if he can go with him), and the contrasting choice of words, I play this passage with more warmth, flexibility in timing and less rigid, to reflect some peacefulness at the end of this modestly dramatic ‘Lied’. -This contrasting end contains multi interpretable questions, where the first could mean ‘shall I depart from this world with you?’, and the second ‘will you accompany me with your music?’. To express these heavy emotions, the important words being at the end of these sentences, I change the color there.

For each example I described how I put my musical choices into practice and I added excerpts of the annotated score of *Der Leiermann* to clarify them. To understand the color coding, see the legenda:



Bar 9-10



- A cold color; no vibrato, keeping the unity of the line by not using too much bow, looking for an unpolished sound, avoiding diminuendo on the last note (without stopping the bow too abruptly), playing it almost sostenuto (sustained) until the end. Since this motive repeats through the whole piece, I try to vary the placement of this last quarter note; sometimes delaying this note slightly.

Bar 17-18

Bar-fuß auf dem Ei-se wankt er hin und her;

- Dreary situation translated in the descending line: with more length and direction towards “wankt” and then towards the end of this sentence “her”. This last syllable on the quarter note I play with as little diminuendo as possible.
- “Wankt er hin und her” timed more flexibly by not being too strict with the rhythm, as long as this bar as a whole doesn’t slow down the phrase.

Bar 53-58

Wun - der li-cher Al-ter, soll ich mit dir gehn? NO DIM.

Willst zu mei-nen Lie-dern dei-ne Lei-er drehn? NO DIM.

f p pp

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- More warmth and flexibility in timing: I play the notes on “Wunderlicher” with more length and with the bow deeper in the string (slower bow), and in the punctuated rhythm I leave a bit more space between “Wun” and “der”, following the ‘Schwung’ or bounce of the syllable “Wun”. To compensate for the freedom I took in this part of the sentence, I play with more direction from the regular eighth notes, towards the end of the question; “gehn?”, while keeping the tension during the quarter note rest that has been placed before the actual question has been asked.
- Another color: in my opinion, this part after the rest “soll ich mit dir gehn?” asks for a more cold and desolate sound, by barely using vibrato. After a last flush of energy “Willst zu meinen Liedern deine Leier drehn?”, where I let some warmth into my playing as explained above, I play the last note on “drehn” with some emphasis by not making too much diminuendo, so that the piano can continue reflecting this last impulse in bar 58, before building down towards the end.

4.1.6 New reference recording, assess and expert feedback

#2.1 Result of first intervention cycle: *Auf dem Wasser zu singen*, Op. 72, D.774 by F. Schubert (transcr. Kummer). Recorded on 15/11/19. Duration: 2’09”.

<https://tinyurl.com/y2hurvne>

#2.2 Result of first intervention cycle: *Das Wandern* from *Die schöne Müllerin*, Op. 25, D.795 no. 1 by F. Schubert (transcr. Kummer). Recorded on 15/11/19. Duration: 2’40”.

<https://tinyurl.com/y2xankxp>

#2.3A Result of first intervention cycle: *Der Leiermann* from *Die Winterreise*, Op. 89, D.911 no. 24 by F. Schubert (orig. for high voice, played an octave lower). German text. Recorded on 16/11/19. Duration: 2’43”.

<https://tinyurl.com/yxpbtraa>

#2.3B Result of first intervention cycle: *Der Leiermann* from *Die Winterreise*, Op. 89, D.911 no. 24 by F. Schubert (orig. for high voice, played an octave lower). English text. Recorded on 16/11/19. Duration: 2’35”.

<https://tinyurl.com/yyz4urxw>

Own feedback:

Auf dem Wasser zu singen

- Obviously it’s not the same without the piano, but I still think the tempo can be more active. Within the phrases there is more movement though.
- The bowings seem more logical now, but sometimes they don’t correspond with the placement of the bow. For example, in the upbows it happens many times that the upper half of the bow is being used, when it would work better for the sound to play just below the middle of the bow.
- There are audible differences in colour, but the contrast could be bigger in general.

Das Wandern

- Between the stanzas there is more variation in articulation and dynamics, but within each stanza it stays a bit the same, except for some nice moments here and there (like the echo at the end of the 5th stanza with a different kind of vibrato).
- The 2nd stanza makes a good contrast with the 1st and 3rd, but it isn’t clear if the choice was to play it really legato or not. Now it sounds like ‘kind of’.

- The open A string in especially the 1st stanza comes out too much in relation to the other notes.
- Sometimes the intonation and the sound quality seem to get a bit lost in all the other musical decisions.

Der Leiermann

- There is much more variation in articulation, the musical line has a shape now, which can now be developed further.
- There is more core in the sound now. At the end of bar 55 and 58 the bow could be slower in order to keep the sound longer, until the piano takes over.
- Even though it is a piece with a monotonous character, it is not suddenly forbidden to move.
- The end of bar 14 sounds like a diminuendo, is that intentional?
- Play the consonants, for example in bar 35: the t-sound at the end of "und" is concrete enough to add to the articulation.
- There can be more fantasy in the sound at the beginning of bar 53: "'Wunderlicher Alter".

The Hurdy gurdy man

- This version sounds more free, within the 'frame' of the monotonous character.
- The emphasis seems to have shifted from the ends towards the beginnings or halfway the sentences. The effect of that results in more diminuendos at the end of the sentence.
- The articulations are shorter and a bit more jumpy, also due to the punctuated rhythms, and the bow coming out of the string. This benefits the musical line, but somehow the eighth notes start to sound a bit too much the same, stiff in a way.

Feedback from my main subject teacher Herre-Jan Stegenga:

- There is a clear audible progress, with a fluent and clear phrasing.

4.1.7 Reflect on your progress since the first/previous reference recording

In this intervention cycle, I mostly worked on articulation and phrasing as a result of text analysis. Comparing the first set of reference recordings with the second set, I noticed a difference in the shape of the phrases. The musical decisions that I made were 'text-based' and this gave my approach more structure. I used to follow the line of the music intuitively, whereas now I had to investigate the characteristics of the text and see how they matched with the music. It happened many times that I learned something about the music I was playing, because of a certain aspect of the text.

The start of this process was very abstract, which caused the first set of recordings to sound quite indecisive. As I got a clearer view of what I wanted to find out, my playing started to take more shape. The amount of ways of playing in order to make contrast started to grow, and I became more aware of the aspects I wanted to develop further in the next intervention cycle.

4.2 Second intervention cycle

4.2.1 Overview of second intervention cycle

In the AR1 exam I received the feedback that I could apply my research findings more in my playing, making a stronger connection between the words and the music. Involving the piano part more in my

process of interpretation would help with this. Also, I got the advice to work with singers and to sing the music myself, in order to experience the vocal music in a more direct way.

So, I decided to change focus. Instead of concentrating almost exclusively on the literary text, I made sure that the connection with the music was made earlier in the process. As I planned to compare vocal repertoire based on different languages, my next choice of musical material was the famous *Après un rêve* by Gabriel Fauré. As Schubert's work plays an important role in the German repertoire, so does Fauré's work make a big contribution to the French repertoire. The melody of this work and the interaction with the piano part made it possible for me to focus on the meaning of the words, their symbolism and the expressivity that they suggest in the singer's performance, rather than their sonority.

For the data collection I did desk research on the characteristics of the French language and on interpretation in general. Other strategies were text analysis, score analysis and work sessions with experts.

4.2.2 Reference recording

#3 *Après un rêve*, Op. 7 No. 1 by G. Fauré (version for low voice).

Recorded on 27/03/20. Duration: 3'07".

<https://tinyurl.com/y49f6vfw>

4.2.3 Reflect & assess

Own feedback:

- The kind of vibrato doesn't always fit the musical colors, and there could be more variety in vibrato.
- There were nice moments of contrast because of the way they were timed, combined with a sudden change of dynamics.
- The phrasing is more or less clear, but within the phrases, there could be more shape. At the moment it sounds a bit glued together.
- Just after changing the note, especially if it's a longer one, it takes too much time before the sound of the note develops. It is possible to do this a few times, but it happens almost every time, starting later with vibrato.

Feedback from: Herre-Jan Stegenga, Henk Neven, Jan Bastiaan Neven, Joachim Eijlander, Hans Spruit, Maarten Hillenius

- Don't cut the phrases more than a singer would do. Involve breath awareness in your playing, in order to find moments where you can 'breath' with the bow. Check if your bowings line up with this.
- Look for fingerings that fit the connection between intervals, for example: when there is a minor second, a glissando with the same finger could be an option, depending on the musical context.
- Be more aware of the meaning of the text and find your own interpretation.
- Search for a balance between light and more emphasized playing based on the prosody of the text; for example when there are triplets, the length of the notes within the triplets isn't necessarily the same.

- Experiment playing with changing direction; try out more 'tense' or 'anxious' singing/playing towards an important point in the piece.
- Look for more variety and continuity in the vibrato, exaggerate it.

4.2.4 Data collection

For this second intervention cycle, I collected data to support my search for ways to turn the knowledge that I mainly gained from text analysis into a personal interpretation of a piece. I focused my desk research on the characteristics of the French language and on interpretation in general.

I made an analysis of the text and the score, to understand the material I was working with. In order to learn from other people's knowledge and experience, I organized work sessions with several experts.

I met with Henk Neven, one of the voice teachers at Codarts, recommended to me by my main subject teacher. As well as playing on the cello and receiving advice on possible ways of playing, we sang and discussed the lines of the song.

With the assistance of Anna Marieke Zijlstra, French teacher of the vocal department at Codarts, I analysed the text and discussed possible interpretations.

Hans Spruit, my accompanist at Codarts, shed his light on essential topics concerning performance, such as the structure of the piece and playing with different intensities.

To receive guidance on a cellistic level, I consulted my main subject teacher Herre-Jan Stegenga, Joachim Eijlander (who teaches cello at Codarts as well) and Jan Bastiaan Neven, the brother of Henk Neven. They were a huge help for me to figure out bowings, fingerings and finding colors that fit my interpretation.

Because of the circumstances caused by Covid-19, I returned home, where I was lucky to record both reference recordings of this intervention cycle with my mother playing piano, Ellen Dijkhuizen.

Desk research

The interpretation of French Song by Pierre Bernac¹⁴

After having experienced the way of working with German vocal repertoire, I had the feeling that starting to study the ins and outs of the song *Après un rêve* by Gabriel Fauré, meant that I was entering a completely different area. As I wanted to know how to approach the French vocal repertoire, *The interpretation of French Song* was recommended to me several times. Especially the first three chapters provided me with useful information concerning; the role and responsibilities of the interpreter, the balance between musical text and literary text, the basic principles and characteristics of the French language (pronunciation) and the interpretation of French music, including a comparison with German music.

Since Bernac describes the process a performer of vocal music has to go through - in order to deliver a convincing performance with respect towards the piece - I decided to use this as a guide. Starting at the origin, namely the idea 'being born' in the head of the composer, I read through the steps, learning about the possible difficulties that might rise to the surface, and what could be done by the performer to protect

¹⁴ Pierre Bernac, *The Interpretation of French Song* (London: Victor Gollancz Ltd, 1978).

the precision of the performance. For example: a composer is very much depending on the performer; will he carry out the musical idea the way the composer imagined it? All the composer can do is to write down the 'musical information' as clearly as possible, and to hope the performer understands what he means. Reading about this made me realize that the step between the indications given by the composer and the actual performance is very big.

Also, is all this responsibility on the shoulders of the performer really a difficulty, or could it be seen as a source of possibilities instead? The performer is the one who gives the composition a 'face'. Hopefully for the composer, he has experience with singing in different styles and languages, and he is receptive enough to catch the wave of the composer's thoughts. To illustrate the role of the performer, I share the following passage.

All the interest of the performance lies in the fact that, to be faithful to the work he performs, the interpreter has to give his personal vision of it. Only the performer's *presence* can give *expression* to his rendering. In instrumental music, when the composer indicates on his score: *espressivo* (with expression), he cannot specify the kind of expression he means. He therefore relies on the emotion that his music arouses in the interpreter; but in vocal music the expression is clarified by specific poetic texts.¹⁵

From this I concluded that the interpretation, formed by the performer, can be seen as a bridge between the idea of the composer, and the communication of that idea towards the audience. Concretely speaking, in order to execute his interpretation, the performer has to know the musical work.

The presence of poetic texts - already mentioned in the passage about the composer relying on the performer - is an extra 'clue' in the performer's quest to understand which musical atmosphere the composer tried to create. It shouldn't be forgotten that it is the composer who interpreted the literary text, which led to his composition. Bernac describes the beginning of the composer's process accurately:

In vocal music, the sonority and the rhythm of the words are an integral part of the music itself. The word is itself a musical sound. (...) In the case of most composers of songs and opera, it is apparent that the primary impulse to melodic inspiration comes from the sonority and rhythm of the literary phrase, its inflections, its stresses, its own and proper music.¹⁶

So, the characteristics of the words are essential and sometimes they even play a bigger role than the emotion they (are meant to) express. With that in mind, the next question that Bernac rightfully discusses is: how can a singer be truthful to the musical phrases of the music, and the prosody of the words? The next passage illustrates the difficulty of finding a natural balance between the two very clearly.

Put briefly, the main problem lies in achieving the perfection of the vocal line and of the musical phrase, despite the change of shading of the various vowel sounds; and in achieving the continuity of the sound, despite the occlusion of the consonants.¹⁷

The various vowel sounds and the consonants could interrupt the musical phrase, if the performer doesn't find a natural way to place them in the music. We can use the words to shape the musical phrase, given the fact that the word is a musical sound in itself.

¹⁵ Bernac, *The Interpretation of French Song*, 3.

¹⁶ Bernac, *The Interpretation of French Song*, 3.

¹⁷ Bernac, *The Interpretation of French Song*, 4.

In the search of my own interpretation of a French song, the part about singing in French was particularly useful. If I wanted to find a suitable sound to fit the style of the song I had chosen, I knew I had to gain knowledge about achieving clear diction and a naturally sounding accent in the French language. Even though I had French lessons in high school for six years, reading about the characteristics from a musical perspective was insightful.

In French (as in German, Italian), each vowel represents a *single sound*, a pure and definite sound, and in singing, it must be maintained *unaltered during the whole duration of the musical sound*.¹⁸

This corresponded with my impression of the French language as a very 'cantabile' one, having a singing-like character of its own. The nasal sounds definitely add to this, creating somewhat mysterious sounds, making it easy to imagine all kinds of things. After reading about the importance of producing a pure sound, the following rules are understandable:

Rules as a basis for French diction:

1. In French every syllable must contain one and only one vowel sound.
2. In French every syllable begins with a consonant and ends with a vowel.¹⁹

Of course, there are exceptions to these rules, but the examples Bernac described helped me to complete the picture. Another characteristic aspect was the fact that most of the syllables are being pronounced with the same amount of 'weight', which supports the idea of a French sentence being like a stream of words, without too many 'harsh' interruptions. It is not possible to pronounce all the syllables equally - there must be a part of the word which needs more emphasis (stress) than the other - and so Bernac mentions the tonic accent; "[...] is always at the same place: on the last syllable of a word or a group of words."²⁰

Another important thing to know about pronouncing a French text, is the use of the 'liaison' of which I can't give a better definition than Bernac did:

It is the pronouncing of the last consonant of a word with the vowel beginning of the next word, when this consonant would otherwise be silent.²¹

The most important conclusions Bernac advises the performer to take into account when interpreting a French 'mélodie' are the following ones, which I will comment on shortly.

1. [...] to cultivate this precision in performance. It can even imply a certain severity, particularly as regards tempo: as a general rule *rubato* is virtually excluded.
2. [...] to consider the sensuousness of sound, which has already been mentioned as being one of the characteristics of French music.
3. [...] in the French mélodie the singer and the pianist must succeed in combining precision with lyricism. But it must be controlled lyricism [...]. [...] his interpreters must have a sense of moderation of expression, [...].²²

With precision in performance Bernac means that the performer should analyse the score in great detail, and execute his interpretation in such a way that he is being truthful to the information the composer

¹⁸ Bernac, *The Interpretation of French Song*, 12.

¹⁹ Bernac, *The Interpretation of French Song*, 20.

²⁰ Bernac, *The Interpretation of French Song*, 22.

²¹ Bernac, *The Interpretation of French Song*, 25.

²² Bernac, *The Interpretation of French Song*, 34-35.

provided him with. The consideration of the sensuousness of sound is a little bit hard to explain, but it has to do with paying attention to the subtle nuances of the composition, which asks a lot of creativity but also a certain 'strictness in style' (also referring to the first and the third conclusion) from the performer. Lastly, the challenge is to be precise, but not while becoming rigid in the performance. Always thinking of the lyricism is key, but without losing focus. Bernac compares the French *mélodie* with the German 'Lied', stating the biggest difference is the German individualistic, emotional and 'uncontrolled' expression while the French do the opposite by keeping everything under control, while still being expressive. I find the comparison somewhat rude; as if there is no nuance in Schubert's work! But because of this, I can put the French music in perspective to what I already knew.

About the piano part in Fauré's composition *Après un rêve* Bernac says the following:

The purists may think that the accompaniment of this *mélodie* is too simple, with its repeated chords; but the harmonies are refined and support the most exquisite melodic line which, with its apparent Italian facility, never loses its serene loftiness. This is enough to indicate to the singer that, although he has to sing this *mélodie* with a true and beautiful *bel canto* line, his style must be always perfectly controlled.²³

I think Bernac puts the essence of Fauré's music into words; the musical material may seem simple and one might think it will get dull after a while, but the way the music fits the literary text is simply genius.

Gabriel Fauré: The Songs and their Poets by Graham Johnson

This book focuses on the broad repertoire of songs composed by Gabriel Fauré. While discussing Fauré's repertoire for voice and piano, Johnson describes the composer's course of life and his career. By providing the context, it is easier to get a clearer view on the repertoire and the man behind it.

In 1872, being the protégé of Camille Saint-Saëns, Fauré was introduced to the circle of the famous and well-traveled singer Pauline Viardot (1821-1910), who became his matron. Seeing the talent of the 27 year old composer, she encouraged him and brought him into contact or told him about the many musicians she had known (such as Frédéric Chopin, Robert and Clara Schumann, Hector Berlioz). In her salon a.o. he met Charles Gounod, George Sand, Gustave Flaubert.

The origin of the poem is a bit of a mystery, explained in the following passage:

The inspiration for this song, [...] probably came from Pauline Viardot's own settings of Tuscan folk poetry. The translator of the Italian texts that inspired Fauré's songs was Romain Bussine, a baritone friend of the composer, and a singing teacher at the Paris Conservatoire from 1872. [...] In these poems Bussine is more than a mere translator - he has written free French paraphrases of the Italian that are not just dutiful renditions of the Tuscan originals. One is tempted to wonder whether Fauré composed the Italian original of this song before the French words were appended. [...] If Bussine made the French version *before* Fauré began to compose, and the composer conceived his music for the French text alone, it is a miracle that the Italian, included in the song's first edition, also fitted the music.²⁴

²³ Bernac, *The Interpretation of French Song*, 109.

²⁴ Graham Johnson, *Gabriel Fauré: The Songs and their Poets* (London: The Guildhall School of Music & Drama and Surrey: Ashgate Publishing Limited, 2009), 101-102.

This came as a total surprise for me, but somehow in the end it doesn't change so much about the way I would approach this song. The most important reason for that is how well the music fits with the French text, and how the words and the notes seem to reinforce each other's expressivity.

Finally, a last comment about the distinctive style of the composer. It could be because of the natural way Fauré's melodies develop, that make them so attractive for anyone to perform them. By that I mean not only vocalists, but the players of any instrument.

This seamless unity, from the first note to the last, became an identifying mark of Fauré's songs, and of his music in general.²⁵

More than singing - The interpretation of songs by Lotte Lehmann

This book written by Lotte Lehmann (1888-1976), the famous German soprano, is meant for young singers, to encourage them to develop their ability to interpret the music they are singing. Since interpretation is something every musician should find out for himself, in order to be able to find their own way, it is difficult to explain how to do it. This book consists of ideas by Lehmann, to take inspiration from her interpretation of songs by not only French composers, but German, English and Russian composers as well.

A small excerpt of an interpretation from *Après un rêve*, that is inspirational to me, and to show an example of the style of writing about these kind of songs:

Begin this song as if still in a dream. It is tremendously important that each phrase be sung with a swing, with a soft rise and fall. There is no straight line, everything is floating unreality. The *fortes* are soft and warm, never heroic, never dramatic. This applies to the whole song. Begin with a delicate ecstasy, in a sustained and soft flow: [...].²⁶

And so it goes on. In the process of finding my own interpretation of a piece, I can agree and disagree with other people's views and ways of performing. For example, I agree that the 'fortes' shouldn't be too dramatic. But in my opinion, there has to be a difference in the dynamic layers. Of course, in this style it should definitely not be aggressive.

Text analysis

To analyse the text, I based my division into six passages on the punctuation of the text. I used the English translation made by Winifred Radford, which can be found in Bernac's *The interpretation of French Song*. In the table below, I interpreted the text of every passage. For an analysis of the characteristics of the text itself, such as round vowels, nasal sounds and liaisons, see the summary of the work sessions I did with Anna Marieke Zijlstra further on, and the full analysis in Appendix 5.

Text per passage (Bernac, 1978, p.108-109)	English translation (Bernac, 1978, p.108-109)	Interpretation
"Dans un sommeil que charmait	"In a sleep made sweet by a	Peaceful, blissful feeling

²⁵ Johnson, *Gabriel Fauré*, 102.

²⁶ Johnson, *Gabriel Fauré*, 180.

ton image Je rêvais le bonheur, ardent mirage;	vision of you I dreamed of happiness, passionate illusion;	Abstract; it's a dream, so anything could happen. Passionate illusion: the 'lyrical I' (the person who is dreaming) seemed to have longed to see the person he is dreaming about.
Tes yeux étaient plus doux, ta voix pure et sonore, Tu rayonnais comme un ciel éclairé par l'aurore.	your eyes were more tender, your voice pure and ringing, you shone like a sky lighted by the dawn.	Everything about the person who is being described, seems to have become more beautiful and intense. It seems that the 'lyrical I' is seeing an idealized image of the person he adores.
Tu m'appelais et je quittais la terre Pour m'enfuir avec toi vers la lumière.	You called me and I left the earth to fly with you towards the light,	The first moment of action; the 'lyrical I' is being called to leave together with his beloved. "La terre" could mean the earth, the ground, but where would they go? Leaving the earth only for a brief moment, or for good? To me, it is one of the spiritual moments in the text.
Les cieux pour nous entr'ouvraient leurs nues, Splendeurs inconnues, lueurs divines entrevues...	the skies drew apart their clouds for us, unknown splendours, glimpses of divine fires...	Here I imagine two lovers who are travelling through time and space, or wherever they are going. There are no boundaries, even the skies make way for them. They are seeing unknown splendours, there could be a thousand rainbows, or something else that goes far beyond reality.
Hélas! Hélas, triste réveil des songes, Je t'appelle, ô nuit, rends-moi tes mensonges.	Alas! alas, sad awakening from dreams, I invoke you, O night, give me back your illusions;	A turning point; abruptly, the 'lyrical I' awakes, and everything that he saw, is gone. Most people know that feeling of deception, to suddenly wake up after a lovely dream, and to realize it really is over, which is a pity, because for a moment, you believed it was all true. For a while, you try to go back to the dream, but it's impossible. The 'lyrical I' calls upon the night, to let him go back to the illusions. "Mensonges" often is being translated as lies, or delusions, but my main subject teacher told me this is a very negative way to

		look at it. I agree, because even though the 'lyrical I' was in a way fooled by the dream (and the night), at least he got to travel back through his imagination, to the idea of being near his love.
Reviens, reviens, radieuse, Reviens, ô nuit mystérieuse!"	return, return, in radiance, return, O mysterious night!"	The big question here is: who or what does he want to come back? It could be the night, so he could dream again, or does the night symbolize the person who is no longer with him? To me, it seems that "radieuse" refers to a person, when I think of the earlier text: "you shone like a sky lighted by the dawn". Then again, if the 'lyrical I' saw someone in a vision, it could mean that this person is not part of his reality anymore, but dissolved in the "unknown splendours" and "glimpses of divine fires"... This is being left in the middle.

Score analysis

In this analysis of the score, I took the same division of passages as I did in the previous text analysis. In order to discover how Fauré interpreted the prosody and the meaning of the text, I chose the following parameters, which are explained below.

1. Direction: in what way does the composer follow the direction of the text? In my opinion, the direction is being determined by the meaning of the text, and the phonetic aspects of the text.
-For example, every word consists of a certain rhythm. Take the word "sonore"; the natural emphasis lies on the second syllable of the word, so that part of the word will take relatively longer to pronounce, than the first and the third syllable. A composer could be very strict with himself in choosing the values of the notes, or he could play with the prosody a little bit.
-The meaning of the text is giving direction to the story in a bigger perspective. An example from the first passage: the first important word to me is "sommeil". In the score, Fauré prepares everything to highlight this word; the melodic line ascends until the second syllable of the word, which is exactly the part that should be emphasized when it is pronounced. Also, he writes a crescendo towards the same point, and after that second syllable, he leaves a bit of space, before going on to the following text. Not to mention, the immense support of this point of focus, is coming from the harmony in the piano part.
2. Color: the way the composer interpreted the meaning of the poem, is completely personal. Based on the meaning of the text, Fauré chose the musical colors to express his triggered feelings. I

chose to highlight the most essential moments, based on the harmonies and the meaning of the text.

3. Articulation: a more detailed 'tool' to give shape to the melodic line, based on the prosody of the text.
4. Dynamics: which dynamics did the composer choose, to represent the different moods and atmospheres of the text?

Legenda:

Parameter 1: Direction = → or ←
 Parameter 2: Color = o
 Parameter 3: Articulation = _ or U
 Parameter 4: Dynamics = mf (cello part), mf (piano part), mf (printed in the score)
 < (crescendo), > (decrescendo)

The markings in the score per passage can be found after every passage is being discussed in the table.

Text per passage	Parameter 1: Direction	Parameter 2: Color	Parameter 3: Articulation	Parameter 4: Dynamics
Bar 1-8 “Dans un sommeil que charmait ton image Je rêvais le bonheur , ardent mirage ; 	”sommeil”: prepared by the ascending melody line, Fauré seems to aim for a moment of peace, creating space on the second syllable by slurring the E-flat with the same note of the following triplet. After that, the singer can continue following the ‘gravity effect’; the result of a descending line combined with triplets, almost literally ‘painting’ the picture and leading into the next moment of weight -> “image”. After passing through “bonheur”, more activity is caused by a punctuated motive from “ardent”	A minor second distance between the notes on “som-meil” immediately set a melancholic mood. The same goes for “Je rêvais”; a small sixth down and back up again, representing the fact that it was a dream and only temporary happiness; “bon-heur” set on the music going back and forth through a minor second distance again, accompanied by a troubled chord by the piano. Adding beauty, charm and some ‘light’ to the sadness are the embellishing triplets.	For syllables that require some weight while pronouncing them I use: _ For syllables that need less: U. The ‘heavier’ syllables naturally take slightly longer to pronounce than the ‘lighter’ ones. That doesn’t necessarily mean that the lighter syllables are very much shorter, but there is a nuanced difference, also depending on the interpretation of the performer.	Bar 1: pp Bar 2: p dolce , < mp Bar 4: > p Bar 6-7: < mp >

	(passionate) towards “mirage” (illusion).			
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Andantino

Voix

dolce

Dans un som - meil que char - mait ton i -

Piano

Andantino

pp

4

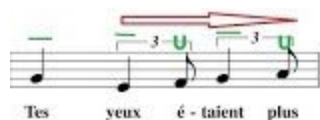
- ma - - - ge, Je rê - vais le bon - heur, ar - dent mi -

7

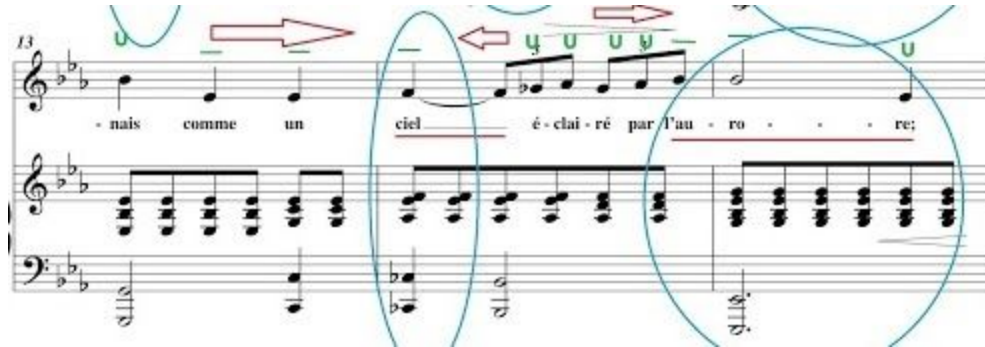
- ra - - - ge.

Bar 9-16 Tes yeux étaient plus doux , ta voix pure et sonore , Tu rayonnais comme un ciel	Gently pushed by triplets, the melody leads to the next important word: “doux” (describing the	The image becomes more clear; the mentioned description of the increased	Soft but clear on the ‘d’ of “doux”, and focused pronunciation of every note of the triplets, to prepare	Bar 9: p Bar 12: < mf Bar 14: > mp Bar 15-16: < mf >
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éclairé l'aurore.	par	eyes) the same goes for “sonore” (describing the voice). More broadly written are “Tu rayonnais” and “aurore”, which refers to lighting up, beaming, and needs a feeling of space.	intensity of the eyes and the voice speaks of a delicate feeling and adoration (“doux” and especially “sonore” should be treated with extra care, so the growing intensity can be heard, and to build up towards the comparison with a shimmering sky. This part asks for a rich and broad sound, which is not too difficult, being accompanied by a beautiful E-flat major chord in bar 15.	a full sound on “sonore”.	
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Musical score for the vocal line 'doux, ta voix pure et sonore, Tu rayonnais'. The score is in E-flat major and 4/4 time. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a series of chords, primarily triads, in the right hand, with a simple bass line in the left hand. There are green 'u' marks above the notes, and red arrows indicating phrasing or breath marks. The score is marked with a '10' at the beginning.



Bar 17-23 Tu m'appelais et je quittais la terre Pour m'enfuir avec toi vers la lumière.	This second part opens with the same musical material as the beginning, but with other text. The ascending line is now presenting an action; "Tu m'appelais", and the triplets lead towards "terre", the earth, staying more or less on the same pitch. To me, this symbolizes the surface of the earth. The triplets going up from the second syllable of "lu-mière" are self-evident to me.	Even though the part starts with the same notes, the text changes everything. 'You called me' is much more pressing; the person who is dreaming must simply obey her wishes, if he wants to be with the person who is calling him. 'And I left the earth to go with you into the light'; this is where the imagination is really being triggered. The character I would choose here is carelessness, a surprised feeling, because there seems to be a way out, together!	Bar 21: this time, Fauré didn't choose a punctuated motive, in my opinion, because of the different meaning of the text. The first time around, it was about a 'passionate illusion', now the journey towards the light is being described, which has a more serene feeling to it.	Bar 17: <, < Bar 18: f, mf Bar 19: > mf Bar 22: > mp, > Bar 23: p
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16

Tu m'ap - pe - lais et je quit - tais la

19

ter - re, Pour m'en - fuir a - vec toi vers la lu -

22

miè - re,

mf

mf

p

Bar 24-30 Les cieux pour nous entr'ouvraient leurs nues, Splendeurs inconnues, lueurs divines entrevues...	In this part, there is a clear build-up of the tension, increasing with every 2-3 bars, the superlatives tumbling over each other.	Heaven and earth seem to be moved for the two to enter the 'unknown splendours', etc. Here I would imagine colors that express an exuberant feeling; experiencing something mighty, that goes beyond you.	Bar 24: only one syllable per triplet, so there is a more equal articulation, floating towards "nous". The last syllable of "entrevues" (bar 30) can be made slightly shorter, in order to create space for the climax that follows.	Bar 24: p Bar 25-26: < mp > Bar 29: cresc. Bar 30: <, <
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p Les cieux pour

25 nous en - tr'ou-vraient leurs nu - es, splen - deurs in - con -

28 - nu - es, lu - eurs di - vi - nes en - tre - vu - es; Hé - las! Hé -

Bar 31 (with upbeat) -38 Hélas! Hélas, triste réveil des songes, Je t'appelle, ô nuit, rends-moi tes mensonges.	An abrupt change; "Hélas!" marks the unexpected awakening. As a confirmation, melody drops to an octave lower. To let the impact of this moment do its work, the performer can create space by playing broader from the second "Hélas".	Confirmation as explained for parameter no. 1) Bar 31: crossing of voices; the melody is an octave lower and ascends from there. In the same moment, the piano continues almost an octave higher than before, and descends gradually from there. This bar 32	Upbeat to bar 35: "Je t'appelle": set on a punctuated motive, this sounds like a signal, or almost like an outcry. To make this a clear gesture, I would take some time just before, and then place it.	Bar 31: f, f Bar 32-33: > mp Bar 33: > mf/mp Bar 34: <, < Bar 35: mf, mf Bar 37: > mp, > mp
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		with upbeat is the moment for the piano to emerge with a longing character.		
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The image displays a musical score for a song in French, featuring vocal and piano parts. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 32-34):

- Vocal Line:** Measures 32-34. The lyrics are: "las, tris-te ré-veil des son- ges, Je t'ap-". Measure 32 has a blue circle around the piano accompaniment. Measure 33 has a blue circle around the piano accompaniment. Measure 34 has a blue circle around the piano accompaniment.
- Piano Line:** Measures 32-34. The piano accompaniment is in the right hand, with a blue circle around the first measure (32). The piano accompaniment is in the left hand, with a blue circle around the first measure (32).

System 2 (Measures 35-37):

- Vocal Line:** Measures 35-37. The lyrics are: "pel - le, ô nuit, rends-moi tes men - son -". Measure 35 has a blue circle around the piano accompaniment. Measure 36 has a blue circle around the piano accompaniment. Measure 37 has a blue circle around the piano accompaniment.
- Piano Line:** Measures 35-37. The piano accompaniment is in the right hand, with a blue circle around the first measure (35). The piano accompaniment is in the left hand, with a blue circle around the first measure (35).

System 3 (Measures 38-39):

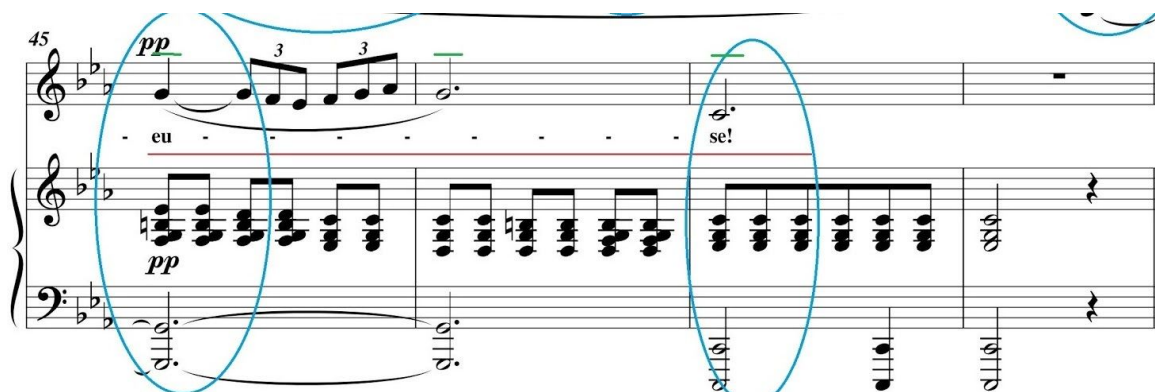
- Vocal Line:** Measures 38-39. The lyrics are: "ges, Re -". Measure 38 has a blue circle around the piano accompaniment. Measure 39 has a blue circle around the piano accompaniment.
- Piano Line:** Measures 38-39. The piano accompaniment is in the right hand, with a blue circle around the first measure (38). The piano accompaniment is in the left hand, with a blue circle around the first measure (38).

Annotations:

- Blue Circles:** Highlight the piano accompaniment at the start of each system.
- Red Arrows:** Indicate phrasing or breath marks in the vocal line.
- Green 'U' Marks:** Indicate upbeats in the vocal line.
- Dynamics:** 'f' (forte) is used in measures 33 and 34. 'mf' (mezzo-forte) is used in measures 35 and 36.

Bar 39 (with upbeat) - 48 Reviens , reviens, radieuse , Reviens , ô nuit mystérieuse! "	Build-up until the last "Reviens" in bar 42. From this last try to 'recall the dream', apart from the triplets on "mystérieuse", the piano has the final say on the way to wind down from all the previous tension	This passage starts with a moment of despair, prepared and further on led by the bass line of the piano. Before this song comes to an end, there is a last peak on the word "radieuse", which I would interpret as a memory to the glorious vision. After that, I imagine that the memory is already starting to fade away	In this last part, the articulations are mostly more legato, the music is 'calming down'	Bar 39-40: <i>cresc.</i> , < Bar 41: <i>f</i> , <i>mf</i> Bar 42: >, > Bar 43: <i>p</i> , <i>p</i> Bar 45: <i>pp</i> , <i>pp</i>
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The image shows a musical score for a song in French. The score is divided into two systems, starting at bar 38 and bar 41. The first system (bars 38-40) features the lyrics: "- ges, Re - viens, re - viens, ra - di -". The second system (bars 41-43) features the lyrics: "- eu - - - se, Re - viens, ô nuit mys - té - ri -". The score includes vocal lines (soprano and alto) and piano accompaniment (treble and bass clef). Annotations include red arrows indicating dynamics and phrasing, green circles highlighting specific musical phrases, and blue circles highlighting the piano accompaniment. The piano part features triplets in the bass line. The vocal lines have various articulations and dynamics marked, including *cresc.*, *f*, *mf*, *p*, and *pp*.



Interviews/work sessions

As part of my data collection, I arranged several working sessions with experts, of which two sessions were with Anna Marieke Zijlstra. The main topics we discussed were the characteristics of the French language and music, the preparation techniques of a singer, vocal music in general and how to analyse the text of *Après un rêve*. For the full reports of the sessions, see Appendix 4 ([Appendix 4: Second intervention cycle](#)). For the text analysis that was set up during these sessions, see Appendix 5 ([Appendix 5: Second intervention cycle](#)).

With the following points I give an overview of the information that I gathered:

- In French vocal music, there is a syllable placed on every note.
- The natural melody of a language is different per language. In vocal music, dynamics generally aren't in the score. If the melody of the text is being followed, the appropriate dynamic can be found.
- Our natural way of speaking is much more 'legato' than I thought. In French music, there is the long line with sometimes a small break. Because singers and wind players are strongly connected to their breath, it is more logical for them to sustain the musical line than it is for string players. Singing could be seen as speaking slowly, while following the melody of the language and the melody of the composer.
- In the French language, the words are normally pronounced fluent ('legato'), round, and in an unclenched way. At the end of words, there are mostly vowels or liaisons. Because the sound is not being 'cut off' at the end, the words are connected most of the time.
- In some cases, the melody of the text doesn't correspond with the melody of the music, because the melodic emphasis can be different than the harmonic emphasis.
- The highest point of the melody is not always meant to be the loudest.

From analysing the text of *Après un rêve* I got the following information:

- The whole song is one big line with some important words, which form the points of emphasis.
- The words should be 'glued together', and they are directed towards the end of the sentence.
- Because of the differences in length between vowels, there are different 'speeds' active; "éclairé" is longer than "comme un ciel".
- The vowels are very important, liaisons add to this 'connection between words'. The only things interrupting the line, are consonants. For example: "Tes yeux étaient plus doux": until the 'p' of

“plus”, the words are connected by liaisons. The next consonant that breaks the sound of the vowel ‘u’ (the ‘s’ doesn’t sound) is the ‘d’ of “doux”. These consonants are giving structure to the phrase, rather than they are ‘breaking’ it.

- As the music follows the text, there are repetitions of motives when there is a repetition of a word or a group of words. For example: “Hélas! Hélas,” is being reflected by the music.
- The nasal sounds in the text require a different musical color.

Zijlstra demonstrated an exercise of speaking rhythmically, that helped me to get the text and its characteristics in my system. While doing this exercise, the pitch of the notes doesn’t play a role.

It consists of two steps; first saying ‘pam-pam’ on the length of the notes, and then doing the same on text, which will stabilize the rhythmical awareness.

Before doing this, it is useful to read the text out loud while thinking of the melody at the same time. To improve the awareness of the characteristics, the words should be pronounced in a slower tempo, thinking carefully about the inflection and the prosody of the words. Then, in order to connect this with the melody, I was advised to examine the score to try to understand how the composer processed the elements of the text into the melody of his composition.

To let the meaning of the words play a bigger role in the performance, I got to know the importance of activating my imagination in a more active way. In order to form an interpretation, it was useful to ask myself who I was in the story (which musical role I would choose to play). In the case of *Après un rêve*, I could be the person who had the dream and invokes the night, or I might play an observing role. telling the story like a narrator. Thinking per sentence, what kind of image and sound it evoked in me, contributed to the creation of my own interpretation of the piece.

As I was curious to know the view of a singer, I was happy to meet with Henk Neven as well. We discussed the difference between the German and the French language, and the ways of singing and playing that come with it. I played some fragments of *Après un rêve* on the cello, so that he could tell me what it sounded like to him and which aspects I could focus on.

Neven mentioned several topics that had crossed my mind, but that I didn’t pay attention to in a concrete way yet:

- Placement of consonants: one of the few moments where a consonant at the end of a word should be pronounced (also because of the exclamation mark) is in “Hélas!”. To know where to place the ‘s’, depends on the placement of the next word. In this case, there can be a small moment to breath before continuing.
- Change of color when words are repeated, like in “Reviens, reviens”.
- Breathing and phrasing; there appeared to be moments where, according to the text, it would be logical to make a small break (breathing musically), but for the continuation of the musical line, it would make more sense to keep going a little longer. An even more detailed example of a choice being made for the sake of the phrase is this excerpt “le bonheur”: the emphasis of this word naturally lies on the second half (‘heur’). But in the case of this melody, the emphasis lands on the leading note (B), which sounds on the first half of the word (‘bon’).



Speaking about the way that the text has been placed in the music (or the music has been placed on the text) made me aware of the fact that it mattered which bowings I would choose, because it determines which notes were going to be connected to, or separated from each other. This division has consequences for the way certain parts are being 'highlighted', and therefore the way the piece will be interpreted

Some comments that were made concerning the character of the piece confirmed my impression of this composition: immediately from the start, there is this longing; waking up from a dream, the 'lyrical I' wants to go back to that dream. Neven named the triplets in this piece as an example coming from the musical material and advised me not to play them too 'straight', but more freely (based on the different lengths of the syllables placed on the notes of these triplets). That way, I could let the longing character into my playing.

As for the difference between languages; Neven mentioned the role of the consonants in the German language ('interrupting' the sentence) and the role of the vowels in the French language (forming a stream of legato sound). Also, the placement of an important syllable on the accented beat of the bar is completely opposite to how the French have no clear center of gravity in the first beat of every bar. Instead, they place the important syllable of a word on the unaccented beat of the bar. Lastly, in German, the verb is of each one or two sentences or phrase has priority. In a French poem, one word is being chosen to characterize the color of the work, which goes for the corresponding composition as well.

During the work session with Hans Spruit, a fundamental aspect became clear to me: since the first reference recording of *Après un rêve* wasn't the first step that I took in this research, it was impossible to forget the things that I had learned until that point. Because of that, I realized that I didn't have to start from zero again, even though this material is different from Schubert's repertoire.

Other aspects that Spruit pointed out were:

- Playing certain passages an octave higher (or lower) will have an influence on the structure of the piece, and on the sound color.
- There is a difference between certain parts of the piece; some parts need more activity (initiative) and other parts can be played more 'passively'. It doesn't have to be 'black and white', there are different intensities to play with.

- Adding to the concept of the structure of a piece, it can help to mark the beginnings and the endings of sentences.
- Doing a glissando can change the color and atmosphere of a passage.
- It's useful to keep in mind that when a singer starts his phrase, he does it with a certain intensity, otherwise his first words (and notes) won't be audible.

4.2.5 Intervention

Based on the data I collected, I decided that I had to work on four parameters: direction, colors, articulation and dynamics. All of them were based on the meaning of the text of the song *Après un rêve*. To document my artistic choices for the intervention, I made an annotated score, which can be found in Appendix 5 ([Appendix 5: Second intervention cycle](#)).

- I approached the whole song as if it were one long breath. Of course it consists of several phrases, but in order to sustain the musical line, it works for me to imagine it like this. For example, from "image" towards the next part of the phrase "Je rêvais", there could be a break, but because it is not the end of the first sentence, and there is the musical tension in the words "Je rêvais le bonheur", with the minor second intervals, and the harmonies in the piano part. In order to sustain the musical line, I keep the bow connected to the string as much as possible, and in matters of direction I play towards the second syllable of "bonheur", before releasing the tension slightly in "mirage". With the left hand, I keep a certain intensity in the vibrato, to add in the color of the sound.

The image shows a musical score for the song "Après un rêve". It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has French lyrics: "ma - ge Je rê - vais le bon - heur ar - dent mi - ra cap - ture, Mag - ic sleep of de - light, mi - rage of rap -". The piano part features a constant eighth-note accompaniment in the right hand and a more static bass line in the left hand. The score is heavily annotated with handwritten markings in red, green, and blue. Red arrows indicate bow direction and phrasing. Green markings highlight specific intervals and dynamics like 'mp'. Blue markings show fingerings and breath marks. A large blue oval encircles the piano accompaniment in the middle section. The annotations are designed to guide the performer's interpretation of the music's structure and atmosphere.

- Knowing that the words are so connected, and given the fact that the emphasis generally comes at the end of sentences, I regulated my breathing, phrasing and my use of the bow in such a way, that these parts were played with the 'right' amount of weight. Still, keeping in mind that in French music, there is no clear center of gravity, so I tried to keep the line going, together with the constant movement of eighth notes played by the piano. For example, in the fragment below, the words that I find the most important ones are "ciel" and "l'aurore". At the end of the sentence, the piano emerges for a moment, making a crescendo (from E flat minor) towards the chord that

leads the listener into the next stanza (in C minor), making a diminuendo to give space to the continuation of the text. In my opinion, this moment reflects the text that has just been sung, and I saw it as a confirmation that I had to aim my focus towards the end of this phrase. On the way, there were of course words and syllables to pay attention to as well. From bar 12, the first 'interruption' of the stream was "comme". I decided that there could be a small emphasis on the note written on this word by going more into the string with the bow, but in order to keep the line going to "ciel", a word of more importance and distinguishing itself quite clearly because of the sharp 's'-sound at the beginning, I wrote an arrow to indicate the direction towards this word, especially since "comme" and "un" are connected by a 'liaison' (so the second E flat note doesn't need the same amount of emphasis). While I worked with the different directions within this phrase, emphasizing certain moments through bow use, vibrato and fingerings (bar 14-15: preparing "l'aurore" by shifting within the last triplet on "par" towards the stronger second finger, in combination with an upbow in order to 'land' on the important middle syllable of "l'aurore" with weight in the downbow, together with a more generous vibrato), I connected my breathing to my phrasing as much as possible. So when I slightly marked the 'interruption' of the word "comme" with the bow, in my mind I was playing on, thinking about the focus points in bar 14 and 15. To come back to the absence of a clear center of gravity, the phrase doesn't stop with the last word of bar 15, or with the emerging movement of the piano in bar 16. All phrases are connected, and this was something I wanted to express: the memory of the dream with all its impressions, following each other up without a clear break. There was one exception though, which I explain in the last point of this intervention.

The image shows a handwritten musical score for voice and piano, spanning measures 12 to 17. The score is written in C minor (three flats) and 4/4 time. The lyrics are in French. The score includes various performance annotations in red and green ink, such as slurs, arrows, and dynamic markings.

Measure 12: The voice part begins with the lyrics "Tu ray - on - nais comme un a - ciel". The piano accompaniment consists of a series of chords. Annotations include a red arrow pointing to the first note of the voice line, a green arrow pointing to the word "ciel", and a red arrow pointing to the word "comme".

Measure 13: The voice part continues with the lyrics "e - clai - re par l'au -". The piano accompaniment continues with chords. Annotations include a red arrow pointing to the word "ciel" and a green arrow pointing to the word "comme".

Measure 14: The voice part continues with the lyrics "ro - call - re; ing.". The piano accompaniment continues with chords. Annotations include a red arrow pointing to the word "ciel" and a green arrow pointing to the word "comme".

Measure 15: The voice part continues with the lyrics "ro - call - re; ing.". The piano accompaniment continues with chords. Annotations include a red arrow pointing to the word "ciel" and a green arrow pointing to the word "comme".

Measure 16: The voice part continues with the lyrics "ro - call - re; ing.". The piano accompaniment continues with chords. Annotations include a red arrow pointing to the word "ciel" and a green arrow pointing to the word "comme".

Measure 17: The voice part continues with the lyrics "ro - call - re; ing.". The piano accompaniment continues with chords. Annotations include a red arrow pointing to the word "ciel" and a green arrow pointing to the word "comme".

- Since vowels have different lengths, their pronunciation happens with different amounts of speed. To reflect this in my playing, I used different bow speeds, depending on the length of the vowel. For example: “plus doux” has a faster pronunciation than “sonore”.
- Because the consonants give structure to the phrases, I play the notes that are written on these ‘spots’ with a clear articulation and more resistance in the bow, to make sure that the shape of the phrase stays intact. For example on the ‘t’, ‘v’ and ‘p’ of “Ta voix pure et sonore” I go deeper in the string while I give the notes placed on ‘t’, ‘v’ and ‘p’ more shape by separating them through bowings and vibrating them a bit more than the rest. To see the articulation in the score, see below.

The image shows a handwritten musical score for violin and piano. The top staff is the violin part, featuring a melody with triplets and slurs. Red arrows indicate bow direction (up and down). Green circles highlight specific notes, likely for articulation. The bottom staff is the piano part, showing chords and a glissando. The lyrics are in French and English: "Tes yeux e-taient plus doux, ta voix pure et so - no - re, / Your eyes appeared more soft and your voice more en - thrall - ing,".

- Bar 30-31 is the only moment in the whole piece with a clear break. Based on the exclamation mark and the indicated dynamic being ‘forte’, I decided to sustain the half note on “las!” for the full length by increasing my pressure on the bow, adjusting the bow to a slower speed in order not to lose sound and to be able to still have some control over the bow for the moment that I would take it out of the string, to play the exclamation mark as an abrupt stop. Because of the repetition of the word “Hélas”, written one octave lower, I wanted to make it sound different (like a more quiet utterance of disappointment than the one before). I played it more broad by using a wider vibrato and a faster bow, playing with direction towards “songes”, the next important word of this part. There, I took my time by ‘landing’ again on a downbow with enough weight in the string, and playing a glissando with the third finger in the triplets.

Handwritten musical score for 'Après un rêve' by G. Fauré, Op. 7 No. 1, for low voice. The score is in B-flat major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics in French and English. The piano accompaniment consists of chords and arpeggiated figures. Handwritten annotations include red arrows indicating phrasing, green circles around specific notes, and a blue circle around a triplet. The score is divided into two systems, starting at measures 30 and 33.

4.2.6 New reference recording, assess and expert feedback

#4 Result of second intervention cycle: *Après un rêve*, Op. 7 No. 1 by G. Fauré (version for low voice). Recorded on 17/04/20. Duration: 3'09".

<https://tinyurl.com/y4yvw84>

Own feedback:

- The piece is much more fluent now, reflecting the dreamy and melancholic character.
- In some moments, it would be better to have a more continuous vibrato in order to connect certain notes (that are connected because of the text), instead of cutting the 'flow' of a motive or phrase.
- The timing sounds flexible now, while the 'frame' (overall structure) is more clear as well.

Feedback from: Herre-Jan Stegenga, Henk Neven, Joachim Eijlander, Hans Spruit, Maarten Hillenius

- The character is more clear from the beginning and there is a natural way of breathing in your playing, which makes it sound more free.
- There is a better connection between the phrasing and the text.
- There is more emphasis on the prosody now, but the beginnings of words (consonants) could be even more clear, being 'pronounced' by the bow
- The chosen directions and the points of focus are more clear now.
- The fingers fit better with the color of the intervals.
- The vibrato can still be much more exaggerated, with more variety and continuity.

4.2.7 Reflect on your progress since the first/previous reference recording

In the first reference recording I concentrated on the articulation of the text, trying to get it right. Through the data collection that I did, I got a better understanding of the style of the French language and music, and ways to approach it. Finding out what I thought the text meant made a big difference; I started to see ways to connect the text with my own interpretation, into my cello playing. This made me more involved with the text, and the style and atmosphere of the piece. Because of that, I feel that I was able to create more depth in my performance.

4.3 Third intervention cycle

4.3.1 Overview of third intervention cycle

In this third intervention cycle, I realized that in order to reach the goal I set for myself, I needed to be more extreme in my experimentations, finding ways to vocally approach the music in the most practical way.

In my choice for Vaughan Williams' *The Vagabond*, the first song from the cycle *Songs of Travel*, originally written for baritone and piano, I checked if the piece was playable on the cello and if it would make sense to compare this repertoire with the pieces of Schubert and Fauré. Since there are similarities between Schubert's *Winterreise* and the *Songs of Travel*, this piece seemed to be a suitable choice.

As I wanted to be as practical as possible, I collected my data mainly through text and score analysis, a working session with an expert on the English language and experimentation.

4.3.2 Reference recording

#5 *The Vagabond* from *Songs of Travel* by R. Vaughan Williams (for low voice).

Recorded on 09/05/20. Duration: 3'41''

<https://tinyurl.com/y3eodg28>

4.3.3 Reflect & assess

Own feedback:

- The tempo could be moving forward a bit more.
- The articulation is too short; the bow is going out of the string too much.
- The variety of colors could be expanded.
- In the highpoint(s) the broad way of playing is convincing, it sounds like 'story-telling'; there is always room to exaggerate this.
- The bowings don't always seem to be contributing to the intended dynamics.
- The fingerings should fit with the sound you want to make.

Feedback from: Herre-Jan Stegenga, Henk Neven, Jan Bastiaan Neven, Frank Hermans, Joachim Eijlander, Hans Spruit, Maarten Hillenius

- Beginnings of words and/or phrases could sound more clear by being more 'pronounced'.
- In general, the basic tempo is on the slow side.²⁷ Especially in the *Animando* there should be a more 'alla breve'-feeling.
- Look for more variety in phrasing, see if you can get more notes on one bow.
- Search for the vocal effect; there are parts that could sound more legato. As the words from these passages sound almost completely legato when they are pronounced, the way of playing should reflect these passages.
- The meaning of the words and the chosen characters could match better, in both the cello and the piano part. The interpretation of the quarter notes in the left hand could sound like heavy 'footsteps'. The vagabond is someone who wants to be free from society and isn't afraid to show his raw side, so there is no need to hold back.
- The vibrato could be more diverse and sustained.
- The characters are not explicit enough, there can be more contrast (interpretation together with the pianist). For example, the beginning could have more 'body', and in the *Animando* the indication is *robustamente*. In *Tempo I*, the climax should be emphasized more.
- Articulation: the length of staccato notes doesn't always fit with the words, they are too short most of the time. The part before it could be more legato as well, to increase the effect. Try using portato and/or tenuto to mark the notes, experiment with the weight and the length of the syllables.
- Also, consonants don't always require a clear articulation, depending on the text they can be played *sostenuto* so that tension is being created between the melody and the contrasting (*marcato*) piano part. This way, there are more possibilities to make different colors as well.
- To make the triplets more vocal, the notes of each triplet could be connected by two times the same bow-stroke (down-down, up-up).
- When the dynamics change, the articulation should change with it.
- Sometimes, the natural emphasis of the words changes because of the musical phrase, be aware of the consequences and see if you have to make adaptations to make it work on the cello.
- Look for ways to make important words come out more.

4.3.4 Data collection

To gather more practical information in this third intervention cycle, I used the following strategies: analysis of the text and the score, work sessions and experimentation.

For the analysis and the interpretation of the text by Robert Louis Stevenson,²⁸ I had the help of soprano Marleen van Os, who is a Bachelor graduate of English Language and Culture as well. I repeated the strategy that I learned in the previous intervention cycles, starting to speak and sing the text, in order to get a better understanding of the text and its connection with the musical material.

From there I continued to analyse the score, and I listened to vocal recordings of the piece as well as to recordings of the spoken text. Because I found my way of processing the elements and the meaning of the text in my performance practice, I decided to experiment with the cello, working on this new piece of

²⁷ There were different opinions on this topic, most of the experts thought the basic tempo was too slow, but my main subject teacher thought it wasn't.

²⁸ Ezust, Emily. *The Vagabond*. 2015. <https://tinyurl.com/y4z7s6uj>. Accessed 10/08/20.

repertoire. In order to stay close to the vocal perspective and the piano part while forming an interpretation, I used the original full score of the piece.

Due to logistical reasons, I ended up making the second reference recording with a different pianist, Myrto Tzelisi who is studying with Stéphane de May. Coincidentally, she had just been recording a few songs from the same cycle with a singer, Frank Hermans, who I could then add to my network. Working with a different pianist made me see my research from a new perspective, which was refreshing.

Work sessions

With Marleen van Os I did two work sessions. We spoke about the text; its structure, characteristics, occasional irregularities, and how to interpret all of this as a musician. Compared to Schubert's Winterreise, the text is not that intellectual. But the textual and musical material together form a great piece of vocal music, which is suitable material for the cello to experiment with as well.

We had an interesting discussion about the kind of role I could imagine to be playing, while playing this piece on the cello. Since I am not a man, I could ask myself if it was possible for me to imagine myself to play a role in this story of the vagabond. The fact that I played this piece on the cello instead of performing it as a singer, gives flexibility to the interpretation of this role. But still, could I imagine myself being the vagabond, or would I be more comfortable to play the role of the narrator? It was informative to think these questions through. Without having to answer them, I came a little bit closer to developing my view on the characters within this piece. I came to the conclusion that in general, I prefer to make my playing personal, and I regard the sound of my cello being related to the human voice, male or female.

As a result of the work sessions, I made an analysis of the text and of the score (see the following headers of this chapter.)

Text analysis

The text consists of four stanzas, of which every stanza can be divided into two phrases. In the table below, I interpreted the text of every passage. For the legenda, see below the table.

Text per passage	Interpretation	Verbs
"Give to me the life I love, Let the lave go by me, Give the jolly heaven above, And the byway nigh me."	Middle-aged man, walking into the world (perhaps English countryside) Lave = that what is left Life experience, still there is some optimism, or at least the will to go on 'Let me walk, I leave things as they are'	Give, love Let, go Give
"Bed in the bush with stars to see, Bread I dip in the river -]	He sleeps under the stars, his life is in happening in nature, and he seems to be content with that, or at least he has accepted	See Dip Is Is

There's the life for a man like me, There's the life for ever."	that this is his life now	
"Let the blow fall soon or late, Let what will be o'er me; Give the face of earth around, And the road before me."	He knows that at one point, something bad will happen to him, but he is ready for it to hit him. "Road before me": looking ahead, not speaking anymore of what he is leaving behind	Let, fall Let, be Give
"Wealth I seek not, hope nor love, Nor a friend to know me; All I seek,] the heaven above, And the road below me."	He is not looking to be rich, to find something or someone, the only thing is to be on the way to the next place, and the next one after that, while being able to look up at the sky	Seek Know Seek
"Or let autumn fall on me Where afield I linger, Silencing the bird on tree, Biting the blue finger."	The vagabond probably has been on the road for a while, leaving when it was spring. Now, wherever he will be, he is prepared for autumn to come, even though there will be no more birds singing and the temperature will drop (this could be a moment of doubt)	Let Linger Silencing Biting
"White as meal the frosty field -] Warm the fireside haven -] Not to autumn will I yield, Not to winter even!"	Painting the image; the contrast between being outside and inside. He could be imagining how it must be like to be inside, but he will not even let winter stop him	Yield
"Let the blow fall soon or late, Let what will be o'er me; Give the face of earth around, And the road before me."	Confirmation; the vagabond will keep going, what will happen, will happen	Let, fall Let, be Give
"Wealth I ask not, hope nor love, Nor a friend to know me; All I ask, the heaven above, And the road below me."	As a kind of mantra, he could be saying this to himself, in order to just keep going on. But: "All I ask" instead of "seek" could be an indication of a more pressing thought; I interpret this as a kind of supplication (instead of a statement)	Ask Know Ask

Legenda:



= alliteration



= rhyme within the line



= repetition / rhyme within the phrase



= pause

Example

= onomatopoeia

Score analysis

In order to discover how Vaughan Williams interpreted the prosody and the meaning of the text, I chose the following parameters to analyse the score.

1. Structure: the build-up of the piece, in which the third stanza plays a contrasting role. The different directions in which there is musical movement, are built on the phrases.
2. Highlighted words: the prosody of the words determines their emphasis and amount of importance per passage. In this analysis I went through the score, to see if and how the composer translated this into the musical material.
3. Articulation: a general overview of the articulations chosen by the composer, supplemented with my own interpretation of the intentions of the composer
4. Color: the dynamics chosen by the composer, with the indications. This section also contains my interpretation of the kind of colors that I think would suit the text and the music.

Text per passage	Structure (tempi, directions)	Highlighted words	Articulation	Color (dynamics & other indications)
Bar 7-12 "Give to me the life I love, Let the love go by me, Give the jolly heaven above, And the byway nigh me."	[1st stanza] Allegro moderato (alla marcia)	Love Above	'Staccato-feeling' Risoluto	Bar 1: p ma sempre marcato Bar 7: risoluto Proud, full sound
Bar 13-22 "Bed in the bush with stars to see, Bread I dip in the river - There's the life for a man like me, There's the life for ever."	Bar 21: colla voce	Stars River Life For ever	More legato & occasional portato	Bar 17: f Bar 20: p (piano: pp)

Bar 27-32 "Let the blow fall soon or late, Let what will be o'er me; Give the face of earth around, And the road before me."	[2nd stanza]	Blow O'er Around Before	'Staccato-feeling'	
Bar 33-42 "Wealth I seek not, hope nor love, Nor a friend to know me; All I seek, the heaven above, And the road below me."		Wealth Hope Love Friend Heaven Road	More legato & occasional portato Bar 37: Tenuto quarter notes on "All I"	Bar 37: f Bar 40: p (piano: pp)
Bar 44-52 "Or let autumn fall on me Where afield I linger, Silencing the bird on tree, Biting the blue finger."	[3rd stanza] Animando: moving forward, building up towards bar 60-61	Linger Finger	Horizontal movement, 'legato-feeling', but: robustamente Bar 47, 51-52: tenuto ('marcato-like') coming from the piano Bar 48, 50, 56-57: staccato-motive as an upbeat for the next bar	Bar 44: mf robustamente Bar 51: poco f Firm sound
Bar 53-61 "White as meal the frosty field - Warm the fireside haven - Not to autumn will I yield, Not to winter even!"	Bar 57: ancora animando, to prepare towards -> Bar 60: Tempo primo	Field Warm Winter	Legato, more flowing Bar 57: more marcato again, build-up towards bar 60-61, "winter even!"	Bar 53: meno f Bar 57: f , ancora animando
Bar 65-70 "Let the blow fall soon or late, Let what will be o'er me; Give the face of earth around, And the road	[4th stanza]	Blow O'er Around Before	Parlante (ma marcato in the piano part); as a whispering voice, staccato but very gentle, careful	Bar 65: pp , parlante (piano: pp ma marcato) Mysterious, with a lot of attention

before me.”				
Bar 71-80 “Wealth I ask not, hope nor love, Nor a friend to know me; All I ask, the heaven above, And the road below me.”		Wealth Hope Love Friend Heaven Road	More legato Bar 75: tenuto/marcato	Bar 71: sempre pp (piano: idem) Bar 75: portamento < ff Bar 78: pp (piano: idem)

4.3.5 Intervention

Based on the knowledge I gained from the data collection, the most important topics that came to the surface were structure and contrast, tempo, the characters of the piece and articulation related to my use of the bow. The artistic choices that I made for the intervention are explained below, and they can be found in the annotated score as well in Appendix 5 ([Appendix 5: Third intervention cycle](#)).

- To make the contrast between the stanzas bigger, I exchanged views on the interpretation of the text with my pianist. We both wanted to express the vagabond as a man with his fair share of life experience, but also someone who has some optimism left, who goes through life with energy. To reflect this, I wanted the quarter notes to sound like footsteps with a certain amount of weight; not too light, but not too heavy either, since this is the first song of the cycle (the vagabond has a long way to go).
- I followed the advice I had gotten from the experts to approach the music in an even more vocal way. Not only the prosody, but also the meaning of the text required a more legato and fluent way of playing. I changed the bowings in the triplets where the melody enters (bar 7), in order to find an articulation that was more suitable with the text. In the staccato eighth notes one bar later, I let the length and weight of each word decide my articulation. Generally, I kept my bow more in the string by using portato and tenuto bowings to suit the different words and their placement within the phrase.
- Also, together with the pianist I tried to connect the phrases of each stanza. For example:
- To reflect the character of the vagabond, I wanted to create more freedom in certain moments of the piece. For example in bar 13, where I tried to vary in length between the eighth notes on “in the” and between the quarter notes on “bush with”, playing with different directions as well. This goes for the quarter notes with the tenuto written on it in bar 37 (“All I”), too. Because “all” is shorter in pronunciation than “I”, I give more length and weight to the second quarter note, also since it leads to the verb “seek”, an important word of this line that was given more length by the composer.
- In order to accumulate tension from the *Animando* towards *Tempo I*, I tried to sustain the sound of the notes at the end of every layer that was added (bars 48, 50, 52, 56 and the first half of 59). From bar 53 to 56, I wanted to express the idea of a thought that suddenly pops up by changing the color abruptly; indicated by the text and the *meno forte*.
- Another contrast that I wanted to make was from bar 65 in the *parlante*, which means: ‘speaking’, the perfect moment to try to imitate a (whispering) voice. With a light bow stroke, going to the fingerboard and still connecting the triplets, I came a bit closer to the suggestion of the voice.

- I tried to use my vibrato as an 'articulator' in addition to all the articulations that were done by the bow. I increased the intensity to reflect the adventurous character, and I decided to create an effect by not using it in the *parlante* until the change of color in bar 71.
- In the bars 21-22 ("for ever"), 41-42 and 79-80 ("below") I emphasized the mysterious sound of the downward 'jump' with a glissando and a small delay before landing on the lower note.

4.3.6 New reference recording, assess and expert feedback

#6 Result of third intervention cycle: *The Vagabond* from *Songs of Travel* by R. Vaughan Williams (for low voice). Recorded on 29/06/20. Duration: 3'21"

<https://tinyurl.com/yy2u9fvo>

Own feedback:

- The bow and the articulations are more controlled.
- The transitions are more fluent.
- There are more contrasts which makes the characters come out much clearer.
- In some shifts, the intonation needs attention.
- Cello and piano are in line with each other, timing/phrasing/dynamic-wise. There is a consistency in the sound.
- The note after a punctuated note didn't get enough attention and should be sustained in sound and articulation.
- Similar to the previous point, it sometimes still happens that at the end of certain slurs, the sound dies away, instead of being sustained until the end.

Feedback from: Herre-Jan Stegenga, Henk Neven, Frank Hermans, Joachim Eijlander

- Well played, a lot of things have improved.
- There's more variation in the amount of bow that is used, which makes the articulation sound more like speaking.
- In the articulation and interpretation of the piano, some weight is still missing, the *alla marcia* seems to be interpreted in a young and optimistic way, which could be considered too energetic for the meaning of the text, which expresses something more dramatic.
- This way of playing seems to be more from the perspective of the text. There is more contrast because of the dynamic build-up, together with the different directions, and it's resulting in a more structured performance.
- The glissandi in "and the road below me" could be more exaggerated.
- The bowings work better for the phrasing and the timing of the intervals sounds more vocal.
- The verbs in these songs are often emphasized because of their importance for the phrase, like "let" and "give" at the beginning of the second stanza, but this seems to be a bit neglected in your articulation.
- The notes at the end of the first stanza (on "for ever"), the second stanza (on "below") and at the end of the fourth stanza ("below" again) should be *legatissimo*. An experiment where you sing or speak the word "below" while playing it, singing on 'L' could be interesting. Also, "o'er me" is an example of a moment that could be more *legato* because of the text.

4.3.7 Reflect on your progress since the first/previous reference recording

When I compare the first and the second recording of *The Vagabond*, I would say that the difference is quite big. In my opinion, the way of performing became more convincing and the characters came out much better, expressed through a wider range of colors. The bowings became more controlled, which made the lines longer and the articulation more clear.

Even though the contrasts between the different parts became bigger, there were still some passages that could be exaggerated, more 'pronounced'. Also, the beginnings of phrases could be more distinctive. An important realization was that with all these details in the text, the 'danger' was to lose the overview of the piece as well as the connection with the musical material.

It was useful to imagine the impact of the text, because it made me realize which moments I wanted to highlight in my performance. The result of this was that I was able to create more tension between the different segments, which made the song sound more like a whole.

Overall, I think I developed a way to involve the information from the text into my interpretation. I feel more comfortable to let the text guide me and it doesn't seem like I'm adding something extra, more like it's coming from within.

4.4 Final comparison

Based on the differences between the German, French and English language characteristics, I made a comparison in order to have an overview of the tools of expression to use for the final artistic result. Because I used a similar way of working throughout the three intervention cycles, I was able to put my main findings together in four categories: phrasing, direction (timing), emphasis (articulation) and color (dynamics). In the table below, I drew a parallel from textual elements towards the musical parameters, making the connection with performance practice on the cello.

Textual elements	Musical parameters	Cello technique	Specification
Form, interpunction	Phrasing	1 Bowings 2 'Bow management'	1 Slurred/separate 2 Dividing the bow equally ('saving' bow)
Structure	Direction (timing)	1 Bow speed	1 Fast/slow, different speeds within one bow/slur/phrase
Prosody (characteristics)	Emphasis	1 Articulation 2 Place of contact (bow)	1 Staccato, tenuto, accents, legato, etc. 2 Frog/middle/tip
Meaning (interpretation)	Color, dynamics	1 Bow use 2 Place of contact (bow)	1 Placement*/speed/pressure *) Fingerboard/bridge 2 Frog/middle/tip

		3 Fingerings 4 Vibrato	3 1st pos. & open strings/in position 4 Speed/amplitude/non vibrato
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For every language, I divided the explanation of my main findings over the four categories. This table represents my research findings and the generalizations are based on the characteristics I found through the chosen repertoire.

	Phrasing	Direction (timing)	Emphasis (articulation)	Color (dynamics)	Concluding: consequences cello playing
German	Clear beginning and ending of phrases	Towards the end of phrases Verbs are important	Consonants: concrete, sentences are 'interrupted', more breaks. Important syllable on the first beat of the bar. Sostenuto.	Cheerful (<i>Das Wandern</i>), cold/bleak (<i>Der Leiermann</i>), melancholic (<i>Auf dem Wasser zu singen</i>)	Clearly 'pronounced': bow in the string, bow speed not too fast, concrete sound, active vibrato, open sound (placement near bridge)
French	Continuing phrases, no clear	No clear center of gravity Fluent	Vowels & liaisons: round. Important syllable on the weak part of the bar. Legato.	Dreamy, longing (<i>Après un rêve</i>). Never really loud, no 'sharp' sounds.	More abstract; nuanced sound, fluent bow changes, in general faster bow, glissandi, diverse use of vibrato
English	Similar to German, but more round beginnings and endings of phrases.	Clear center of gravity, but not too concrete on endings, the line continues	Consonants clear but less concrete than in German, vowels round. Portato & tenuto	Noble, mysterious [with a layer underneath] (<i>The Vagabond</i>). Round sound with core.	Pronounced but round; even short articulations need a full sound, finding a middle between connecting the phrase and playing the written length. Vibrato contributes to the coloring, with character.

5 Reference list

- Bernac, Pierre. *The Interpretation of French Song*. trans. (song texts) Winifred Radford. London: Victor Gollancz Ltd, 1978.

This book provides an overview of how French vocal repertoire could be approached. Topics like the role and responsibilities of the interpreter, the balance between musical text and literary text, the basic principles and characteristics of the French language (pronunciation) and the interpretation of French music are being discussed. For the most part, the book contains analyses of the most prominent works of composers (for voice and piano) such as Gounod, Duparc, Chausson, Debussy, Ravel, Poulenc and of course Fauré.

- Dijk, Peter van, Leeuw, Gerard van der, Leussink, Jos. "Inleiding, Instrumenten en stemgebruik, Inventio". In *Musiceren als Brugman - de verbindingen tussen muziek en retorica in de 17e en 18e eeuw*. 3e ed. Hilversum: Katholieke Radio Omroep, 1985.

In these chapters there is a description of the close connection between rhetoric and music in the 17th and 18th century. It has been put together as a result of radio broadcasts that were held in 1980/1981. It is a good introduction to rhetoric.

- Ezust, Emily. *The Vagabond*. 2015.
<https://tinyurl.com/y4z7s6uj>. Accessed 10/08/20.

On this website there is an archive of song texts. The text of *The Vagabond* was set to music composed by R. Vaughan Williams as part of the cycle *Songs of Travel*, based on the poems *Songs of travel and other verses no. 1* (1896) by Robert Louis Stevenson.

- Ezust, Emily and Peter Rastl. *Mitten im Schimmer der spiegelnden...* 1995-2003.
<https://tinyurl.com/y2lv8p5k>. Accessed 04/08/20.

On this website there is an archive of song texts, where I found the text of Schubert's *Auf dem Wasser zu singen*, by Friedrich Leopold Graf zu Stolberg-Stolberg. Original title of the poem: *Lied auf dem Wasser zu singen*, written 1782.

- Greene, Plunket, Harry. "Part II - Rules". In *Interpretation in song*. 1931. 9th ed.
<https://tinyurl.com/y4b7xtk9>. Accessed 30/07/20.

In this second chapter, Greene sets three main rules for singers to find their own interpretation within the song repertoire. The third rule, *Sing as you speak*, is the most interesting one for my research. Describing the path from the text to the musical material, he shows a way to interpret this piece.

- Johnson, Graham. *Gabriel Fauré: The Songs and their Poets*. trans. (song texts) Richard Stokes. London: The Guildhall School of Music & Drama and Surrey: Ashgate Publishing Limited, 2009.

This book focuses on the broad repertoire of songs composed by Gabriel Fauré. While discussing Fauré's repertoire for voice and piano, Johnson describes the composer's course of life and his career. By providing the context, it is easier to get a clearer view on the repertoire and the man behind it.

- Jönsthövel, Cas. *Schubert's lied-cycli, lesmateriaal*. Rotterdam: Codarts Vocal Department.
<https://tinyurl.com/y5xeyteh>.

Description of Schubert's song cycles *Die Winterreise* and *Die schöne Müllerin*, as well as the 'Lieder' *Der Leiermann*, *Das Wandern* and *Auf dem Wasser zu singen*. The text of every 'Lied' is provided with an English translation, and the most important or uncommon words are translated in Dutch.

- Lehmann, Lotte. *More Than Singing - The Interpretation Of Songs*. 2nd ed. trans. Frances Holden. New York: Boosey & Hawkes, Inc., 1945. Reprinted in Westport, Connecticut: Greenwood Press. Publishers, 1975.

This book is meant for young singers, to encourage them to develop their ability to interpret the music they are singing. It consists of ideas by Lehmann, to take inspiration from her interpretation of songs by not only French composers, but German, English and Russian composers as well.

- Ring, Gavin. *Harry Plunket Greene - a programme note*. 2018. <https://tinyurl.com/y4obbxs2>. Accessed 30/07/20.

On this website I found background information about Harry Plunket Greene; it gives an overview of his activities as a performer, the repertoire he worked on and his influence on the vocal music world during his time.

- Sheinberg, Ofer and Peter Rastl. *Der Leiermann*. 1995-2003. <https://tinyurl.com/y5tddds2>. Accessed 05/08/20.

On this website there is an archive of song texts, where I found the text of Schubert's *Der Leiermann* (*Die Winterreise*), by Wilhelm Müller, written 1822-23.

- Tarling, Judy. *The Weapons of Rhetoric - a guide for musicians and audiences*. 3rd ed. Corda Music Publications, 2005.

This book builds a bridge between the principles of the subject of rhetoric (16th-18th centuries), and the process of musical delivery. It gives an overview of the historical background regarding the subject of rhetoric.

Recordings

- Greene, Harry Plunket. *Die Winterreise: Der Leiermann*. F. Schubert. 1934. (English transl.)

Sanfranphono. 2009. "HARRY PLUNKET GREEN - 1934 HURDY GURDY MAN - SCHUBERT Der Leiermann - Winterreise." Uploaded on October 27, 2009.

YouTube video: 3:10 min.

<https://www.youtube.com/watch?v=iW04f0oIXUY>

6 Network

Ellen Dijkhuizen

Because of the situation caused by the health crisis since March 2020, I left Rotterdam to stay with my mother for a while, who is a pianist. I continued the research process with her advice as a pianist, while she accompanied me in one of the reference recordings as well.

Joachim Eijlander

One of the main subject cello teachers at Codarts, who can share his thoughts and views on the musical and technical choices I made in my cello playing.

Frank Hermans

A bass-baritone singer who happened to be recording several songs from Vaughan Williams' *Songs of Travel* at the same time as me. Our link was pianist Myrto Tzelisi, my pianist in the second reference recording for the third intervention cycle, who was recording with Frank as well. Because he was working with the same repertoire, his feedback on my work was very useful.

Maarten Hillenius

One of the pianists who accompanies the students of the vocal department from Classical Music at Codarts, who shared his experience of playing and performing all kinds of Romantic vocal repertoire. Since he is an instrumentalist who has to think in a vocal way as well, he could show me which points of attention are vital for an instrumentalist who is approaching vocal repertoire.

Cas Jönsthövel

As a teacher of the German language and the German repertoire, at the vocal department of Codarts, he helped me to analyse and interpret the texts of the Schubert 'Lieder'. Because he works with singers, who often study the Schubert repertoire, it was interesting to get to know more about their approach to this repertoire.

Dr. Nicole Jordan

A versatile singer, writer and academic, who is also a coach for the Artistic Research at Codarts. Especially because of her vocal experience, Nicole pointed me in the right direction when it came to the interpretation of the German 'Lieder'.

Henk Neven

One of the classical voice teachers at Codarts, who advised me on ways to approach French music in general, and who demonstrated the vocal way of dealing with a phrase; both from the textual and the musical perspective.

Jan Bastiaan Neven

Cellist, who gave his opinion on my choices and suggested alternative ways of playing to experiment with. Since I've never had a cello lesson with him, it was interesting to hear his view on my playing.

Marleen van Os

A soprano singer who finished the Bachelor of English Language and Culture, which made our working sessions on text analysis and interpretation extra productive, approaching the text and the repertoire from both perspectives.

Hans Spruit

My accompanist at Codarts, who helped me to explore different options to experiment with, in order to make temporary choices for the first reference recordings of each piece.

Herre-Jan Stegenga

My main subject teacher at Codarts has been very helpful for my research, because he knows my way of playing, and how I developed through the years while studying cello. Because of this, he was able to compare the results of the research experiments to my previous way of playing.

Anna Marieke Zijlstra

The French teacher of the vocal department at Codarts, who guided me through the text analysis of *Après un rêve* and who made me more familiar with the characteristics of the French language in general.

7 Appendices

Appendix 1: List of all recordings included in report

First intervention cycle

01 Reference Recording 1.1: *Auf dem Wasser zu singen*, Op. 72, D.774 by F. Schubert (transcr. Kummer). Cello and piano: Sophie Ehling, Hans Spruit. Recorded on 03/04/19. Duration: 2'25".

<https://tinyurl.com/y2fcgdg6>

02 Reference Recording 1.2: *Das Wandern* from *Die schöne Müllerin*, Op. 25, D.795 no. 1 by F. Schubert (transcr. Kummer). Cello and piano: Sophie Ehling, Hans Spruit. Recorded on 03/04/19. Duration: 1'30".

<https://tinyurl.com/y6jadsme>

03 Reference Recording 1.3: *Der Leiermann* from *Die Winterreise*, Op. 89, D.911 no. 24 by F. Schubert (orig. for high voice, played an octave lower). Cello and piano: Sophie Ehling, Hans Spruit. Recorded on 15/05/19. Duration: 2'40" (start at 0'40").

<https://tinyurl.com/y3vc7ny3>

04 Reference Recording 2.1: Result of first intervention cycle: *Auf dem Wasser zu singen*, Op. 72, D.774 by F. Schubert (transcr. Kummer). Cello: Sophie Ehling. Recorded on 15/11/19. Duration: 2'09".

<https://tinyurl.com/y2hurvne>

05 Reference Recording 2.2: Result of first intervention cycle: *Das Wandern* from *Die schöne Müllerin*, Op. 25, D.795 no. 1 by F. Schubert (transcr. Kummer). Cello: Sophie Ehling. Recorded on 15/11/19. Duration: 2'40".

<https://tinyurl.com/y2xankxp>

06 Reference Recording 2.3A: Result of first intervention cycle: *Der Leiermann* from *Die Winterreise*, Op. 89, D.911 no. 24 by F. Schubert (orig. for high voice, played an octave lower). German text. Cello: Sophie Ehling. Recorded on 16/11/19. Duration: 2'43".

<https://tinyurl.com/yxpbtraa>

07 Reference Recording 2.3B: Result of first intervention cycle: *Der Leiermann* from *Die Winterreise*, Op. 89, D.911 no. 24 by F. Schubert (orig. for high voice, played an octave lower). English text. Cello: Sophie Ehling. Recorded on 16/11/19. Duration: 2'35".

<https://tinyurl.com/yyz4urxw>

Second intervention cycle

08 Reference Recording 3: *Après un rêve*, Op. 7 No. 1 by G. Fauré (version for low voice). Cello and piano: Sophie Ehling, Ellen Dijkhuizen. Recorded on 27/03/20. Duration: 3'07".

<https://tinyurl.com/y49f6vfw>

09 Reference Recording 4: Result of second intervention cycle: *Après un rêve*, Op. 7 No. 1 by G. Fauré (version for low voice). Cello and piano: Sophie Ehling, Ellen Dijkhuizen. Recorded on 17/04/20. Duration: 3'09".

<https://tinyurl.com/y4yvw84>

Third intervention cycle

10 Reference Recording 5: *The Vagabond* from *Songs of Travel* by R. Vaughan Williams (for low voice). Cello and piano: Sophie Ehling, Ellen Dijkhuizen. Recorded on 09/05/20. Duration: 3'41"

<https://tinyurl.com/y3eodg28>

11 Reference Recording 6: Result of third intervention cycle: *The Vagabond* from *Songs of Travel* by R. Vaughan Williams (for low voice). Cello and piano: Sophie Ehling, Myrto Tzelisi. Recorded on 29/06/20. Duration: 3'21"

<https://tinyurl.com/yy2u9fvo>

Final artistic result

12 Reference Recording 7: Final artistic result: Violin Sonata in A Major, FWV 8: III. *Ben moderato: Recitative-Fantasia* by C. Franck (arr. Delsart). Cello and piano: Sophie Ehling, Hans Spruit. Recorded on 11/06/20. Duration: 8'15".

<https://tinyurl.com/yy19ql5t>

Appendix 2: Critical media review

- ❑ Bernac, Pierre. *The Interpretation of French Song*. trans. (song texts) Winifred Radford. London: Victor Gollancz Ltd, 1978.

The interpretation of French Song by Pierre Bernac²⁹

After having experienced the way of working with German vocal repertoire, I had the feeling that starting to study the ins and outs of the song *Après un rêve* by Gabriel Fauré, meant that I was entering a completely different area. As I wanted to know how to approach the French vocal repertoire, *The interpretation of French Song* was recommended to me several times. Especially the first three chapters provided me with useful information concerning; the role and responsibilities of the interpreter, the balance between musical text and literary text, the basic principles and characteristics of the French language (pronunciation) and the interpretation of French music, including a comparison with German music.

Since Bernac describes the process a performer of vocal music has to go through - in order to deliver a convincing performance with respect towards the piece - I decided to use this as a guide. Starting at the origin, namely the idea 'being born' in the head of the composer, I read through the steps, learning about the possible difficulties that might rise to the surface, and what could be done by the performer to protect the precision of the performance. For example: a composer is very much depending on the performer; will he carry out the musical idea the way the composer imagined it? All the composer can do is to write down the 'musical information' as clearly as possible, and to hope the performer understands what he means. Reading about this made me realize that the step between the indications given by the composer and the actual performance is very big.

Also, is all this responsibility on the shoulders of the performer really a difficulty, or could it be seen as a source of possibilities instead? The performer is the one who gives the composition a 'face'. Hopefully for the composer, he has experience with singing in different styles and languages, and he is receptive enough to catch the wave of the composer's thoughts. To illustrate the role of the performer, I share the following passage.

All the interest of the performance lies in the fact that, to be faithful to the work he performs, the interpreter has to give his personal vision of it. Only the performer's *presence* can give *expression* to his rendering. In instrumental music, when the composer indicates on his score: *espressivo* (with expression), he cannot specify the kind of expression he means. He therefore relies on the emotion that his music arouses in the interpreter; but in vocal music the expression is clarified by specific poetic texts.³⁰

From this I concluded that the interpretation, formed by the performer, can be seen as a bridge between the idea of the composer, and the communication of that idea towards the audience. Concretely speaking, in order to execute his interpretation, the performer has to know the musical work.

The presence of poetic texts - already mentioned in the passage about the composer relying on the performer - is an extra 'clue' in the performer's quest to understand which musical atmosphere the

²⁹ Pierre Bernac, *The Interpretation of French Song* (London: Victor Gollancz Ltd, 1978).

³⁰ Bernac, *The Interpretation of French Song*, 3.

composer tried to create. It shouldn't be forgotten that it is the composer who interpreted the literary text, which led to his composition. Bernac describes the beginning of the composer's process accurately:

In vocal music, the sonority and the rhythm of the words are an integral part of the music itself. The word is itself a musical sound. (...) In the case of most composers of songs and opera, it is apparent that the primary impulse to melodic inspiration comes from the sonority and rhythm of the literary phrase, its inflections, its stresses, its own and proper music.³¹

So, the characteristics of the words are essential and sometimes they even play a bigger role than the emotion they (are meant to) express. With that in mind, the next question that Bernac rightfully discusses is: how can a singer be truthful to the musical phrases of the music, and the prosody of the words? The next passage illustrates the difficulty of finding a natural balance between the two very clearly.

Put briefly, the main problem lies in achieving the perfection of the vocal line and of the musical phrase, despite the change of shading of the various vowel sounds; and in achieving the continuity of the sound, despite the occlusion of the consonants.³²

The various vowel sounds and the consonants could interrupt the musical phrase, if the performer doesn't find a natural way to place them in the music. We can use the words to shape the musical phrase, given the fact that the word is a musical sound in itself.

In the search of my own interpretation of a French song, the part about singing in French was particularly useful. If I wanted to find a suitable sound to fit the style of the song I had chosen, I knew I had to gain knowledge about achieving clear diction and a naturally sounding accent in the French language. Even though I had French lessons in high school for six years, reading about the characteristics from a musical perspective was insightful.

In French (as in German, Italian), each vowel represents a *single sound*, a pure and definite sound, and in singing, it must be maintained *unaltered during the whole duration of the musical sound*.³³

This corresponded with my impression of the French language as a very 'cantabile' one, having a singing-like character of its own. The nasal sounds definitely add to this, creating somewhat mysterious sounds, making it easy to imagine all kinds of things. After reading about the importance of producing a pure sound, the following rules are understandable:

Rules as a basis for French diction:

3. In French every syllable must contain one and only one vowel sound.
4. In French every syllable begins with a consonant and ends with a vowel.³⁴

Of course, there are exceptions to these rules, but the examples Bernac described helped me to complete the picture. Another characteristic aspect was the fact that most of the syllables are being pronounced with the same amount of 'weight', which supports the idea of a French sentence being like a stream of words, without too many 'harsh' interruptions. It is not possible to pronounce all the syllables equally - there must be a part of the word which needs more emphasis (stress) than the other - and so

³¹ Bernac, *The Interpretation of French Song*, 3.

³² Bernac, *The Interpretation of French Song*, 4.

³³ Bernac, *The Interpretation of French Song*, 12.

³⁴ Bernac, *The Interpretation of French Song*, 20.

Bernac mentions the tonic accent; “[...] is always at the same place: on the last syllable of a word or a group of words.”³⁵

Another important thing to know about pronouncing a French text, is the use of the ‘liaison’ of which I can’t give a better definition than Bernac did:

It is the pronouncing of the last consonant of a word with the vowel beginning of the next word, when this consonant would otherwise be silent.³⁶

The most important conclusions Bernac advises the performer to take into account when interpreting a French ‘mélodie’ are the following ones, which I will comment on shortly.

4. [...] to cultivate this precision in performance. It can even imply a certain severity, particularly as regards tempo: as a general rule *rubato* is virtually excluded.
5. [...] to consider the sensuousness of sound, which has already been mentioned as being one of the characteristics of French music.
6. [...] in the French mélodie the singer and the pianist must succeed in combining precision with lyricism. But it must be controlled lyricism [...]. [...] his interpreters must have a sense of moderation of expression, [...].³⁷

With precision in performance Bernac means that the performer should analyse the score in great detail, and execute his interpretation in such a way that he is being truthful to the information the composer provided him with. The consideration of the sensuousness of sound is a little bit hard to explain, but it has to do with paying attention to the subtle nuances of the composition, which asks a lot of creativity but also a certain ‘strictness in style’ (also referring to the first and the third conclusion) from the performer. Lastly, the challenge is to be precise, but not while becoming rigid in the performance. Always thinking of the lyricism is key, but without losing focus. Bernac compares the French mélodie with the German ‘Lied’, stating the biggest difference is the German individualistic, emotional and ‘uncontrolled’ expression while the French do the opposite by keeping everything under control, while still being expressive. I find the comparison somewhat rude; as if there is no nuance in Schubert’s work! But because of this, I can put the French music in perspective to what I already knew.

About the piano part in Fauré’s composition *Après un rêve* Bernac says the following:

The purists may think that the accompaniment of this mélodie is too simple, with its repeated chords; but the harmonies are refined and support the most exquisite melodic line which, with its apparent Italian facility, never loses its serene loftiness. This is enough to indicate to the singer that, although he has to sing this mélodie with a true and beautiful bel canto line, his style must be always perfectly controlled.³⁸

I think Bernac puts the essence of Fauré’s music into words; the musical material may seem simple and one might think it will get dull after a while, but the way the music fits the literary text is simply genius.

- ❑ Dijk, Peter van, Leeuw, Gerard van der, Leussink, Jos. “Inleiding, Instrumenten en stemgebruik, Inventio”. In *Musiceren als Brugman - de verbindingen tussen muziek en retorica in de 17e en 18e eeuw*. 3e ed. Hilversum: Katholieke Radio Omroep, 1985.

³⁵ Bernac, *The Interpretation of French Song*, 22.

³⁶ Bernac, *The Interpretation of French Song*, 25.

³⁷ Bernac, *The Interpretation of French Song*, 34-35.

³⁸ Bernac, *The Interpretation of French Song*, 109.

This book has been put together as a result of Dutch radio broadcasts that were held in 1980/1981, describing the close connection between rhetoric and music in the 17th and 18th century.

Although I decided not to proceed in this direction, I think the topic of rhetoric is essential for me to be oriented in my area of research. In the first chapters I read certain remarks that, in my opinion, confirm this.

Since my research is intended to serve the goal of finding more ways of playing expressively, it was useful to read about the meaning of rhetoric. Van Dijk and Leussink point out that rhetoric is not only about the way a speech is being presented or the formulation and its elaboration, but even more important is the structure, which is divided in categories. The aspect of presenting a speech (or in my case, a piece of music) and the way that it is done, is slightly more interesting for my topic than diving deep into the aspect of structure. Of course it doesn't hurt to read more about the way the different segments can build up a speech or a piece of music. Because finally, "all of this is meant to convince the audience of the correctness of the arguments".³⁹ What I take from this statement is not being right or wrong, because in music, or any art form, it is not about correctness at all. But what I find interesting is the part about convincing the audience, which I interpret as convincing them of my interpretation of a piece.

The main goal of these radio broadcasts was to guide people towards an understanding of the musical language of the baroque, if that's even possible. The writers state that:

(...) like her literary ancestor, the musical rhetoric consists of all the components of composing such as style figures, rhythmic and melodic, to portray emotions and affects, in order to arouse these emotions and affects in the audience.⁴⁰

Even though I am not playing baroque repertoire in this research, the principles of rhetoric in music can be applied to other repertoire as well.

In one of the introductory chapters, I found an illustration of the connection between vocal and instrumental music, and the influence of the elements of language. It became clear to me that instrumental music had to do with rhythm and language just as much as vocal music (maybe not an exact amount, but it is much more comparable than I thought). Van Dijk and Leussink mention the difference between string players who, before 1800, were taught to make a difference in sound when playing up - or down bow, showing the different articulations between notes, "creating a hierarchy between notes, like it happens with syllables in a language".⁴¹

Regarding the instrumental role in this whole story, I found recognition in reading a passage where Carl Philip Emanuel Bach is being mentioned, in his response to his Trio Sonata in c minor (for two violins and basso continuo).⁴² He spoke about how he tried to be as expressive as possible in writing this instrumental composition, instead of using words while writing for voice. The sonata contains a dialogue between two people, portrayed by instruments. To me, it seems remarkable that a composer spoke about

³⁹ Peter van Dijk, Gerard van der Leeuw, Jos Leussink, *Musiceren als Brugman - de verbindingen tussen muziek en retorica in de 17e en 18e eeuw* (Hilversum: Katholieke Radio Omroep, 1985), 8-9.

⁴⁰ Van Dijk, *Musiceren als Brugman*, 18. "De muzikale retorica bevat, als haar literaire voorvader, aanwijzingen voor alle onderdelen van het componeren, tal van stijffiguren, ritmisch en melodisch, om gevoelens, affekten uit te beelden en zo op te wekken bij de luisteraar."

⁴¹ Van Dijk, *Musiceren als Brugman*, 32-33.

⁴² Van Dijk, *Musiceren als Brugman*, 83.

an instrumental composition in this way, and I see it as an example of the expressive role that was given not only to vocalists, but to instrumentalists as well.

- ❑ Greene, Plunket, Harry. "Part II - Rules". In *Interpretation in song*. 9th ed. London: Macmillan and Co., Limited, 1931.

Harry Plunket Greene⁴³ (1865-1936) was a baritone from Ireland who studied in several cities; Dublin, Stuttgart, Florence and London. He was specialised in the oratorio repertoire and increased the popularity of the song recital amongst the English audience.

In this second part of the book, Greene sets three main rules for singers to find their own interpretation within the song repertoire. These rules concern phrasing, sustaining continuity through a song(-cycle) and singing as if speaking. The third rule, "Sing as you speak", especially caught my attention. To further explain this concept, Greene discusses three topics; "purity of diction", "prosody and metre" and "identity of texture".⁴⁴

Speaking of the first topic, I learned that in the vocal world, there are many ways to pronounce a text. Of course, the pronunciation depends on many factors. This was interesting to me, since the determining factors for singers (like language and register), gave me the idea to draw a parallel between this and cello playing.

An example of the factor nature and combination of vowels (and their placement within the word) shows the difference between 'wind' (rhyming with 'mind') and 'toy'. The diphthong 'i' (a combination of the two vowels 'a-ee') is "pre-consonantal"⁴⁵ and the diphthong 'oy' (a combination of 'o-i') is placed at the end of the word 'toy'. The consequence for the pronunciation is the difference between the placement of the emphasis within a word; the part of the word that will be stressed when it is pronounced. Since the words 'wind' and 'toy' consist of only one syllable, a more detailed look is being discussed, namely on the combination of the two vowels. Greene states that:

(...) the primary vowel should be given practically the whole time-value, and the secondary vowel only so much as is inevitable in getting away from the first, either to the consonant following it, if there be one, or to the finish of the word.⁴⁶

All of this points towards the next topic, in which Greene emphasizes the importance of giving the words their "right values according to the rules of prosody".⁴⁷ Also, he points out that placing text in a musical context is not a process that fits 'one on one'; musical notation often limits the singer "to accommodate the prosody of his language to the rhythm of his music".⁴⁸ Naturally, the music comes to life when being sung or played, which is why it was useful for me to get to know the difference between time-values and pressure-values. There can be two notes of the same length (equal time-values), but after comparing the corresponding text of those notes, one can come to the conclusion that the text is different for each note

⁴³ Ring, Gavin. Harry Plunket Greene - a programme note. 2018. <https://tinyurl.com/y4obbxs2>. Accessed 30/07/20.

⁴⁴ Harry Plunket Greene, "Part II - Rules". In *Interpretation in song*. 1931. 9th ed. <https://tinyurl.com/y4b7xtk9>. Accessed 30/07/20, 104.

⁴⁵ Greene, *Interpretation in song*, 112.

⁴⁶ Greene, *Interpretation in song*, 111.

⁴⁷ Greene, *Interpretation in song*, 120.

⁴⁸ Greene, *Interpretation in song*, 121.

(different pressure-values). Greene advises the singer to “simply (...) use his common sense and sing them with the same pressure-values as he speaks them”.⁴⁹

Another interesting topic Greene returns to regularly, is the continuation of the musical phrase. He speaks about “the perfect union of the straight line and forward movement of the phrase and the natural halt of diction”.⁵⁰ So, while respecting the pronunciation of each individual word, rounding them off in accordance with their matching characteristics, I realized it is important to always remember to keep the musical line alive.

Greene’s demonstration of a method to approach the music from the text’s point of view showed me which steps I could take to find out more about the way that the text of a song is constructed. This kind of analysis was necessary in order to make my ‘translation’ to the cello. Using an English translation (by Mr. Paul England) of *Der Leiermann* from Schubert’s song cycle *Die Winterreise*, Greene divides the method into two steps. In the first step - “write it as we speak it”⁵¹ - he determines which syllable has a long or short pressure-value, and which words are the most important per line. For the second step he suggests to “fit these values to the music, or rather accommodate the music to these values”.⁵² To explain the concrete way to do this, he writes:

Let us now suppose that, knowing the time to be $\frac{3}{4}$, we have a free hand to value its component notes our own way in accordance with our individual interpretation of the lilt of the words, only taking especial care to dot those notes which Schubert has dotted.⁵³

After this textual approach, it was interesting to see what the score of *The Hurdy-Gurdy Man* would end up looking like.

The last comment at the end of the chapter is not only suitable for singers, but for instrumentalists as well, to take as advice and inspiration.

Audiences which lazily applauded him from good-nature or for the beauty of his voice, will suddenly begin to attend to him, for he begins to talk to them in a language they understand. Speech in song is the most moving of human gifts.⁵⁴

- ❏ Johnson, Graham. *Gabriel Fauré: The Songs and their Poets*. trans. (song texts) Richard Stokes. London: The Guildhall School of Music & Drama and Surrey: Ashgate Publishing Limited, 2009.

This book focuses on the broad repertoire of songs composed by Gabriel Fauré. While discussing Fauré’s repertoire for voice and piano, Johnson describes the composer’s course of life and his career. By providing the context, it is easier to get a clearer view on the repertoire and the man behind it.

In 1872, being the protégé of Camille Saint-Saëns, Fauré was introduced to the circle of the famous and well-traveled singer Pauline Viardot (1821-1910), who became his matron. Seeing the talent of the 27 year old composer, she encouraged him and brought him into contact or told him about the many

⁴⁹ Greene, *Interpretation in song*, 124.

⁵⁰ Greene, *Interpretation in song*, 115.

⁵¹ Greene, *Interpretation in song*, 125.

⁵² Greene, *Interpretation in song*, 127.

⁵³ Greene, *Interpretation in song*, 128-129.

⁵⁴ Greene, *Interpretation in song*, 143.

musicians she had known (such as Frédéric Chopin, Robert and Clara Schumann, Hector Berlioz). In her salon a.o. he met Charles Gounod, George Sand, Gustave Flaubert.

The origin of the poem is a bit of a mystery, explained in the following passage:

The inspiration for this song, [...] probably came from Pauline Viardot's own settings of Tuscan folk poetry. The translator of the Italian texts that inspired Fauré's songs was Romain Bussine, a baritone friend of the composer, and a singing teacher at the Paris Conservatoire from 1872. [...] In these poems Bussine is more than a mere translator - he has written free French paraphrases of the Italian that are not just dutiful renditions of the Tuscan originals. One is tempted to wonder whether Fauré composed the Italian original of this song before the French words were appended. [...] If Bussine made the French version *before* Fauré began to compose, and the composer conceived his music for the French text alone, it is a miracle that the Italian, included in the song's first edition, also fitted the music.⁵⁵

This came as a total surprise for me, but somehow in the end it doesn't change so much about the way I would approach this song. The most important reason for that is how well the music fits with the French text, and how the words and the notes seem to reinforce each other's expressivity.

Finally, a last comment about the distinctive style of the composer. It could be because of the natural way Fauré's melodies develop, that make them so attractive for anyone to perform them. By that I mean not only vocalists, but the players of any instrument.

This seamless unity, from the first note to the last, became an identifying mark of Fauré's songs, and of his music in general.⁵⁶

❑ Jönsthövel, Cas. *Schubert's lied-cycli, lesmateriala*. Rotterdam: Codarts Vocal Department.

This document consists of a concise description of Schubert's song cycles *Die Winterreise* and *Die schöne Müllerin*, as well as the 'Lieder' *Der Leiermann*, *Das Wandern* and *Auf dem Wasser zu singen*. Jönsthövel paints the picture of each storyline while leaving them open to interpretation, which was helpful for me, because it gave me more than just basic information and it didn't push me towards one interpretation in particular. The text of every 'Lied' is provided with an English translation, and the most important or uncommon words are translated in Dutch.

This document gave me just enough information to be able to analyse and interpret the texts, without diving too deep into the details of the storylines, although this is very interesting as well.

❑ Lehmann, Lotte. *More Than Singing - The Interpretation Of Songs*. 2nd ed. trans. Frances Holden. New York: Boosey & Hawkes, Inc., 1945. Reprinted in Westport, Connecticut: Greenwood Press. Publishers, 1975.

This book written by Lotte Lehmann (1888-1976), the famous German soprano, is meant for young singers, to encourage them to develop their ability to interpret the music they are singing. Since interpretation is something every musician should find out for himself, in order to be able to find their own way, it is difficult to explain how to do it. This book consists of ideas by Lehmann, to take inspiration from

⁵⁵ Graham Johnson, *Gabriel Fauré: The Songs and their Poets* (London: The Guildhall School of Music & Drama and Surrey: Ashgate Publishing Limited, 2009), 101-102.

⁵⁶ Johnson, *Gabriel Fauré*, 102.

her interpretation of songs by not only French composers, but German, English and Russian composers as well.

A small excerpt of an interpretation from *Après un rêve*, that is inspirational to me, and to show an example of the style of writing about these kind of songs:

Begin this song as if still in a dream. It is tremendously important that each phrase be sung with a swing, with a soft rise and fall. There is no straight line, everything is floating unreality. The *fortes* are soft and warm, never heroic, never dramatic. This applies to the whole song. Begin with a delicate ecstasy, in a sustained and soft flow: [...].⁵⁷

And so it goes on. In the process of finding my own interpretation of a piece, I can agree and disagree with other people's views and ways of performing. For example, I agree that the 'fortes' shouldn't be too dramatic. But in my opinion, there has to be a difference in the dynamic layers. Of course, in this style it should definitely not be aggressive.

⁵⁷ Johnson, *Gabriel Fauré*, 180.

Appendix 3: Full feedback on reference recordings

First intervention cycle

Reference Recordings #1.1-1.3

Herre-Jan Stegenga

The articulation does more or less fit, Schubert needs more colour and freedom I think..! When Schubert is joyful, we need that also within the intonation.

You are shooting your bow a bit, which has the effect that in the places where you would like it to be legato, you end up doing a lot of diminuendos.

You will have to work more with different speeds and types of vibrato and if you play at moments without. Little things all together!

Dr. Nicole Jordan

Beautiful playing - if you have chosen to play with little interpretation you already have quite a lot. Great start! This is rather difficult to do without the scores but I'll give it a go!

I would suggest having the cello closer to the mic - or somehow less piano - because this version is quite piano-heavy and overwhelms the cello quite often.

My comments are mostly about breath and phrasing. I guess you have already looked at the lyrics of the pieces? Generally it would help to have some speaking/acting/singing lessons to have a sense of the breath and phrasing as they relate to the pronunciation and meaning of the lyrics.

Auf dem Wasser

I have sung this before (a long time ago!) and it's nice to hear it played by a cello. Thanks! Your articulation and use of dynamics is good. About the breath and phrasing, not looking at the score, as you have requested, I can't name specific bars. I do feel the "breath" before each phrase feels rushed. I feel out of breath right from the first phrase. It then tends to even speed up in the second verse. This could be related to the kind of relentless forward motion of the piano. Yes, it's about flowing water but that's just the first level of understanding. The lyrics are much more contemplative and peaceful so more time is needed for that: the breath - some longer, some shorter - helps to stabilise the words and phrases as they relate to the sense of the lyrics/poetry and thus express the deeper meaning and thus the deeper calm that should be present the music.

Das Wandern

Not sung this either - but your interpretation of Romantic German rep is so far stronger than the Italian. Articulation sounds good. I can hear the separate words well but my comments are much the same as above. The breaths feel short and because of this the feel for the longer lines are chopped up into short phrases that do not connect so well. Any deeper "meaning (even without words) is missing. Work on breathing :)

Der Leiermann

Lovely song- and I have not sung it but I have taught it so I know it well. The piano feels rushed again and too present in the recording. The piano and cello are SO complementary in Schubert that if they are not in balance it's very disturbing. The pianist needs much more space between statements, right from the beginning. Be more thoughtful. You should tell HIM what to do (be like a singer!). It's an incredibly expressive and sad song. I can hear you trying to express ideas but they get overwhelmed by the piano rushing you forward. I feel that you should read the lyrics as a poem, then speak the rhythm of the music, then sing them to feel the depth and length of breath you need and which notes need more or less weight. This is necessary for every song.

Good work! Keep going and I hope singing and recitation lessons are part of your research. You will likely find that each language takes a lot of time to master musically. Singers are always working on this and it's not easy unless you are fluent in all. Even then it takes time. Consider focussing on one language and style for the research - I would suggest German/Schubert :)

Patrycja Skowronska (cellist, peer)

Auf dem Wasser zu singen

I would play more pizzicato at the beginning, but very round. Definitely longer phrases, when there is repetition you can play in a different way like non vibrato in some parts. And when you have this without crescendo I would do more with the bow rather than using vibrato. Also, I would use the speed of the bow and add vibrato to make it more natural.

Das Wandern

Connect the upbeat more to the entire phrase, so that there is more connection between the notes. The short notes are maybe too short. Think of them as you would sing them.

Der Leiermann

I recommend you to make the phrasing longer, and to play it more as a question, in a conversation with the piano. Like in "Das Wandern", I would connect the upbeat more to the entire line, right now it feels too much separated.

Andrea Leone (saxophonist, peer)

Auf dem Wasser zu singen

As a reference, I listened to a recording by Barbara Bonney and Geoffrey Parsons. This is the first and only version that I've listened to. I love it so much, so I tried to compare this with yours.

First of all, I'm not a fan of the way your pianist is playing, and because of that it's really hard to say something about all the rest. I sincerely think that your playing is great, you are trying to really sing the song through the instrument. But with a pianist like that, I have the feeling that you weren't free to play the song as you wish, for example regarding the ritardando and accelerando, these could be more expressive.

Then in comparison to the version of Bonney and Parsons, yours is faster, in my opinion you played it a bit too fast. Concerning dynamics I like what you do.

Das Wandern

This time I listened to a recording by Jonas Kaufmann and Helmut Deutsch.

The first thing that I've noticed is the big contrast between your sound and the voice, while in the song before the difference is not so big. I don't know what the lyrics mean, but the way of singing of Kaufmann is really strong in the way that everything is really articulated. I think that in this case the words really help the articulation, your sound here I would say is too beautiful, gentle and mellow, you know what I mean? Kaufmann stresses the sound of the 'R' a lot for example, so maybe you could try to be a bit more 'rude' on those words? So in conclusion, I'd say that if you want to imitate the singer as much as possible in this song, you should work more on the articulation related to the sound of the words.

Der Leiermann

As a reference I listened to a recording from Thomas Quasthoff and Daniel Barenboim.

I noticed that your version is a lot faster, which makes it hard to compare.

I miss the drama in your version. I think that it's really hard to reproduce the same articulation of a song with German lyrics with a cello, the language is really strong. So also here I miss a bit of this strength in your playing, sometimes I miss it in the attack of the note.

Ana Maria Mikus (cellist, peer)

Der Leiermann

In this Lied, I think maybe you should consider a more introspective approach. This applies to the sound and vibrato. Now you are using a free bow, with no fear. From what I think, maybe you should go in the direction of trying less bow, a bit more compact; if you want to grow in the sentence you should use progressively more bow (think in the amount of air that the singer needs to give), with the same intensity in the bow. Regarding vibrato, you can try to make it faster, and less amplitude, this normally shows pain, suddenness, intimacy, or just something precious (in contrast with the other examples, where you can make it wider).

Reference Recordings #2.1-2.3B

Herre-Jan Stegenga

Een duidelijke vooruitgang is te horen. Veel soepeler en duidelijker gefraseerd!!

Second intervention cycle

Aandachtspunten voor de feedback:

- (1) Wanneer wel of beter niet te octaveren?
- (2) Frasering: is het duidelijk te horen wanneer een zin begint en eindigt? Opbouw/afbouw
- (3) Verschil in activiteit; zijn de verschillende intensiteiten hoorbaar? Actieve/'passieve' gedeeltes >d.m.v. dynamiek, vibrato, streeksnelheid
- (4) Komen de gekozen streken overeen met de loop van de tekst? (Is het noodzakelijk dat het altijd overeenkomt?) Zijn sommige noten met elkaar verbonden die juist los zouden moeten staan, of andersom?
- (5) Dienen de gekozen vingerzettingen en glissandi de klankkleur passend voor de stijl van het lied? Wanneer wel/niet in positie te spelen?
- (6) Zijn interpuncties hoorbaar in mijn spel, zoals komma's en een eenmalig uitroepteken ("Hélas!")? Zo nee, zou ik meer ruimte moeten nemen voor deze momenten of is het de articulatie die duidelijker gedaan moet worden met rechts?

- (7) Zijn de verschillende consonanten hoorbaar in de articulatie?
- (8) Is er iets aan het samenspel dat verbeterd kan worden, om de muziek zo duidelijk mogelijk 'uit te spreken'? Heb ik als cellist evt. iets gemist van de pianopartij?

Reference Recording #3

Herre-Jan Stegenga

Het is goed om te weten wat de aanleiding voor het schrijven van deze compositie was, in dit geval was dat het eindigen van Fauré's tweede relatie. Hij neemt als het ware afscheid van de liefde d.m.v. dit lied. Ga na of de gekozen streken corresponderen met de frasering en de verbinding van de lettergrepen. De triolen zou ik breed spelen.

"Mensonges": hoe zou je dit vertalen? In deze context hoeft het niet per se 'leugens' te betekenen, maar bv. wel iets onschuldigs, zoals 'verzinsels'.

Vraag je af wat of wie er bedoeld wordt met "Reviens"; de nacht of de persoon? Deze vraag blijft onbeantwoord.

Henk Neven

Beide versies speel je heel mooi. De verschillen zijn miniem.

Ik vind dat je bij de eerste iets beter fraseert vanuit de taal en vrijheid neemt op plekken waar je zou ademen als je de tekst zou spreken of zingen (maar dat is een subjectieve opmerking).

Het kan natuurlijk een bewuste keus zijn dat juist niet te doen en uit te gaan van jouw instrument.

Bij de tweede vind ik de kleur van het begin prachtig (melancholie en herinnering).

Ik vind ook het einde zonder octavering mooier. Past meer bij de intensiteit van de inhoud van de tekst.

Jan Bastiaan Neven

Mooi uitgevoerd!

Wat betreft de octaveringen zou ik verschillende combinaties uitproberen, bv. tot maat 42 hoog blijven, en daarna laag blijven.

Zangerig spelen en intervallen; wees je bewust van de intervallen, met name de kleine secundes. Je kunt op zulke plekken best vaker glissandi gebruiken. De stembanden van een zanger gaan immers ook van de ene naar de andere 'positie'. Sowieso mag je meer legato spelen dan je nu doet, bv. van de eerste noot naar de tweede, blijf op de D-snaar, er zit immers een liaison tussen "Dans-un". Als regel zou ik dan voor mezelf instellen om geen streek-/snaarwisseling te doen.

Trek maat 8 meer door, je kan dit als een 'snik' spelen, zonder diminuendo.

"So-no-re": van de 1e naar de 2e lettergreep schrijft Fauré een kleine terts, laat dit interval er goed uitkomen.

Maat 17: wees je bewust van het feit dat zangers geen octaaf omhoog kunnen. Zij moeten dus meer moeite doen om met een andere kleur en expressie te spelen. Als cellist heb je die mogelijkheid wel, maar doe nog steeds moeite om het verschil de eerste keer te laten horen. Bv. de 1e keer: dolce, 2e keer: meer naar buiten toe.

Het uitroepteken na "Hélas" staat voor het hele figuur, dus met het voorafgaande crescendo erbij, niet alleen voor het einde van de noot. Het staat zo genoteerd omdat je een uitroepteken nou eenmaal niet eerder dan aan het eind kunt noteren. Tussen de 1e en 2e "Hélas" zit een adem, maar vergeet niet dat

deze niet-genoteerde rust onderdeel is van de muziek. Verbind de twee dus met elkaar, al is het natuurlijk niet 100% legato ('mentaal' legato).

Maat 34: houd de Des vol en haar daarna pas adem.

Triolen: denk na over de mate van legato en portato triolen. Niet alle triolen hoeven even sterk te klinken, elke lettergreep heeft een andere intensiteit, sommige noten kun je lichter maken.

Maat 37 is een omspeling, speel deze eerder licht dan nadrukkelijk.

Maat 4 & 11: blijf zingen, de adem stroomt altijd door.

Joachim Eijlander

Prachtig gespeeld!!

Heel mooi vloeiend en vocaal spel. Ik zal, jouw richtlijnen in ogenschouw nemend, wat dingen schrijven die bij me opkomen na het luisteren.

1. Ik zou zelf die octaveringen aan het einde niet doen, maar gewoon bovenin blijven. Het kan zijn omdat ik daaraan gewend ben, maar mijn onderbouwing in dezen (Ik sluit dus niet uit dat die door wat ik gewend ben is beïnvloed) zou zijn dat het gebruik van octavering een expressief middel neigt te zijn op een plek die dat volgens mij in het stuk niet nodig heeft.

2. Frasering komt zeer natuurlijk op mij over. Je zou nog kunnen experimenteren met snelheid van opvolging van de frases. Bijvoorbeeld als de muziek intenser wordt in de opbouw dat je dan zoals een zanger meer aandringt, dwz nadrukkelijker maar ook sneller overgaat in de volgende frase, alsof die de vorige frase afkapt/in de rede valt. Op je hoogste noot kun je dan de tijd terugwinnen door nog langer door te zingen, vooral ook de opmaat goed lang maken (die je trouwens mooi separeert vanwege het registersverschil met daarvoor).

3. Ja, je kleurt mooi met vibrato. Het zou nog meer overdreven kunnen worden (laag register langzamer/wijder en hoog wat kleiner en sneller, afhankelijk van de notenwaarden en expressie natuurlijk). Je vibreert soms om cello-technische redenen niet door terwijl de muziek daar m.i. wel om vraagt. Als je in die gevallen met de vingers nog iets dichter bij de snaar blijft dan kan het vibrato nog mooier overvloeien. Je zou bij sommige lange noten nog meer je streek kunnen sparen aan het begin van de noot.

4. Prima

5. In principe vind ik je wisselingen mooi omdat je soepel wisselt. Ik zou veelvuldig wisselen omdat je zo het vocale aspect versterkt maar dat doe je meestal al dus prima. bij diatoniek kun je m.i. nog meer bij halve toonsafstanden wisselen.

6 en 7 prima, 8. Je speelt gevoelig samen met de piano.

Heel muzikaal, fijn om naar je te luisteren. Bel me gerust, graag zelfs bij vragen, ik kan me voorstellen dat niet alles duidelijk is.

Hans Spruit

Frasering in tweede versie is langer. Er vallen minder gaten. Waar ik nog wat aan zou doen zijn de vele fade-ins. Zinnen beginnen vaak met een medeklinker! Als je dan wel een keer een noot uit het niets wil laten komen is dat dan meteen ook een bijzonderheid die opvalt. Als het zoals nu een gewoonte is, is het ook niet meer speciaal. Buiten dat klinkt het natuurlijk sowieso erg goed!

Maarten Hillenius

Mooi hoor! Dat is eigenlijk het voornaamste wat ik zou willen zeggen. Verder zou ik op tekstuele gronden misschien iets meer de komma's doen, zoals bv. voor lueurs en splendeurs.

En de 2e Hélas is een tekstherhaling dus zou ik bv p of pp doen, maar dat is toch weer anders op cello want het is geen melodische herhaling. En tot slot zou ik mysterieuze aan het eind in hetzelfde octaaf nemen, omdat het het bijvoeglijk naamwoord is bij nuit en er dus echt bij hoort.

Maar het is maar de vraag of dat allemaal ook geldt als je het (zo mooi) op cello speelt!

Reference Recording #4

Herre-Jan Stegenga

In je laatste opname heb je mijns inziens in het begin goed neergezet dat het om een "droom" gaat. Je produceert een mooi dromerig geluid.

Ik vind je octaveringen zeer overtuigend en zeker omdat Fauré in het tweede gedeelte als nog eens benadrukt. Mooi einde met dat beetje "regret".

Het ademt mooi en dus met alles een zeer geslaagde uitvoering!!!

Henk Neven

Beide versies speel je heel mooi. De verschillen zijn miniem.

Ik vind dat je bij de eerste iets beter fraseert vanuit de taal en vrijheid neemt op plekken waar je zou ademen als je de tekst zou spreken of zingen (maar dat is een subjectieve opmerking).

Het kan natuurlijk een bewuste keus zijn dat juist niet te doen en uit te gaan van jouw instrument.

Bij de tweede vind ik de kleur van het begin prachtig (melancholie en herinnering).

Ik vind ook het einde zonder octavering mooier. Past meer bij de intensiteit van de inhoud van de tekst.

Joachim Eijlander

Echt prachtig en ontroerend. Je hebt er nu nog meer een geheel van gemaakt met duidelijke contrasten. Je hoogste punt heeft meer lading en uitdrukking. Het werkt nu beter dat je bovenin blijft aan het eind, vind ik. Klank en vibrato zijn mooi en natuurlijk. Mooi zuiver spel. Op mij komt het over dat je de feedback heel erg kon verwerken en persoonlijk kon maken, het voelt als "jouw" doorvoelde versie. Prachtig pianospel, gevoelig, vrij en mooi in balans. Blijf aandacht geven aan streekwisselingen, vooral aan de punt ligt bij Fauré de "magie" en vooral "ruimte en tijd", de "suspense" van de klank. Verder zou je links nog iets meer kunnen gaan variëren, nog meer uitwerken wat voor een soort wisseling, wat voor een soort vibrato, hoe plaats ik m'n vingers, etc. En qua "posture" de cello soms nog meer omarmen, je handen dichterbij stok en cello voelen (maar dat is een erg subjectieve tip, voel je vrij om je er niets van aan te trekken, want je speelt heel natuurlijk!) maar dat zijn algemene ideeën, niet specifiek voor deze opname. Ik heb nu even niets toe te voegen, aan je werkelijk prachtige diepvoelende zuivere spel, maar weet dat je altijd welkom bent om te werken aan iets waar je behoefte aan hebt. In een les komen dan altijd weer nieuwe dingen bovendrijven of oude dingen die om aandacht vragen...Ik kan tijdens een les dan ook nog meer inhaken op technische/muzikale details.

Succes met het voltooien van je research.

Hans Spruit

Frasering in tweede versie is langer. Er vallen minder gaten. Waar ik nog wat aan zou doen zijn de vele fade-ins. Zinnen beginnen vaak met een medeklinker! Als je dan wel een keer een noot uit het niets wil laten komen is dat dan meteen ook een bijzonderheid die opvalt. Als het zoals nu een gewoonte is, is het ook niet meer speciaal. Buiten dat klinkt het natuurlijk sowieso erg goed!

Maarten Hillenius

Mooi, weer. Het is moeilijk om te vergelijken... de één speel ik dan op m'n telefoon, de ander op de ipad. Volgens mij is het vrijer geworden, dus meer tijd om te ademen en ook dynamisch interessanter, opzoeken van echt pianissimo. Ik denk voor de volgende (never ending story, muziek) nog vrijer, nog contrastrijker. En soms zou ik het vibrato meer doorgaand willen, ik weet niet of dat kan, dus niet eerst de toon pakken en dan pas vibreren? In ieder geval: het was weer mooi!

Third intervention cycle

Reference Recording #5

Herre-Jan Stegenga

It would be interesting for you to think about the meaning of the text and the character that fits with it. Right now, it sounds too exciting to me. In my opinion, the piano part, especially the left hand part, could be played in a more heavy way. You could approach the quarter notes as footsteps. Since the composer wrote 'sempre pesante il basso', one could imagine that the vagabond is shuffling, more than walking in a very energetic way.

Take the melancholy into your playing, reflect the melancholic character of the piece, together with the person who you're playing it with. So, consider which character suits best, and take this into account together with your pianist.

Henk Neven

Dank je voor je mooie spel.

Ik geef je commentaar en suggesties op beide opnames van de Vagabond.

In de volgorde waarin ik luisterde.

Ik vind je tweede al heel veel beter. Mede door het, in mijn oren, beter basistempo.

In het algemeen: goed te onthouden dat de man die zingt een vrijheidsbuiters is, iemand die los wil zijn van maatschappij en rauwe kanten heeft.

Wees dus niet te bescheiden :-)

Ik vind je toon heel erg mooi.

Opname I

- tempo te traag, in de loop van het lied komen jullie tot een beter stevig wandeltempo
- Staccati in 'let the lave go' en 'and the byway' niet té kort. Ik denk dat het bedoeld is als parlando. (Ze zijn dus ook niet allemaal eender, afhankelijk van het woord kun je meer vrijheid nemen.)
- Effect wordt ook groter als je wat ervoor zit meer legato speelt.
- Dat doe je heel mooi bijv. op blz 5 2^e en 3^e systeem.
- blz 6 maat 3: vanuit tekst zijn niet alle staccatonoten even lang.
- blz 6 laatste systeem: ik kan me voorstellen dat je meer tijd neemt voor de laatste maat: nieuwe zin, harmoniewissel
- Blz 8, systeem 3: 'give-the-face-of-earth a-round' meer legato, vooral A----round.
- Blz 9: hope nor love legato
- Blz 9: nor-a-friend legato... als je spreekt maak je ook een liaison tussen 'nor-a'

Jan Bastiaan Neven

Goede opname, je streek vind ik soms te prikkerig, zoals bij de achtste noten met staccato. Als een zanger dat zingt, vertaalt zich dat niet in een springende stok. Het is echt een strijkers-reflex; als we een noot zien met staccato, halen we de stok uit de snaar. Maar dit is geen vocale benadering. Houd de stok meer aan de snaar, probeer niet te springen.

De triolen zou ik haken, om het vocaler te maken.

Gebruik portato om te articuleren, om noten te markeren.

Maat 2: markeren, tenuto spelen.

Zoek altijd het vocale effect, de woorden zitten toch aan elkaar, ook al is het staccato; "Let the lave go", er zit geen echte stop in als je dit uitspreekt of zingt.

Wanneer je meerdere noten met dezelfde waarde hebt, speel ze niet allemaal hetzelfde, maar varieer in gewicht en lengte. Bijv. bij "Bed in the bush" en "I dip", meer agogisch benaderen.

In het Animando: speel meer 'alla breve', met meer 'schwung'.

Maak het staccato niet te eenvormig, de piano heeft het ook, neem hier vrijheid in.

Wat betreft de streken; kijk of je meer noten op een streek kunt krijgen, voeg zelf legatobogen toe, ook al speel je portato.

Maat 37: de kwartnoten op de tekst "All I" hoef je niet gelijk proberen te krijgen, er staat immers verschillende tekst onder de noten. De tweede kwartnoot kan bijv. langer zijn.

In het 'Parlante' kun je proberen te fluisteren, echt een stem imiteren, en zeker niet springen met de stok. Het is een heel vertellend lied, dus probeer een manier van strijken te vinden die de stem benadert. Probeer ook de inflexies die zangers kunnen bereiken zoveel mogelijk te imiteren/vertalen naar je spel.

Frank Hermans

Your unaccented syllables are very nice! I don't know about bow use, but try to sustain the legato. Could you keep one word per bow stroke? I thought that sometimes you were changing the bow while playing a word consisting of two syllables, maybe you could have a look at that.

"Or let autumn fall on me" was very well played! After that, you can speed up the tempo a bit more.

The way you are coming back to the beginning tempo seems logical/natural to me.

Do you sing yourself? Because it can help you to understand the piece better. Also, you can translate the singing to your bowing.

It's very nice that you are looking for this connection! At the Nederlandse Bach Vereniging, Jos van Veldhoven always said that the string players should play the text. Of course, never forget, this goes for baroque.

I find it a very interesting question how you transmute the text into bowings (in your case). Word accents, direction of the text, I'm looking forward to seeing the final result!

Joachim Eijlander

Mooi gespeeld! Paar overdenkingen:

Apart dat de componist c klein bij dit gedicht kiest, geeft het wel echt een andere lading. Ook het niet samen laten gaan van muzikale en poëtische strofe indeling vind ik heel gaaf van de componist. Daarom kan het begin wat stuwender, onrustig ook. Vanwege het contrast tussen gedicht en toonzetting.

De eerste noten (je drieklank) zijn voor mij te kort in het allereerste begin van jou, want de klanken in de zangpartij zijn open en niet afgekort. Er zijn in het algemeen in de tekst woorden die er meer uitspringen. In de eerste strofe bijvoorbeeld "love", "river", "hope", "below", die zou ik ook qua spel nog meer expressief maken dan je al doet;

-bijvoorbeeld experimenteren met opstreek op "ri- afstreek ver", daarna herneem afstreek

-of met snellere streek/meer vibrato (hhhhope)

Middengedeelte kan wat opvallender meer animato hebben, het verschil kan groter. En meer stuwung tot en met "winter", de aanloop daarnaartoe klinkt nu nog iets te statisch. Ook de contrasten in middengedeelte kunnen wat robuuster, het temperatuurverschil en stemmingsverschil tussen de wereld binnen en het kouder wordende buiten goed uitbuiten :-)...

Ik dacht nog heel even aan pizzicato bij je eerste 2 frasen van het parlando als c klein hoofdthema weer komt maar dat is wellicht teveel, kijk maar...

Je toon is mooi resonerend en je spel is mooi, natuurlijk, je voelt en presenteert ook mooi de modulaties als je speelt.

Hans Spruit

Ik heb naar je opname geluisterd. Heel goed, maar een paar dingen die je verder uit kan werken.

Wat betreft de taal: heel goed alleen zorg dat je goed kijkt waar sterke en zwakke woorddelen voorkomen (klemtonen). Bijv. blz 3 'above', blz 5 'around', blz 6 'finger' (open string?).

Het omgekeerde effect is soms voorgeschreven. Bijvoorbeeld op blz 4 'river': er staat cresc. geschreven toch is '-ver' onbeklemtoond. Je kan dat laten horen door de lijn direct door te trekken naar 'There' in het forte (kan met de rust) en geen timing te maken; beter vroeg komen en de hoge es verlengen.

Niet alle medeklinkers vragen om een harde articulatie. Bijv. in de eerste zin life-I-love is praktisch legato voor een zanger. Door daar je streken niet te markeren (wat je nu wel een beetje doet), maar sostenuto te spelen of zelfs je streken aan te passen, blijf je dicht bij de tekst en creëer je een spanningsveld tussen de pianobegeleiding (die marcato is) en de melodiestem. Deze legato-momenten kan je op veel plekken in het lied terugvinden. Het levert je uiteindelijk meer verschillende kleuren op.

Het is verder aan jou om dit soort dingen in het hele lied terug te vinden en zelf keuzes te maken. Vaak is niet echt evident hoe je iets het beste kunt spelen, maar zoek naar meer variatie in frasering en articulatie. Verder zou je articulatie ook moeten veranderen als de dynamiek verandert. Spreek een stukje tekst eens hardop uit in forte en in piano. Dan merk je dat je automatisch anders articuleert.

Veel succes!

Groeten, Hans

Maarten Hillenius

Leuk om te horen op cello, is vast de eerste keer! (Er is ook zo'n cd van Maisky, 'Songs without words'). Ik zou het begin iets steviger, stoerder willen. Ook van je moeder. Misschien een haartje sneller? (Hij heeft echt zin om er op uit te trekken.)

Ik vind die vier 8-en met puntjes steeds te kort en te gelijkmatig. Misschien niet heen en weer. Met zang klinken ze minder kort.

Wat doe je met het portamento op for-ever?

2e couplet sterker want 3e moet echt zacht?

Midden; robustamente!

Climax meer: "winter even".

Ik vind nog meer legato mooi. Maar vooral het is een echte mannetjesputter, deze vagabond.

Reference Recording #6

Herre-Jan Stegenga

You are playing well in this recording, but as I said before, the piano part should sound like someone is shuffling through dust. Instead of following the metronome, which suggests an army passing by, it could be the vagabond who is somewhat stumbling, with a certain weight.. 'Alla marcia' can be slightly irregular and isn't necessarily energetic and exciting. Right now, the character seems very young and optimistic, but the text is much more dramatic than that. I'm not hearing a resemblance of the vagabond's life experience. I tried to make this clear to you, but it is your responsibility to be clear to your pianist.

Henk Neven

Ik vind je tweede al heel veel beter. Mede door het, in mijn oren, beter basistempo.

In het algemeen: goed te onthouden dat de man die zingt een vrijheidsbuiters is, iemand die los wil zijn van maatschappij en rauwe kanten heeft.

Wees dus niet te bescheiden :-)

Ik vind je toon heel erg mooi.

Opname II

-Al heel veel dingen veel beter.

-Het algehele karakter...

-Blz 4, laatste maat: vaak zijn de werkwoorden in liederen betoond en belangrijk voor de phrase. In dit geval "let" en even later 'give'..

-Nu speel je er een beetje overheen.

-Blz 5 onder aan blz 'be-low' legatissimo

-Blz 8, 4^e maat o'ver me legato

-Laatste below. Ik ben benieuwd hoe het klinkt als wanneer je speelt het woord below meezingt of zegt en zingt op de 'L'

Dank voor je mooie spel. Dit lied leent zich goed voor cello vind ik.... (de rest vd cyclus ook trouwens)

Als je nog vragen hebt hoor ik het wel.

Groeten en succes, Henk

Frank Hermans

Thank you for this video, wonderfully played. You really did something with my feedback, my compliments. There is more articulation of the text; for instance the second time that you play “Let the blow fall soon or late”, you are using much less bow, which makes it sound like speaking, and I like it very much.

The glissandi in “And the road below me” could be more exaggerated, but I all in all I found this recording very good. You are simply playing more from the perspective of the text.

Joachim Eijlander

Wow Sophie, echt heel overtuigend!

Het gepuncteerde ritme werkt beter met deze streek, je maakt mooie frases en speelt mooi met timing in de intervallen, mooi vocaal, dat is echt goed te horen.

Je middendeel heeft nu veel meer richting en drama, eigenlijk heeft alles nu een duidelijkere structuur.

Dynamisch bouw je het ook mooi op en je maakt goede contrasten. Absoluut erg goed, ik heb verder geen kritiek. Sterkte en zet ‘m op met de laatste loodjes!!!

Final artistic result

Reference Recording #7

Herre-Jan Stegenga, Jeroen den Herder, Joachim Eijlander and Henk Neven

We think that you played the Franck sonata in an honest, sensitive way, making beautiful colors from beginning to end. We have a few wishes of course; your coordination between left and right is not always balanced, and you could experiment more with the placement of your bow on the string. In the faster passages, look for ways to get a more accurate sound.

You are always welcome to come in for a lesson if you’d like to work on something.

Appendix 4: Transcription of interviews

First intervention cycle

Work session with Cas Jönsthövel

Werkwijze:

- Neem een stuk muziek
- Haal de tekst eruit (bekijk deze dus apart)
 - > is het een strofisch of doorlopen gedicht?
 - > hoe ziet het rijmschema eruit?
 - > welk metrum wordt gebruikt? Etc.
- Leg het een dag weg en ga dan nog eens kijken
- >Prosodie begrijpen:
 - 1 letterlijke betekenis: wat staat er feitelijk?
 - 2 interpretatie: wat staat er eigenlijk?
- Verbinding tussen woorden en noten
- De vertaling naar de cello
 - >wat ga je doen met de kennis die je nu hebt over de tekst? Probeer verschillende dingen uit, ga je dingen zo letterlijk mogelijk spelen, hoe bepaalde dingen op de cello te interpreteren?
 - >keuzes maken en deze toelichten

Tips:

- Als instrumentale denker vallen mij andere dingen op dan iemand die vocaal denkt, daarom zou het nuttig zijn als ik met een van de cor-repetitoren van de zangklas ga praten.
- Natuurlijke schwung/cadans van de tekst; letterlijk volgen (in het spreken en vervolgens spelen) zou het saai maken, pas als je gaat interpreteren wordt het interessant.
- Als je gaat vertalen, maak dan een één-op-één vertaling. Zodra je gaat afwijken van de inhoud, wordt het materiaal te veel veranderd, waardoor het minder te maken heeft met het origineel.
- M.b.t. de vergelijking die ik wilde maken tussen Franse, Italiaanse en Duitse liederen:
Dit is een goed idee, neem hiervoor 'vergelijkbaar materiaal': muziek van verschillende componisten, maar die wel ongeveer in dezelfde hoek zitten. Zoals: Vaughan Williams: Traveler's Songs; 'vergelijkbaar' met het repertoire waar ik nu mee bezig ben.
- Er is ook nog zoiets als woord-melodie, oftewel de melodie binnen een woord (naast de melodie binnen een woordgroep of één hele frase). Je moet even kijken of je daar ook iets mee wilt doen, wij hebben het daar nu niet over gehad.

Metrum:

Alle lyriek heeft Hebungen en Senkungen
Aangegeven met een _ of u

"Der Leiermann"

Vijf strofen, vierregelig

Bijv. de eerste strofe:

Vier keer een trochee, en Leiermann wijkt af; één lettergreep 'teveel'

Drü-ben hin-ter'm Dor-fe

Steht ein Lei-er-mann

→ Mannelijk rijm: eindigt niet op een klinker, daar ligt het accent

Het Duits is een typische taal waar vrijwel altijd mannelijk rijm wordt gebruikt (Germaanse talen).

In het Italiaans vind je juist vrouwelijk rijm, dat op een klinker eindigt.

Liederen die vaak gezongen worden, hebben over het algemeen een helder metrum.

De versvoeten die het meest gebruikt worden:

-trochee

-jambe

-dactylus

-anapest

Weten hoe het in elkaar zit, de vorm en opbouw doorzien is nuttig, maar het belangrijkste is het volgende punt.

Prosodie:

de melodie in de tekst, geeft betekenis aan de inhoud doordat de melodie richting geeft

Waar zit de redekundige zin? Begin <> eind. De interpunctie als aanwijzing

Belangrijkste woorden: het werkwoord van de zin en het onderwerp

“Auf dem Wasser”

Eerste zin: ‘Mitten (...) Kahn’ (r.1-2)

‘Mitten im Schimmer der spiegelnden Wellen’ = plaatsbepaling

‘Gleitet, wie Schwäne, der wankende Kahn’ = werkwoord en onderwerp

Waar gaat mijn muzikale boog naartoe?

Muziek en melodie zitten heel dichtbij poëzie en prosodie.

Weet wat er staat; vertaal de tekst.

Wat hangt met elkaar samen en wat is tegengesteld in de tekst?

→ Dit is heel belangrijk, want zonder contrast, geen diepte (dus geen betekenis).

Vraag jezelf af of Schubert steeds dezelfde muziek gebruikt bij de verschillende strofen; hij schrijft niet alles onder elkaar, zoals bij “Das Wandern”. Dat zou moeten betekenen dat er variatie is in de noten zodra de tekst na de eerste strofe verandert. Iets dat typisch is voor Schubert: switchen tussen majeur en mineur, altijd ingegeven door de tekst. Zie bijv. ‘Tanzet’ (laatste regel van de eerste strofe).

“Der Leiermann” is een atypisch lied, in vele opzichten.

“Das Wandern” is een schoolvoorbeeld van een strofisch lied.

“Erlkönig” is een typisch doorgecomponeerd lied, met Hebungen en Senkungen om iets te vertellen

= een geheel van A tot Z, een verhaal

Dit lied is een ballade (een mengeling van vertelling en handeling in poëtische vorm)

Er is een groot verschil tussen het kijken naar een lied, en het interpreteren van de tekst, waardoor de bijbehorende muziek nog vanzelfsprekender wordt

Goethe was zo'n beetje de eerste die vierregelige strofen hanteerde. Vanaf Schubert werden er meer doorgecomponeerde liederen gecomponeerd.

In twee van de door mij gekozen liederen ("Der Leiermann" en "Auf dem Wasser") is er sprake van verhalenvertellers → rollen.

Toonhoogte <> mate van belang van de gezongen tekst gaan niet per se gelijk op;

In de eerste zin van "Auf dem Wasser" begint de melodie steeds op een C, halverwege is er een sprong omhoog van een kwart of een kwint (naar een F of een G), maar juist op het gedeelte bij het woord 'Schwäne' (Senkung), stijgt de melodie even. De versvoet, een trochee, bepaalt hier dus welke noot meer nadruk krijgt dan de andere.

Wat doet de pianist o.a.?

-rekening houden met de ademhaling van de zanger

De zanger houdt op zijn beurt rekening met de partij van de pianist, bijv. aan het eind van een van de frasen, 6/8 maat, tweede helft van de maat heeft de zanger een gepunteerde kwart. Als de zanger deze noot niet helemaal uitzingt, valt de begeleiding van de pianist in het water.

Omdat bij "Das Wandern" het uitbeelden van het karakter heel belangrijk is, extra naar de informatie van de tekst kijken.

De blonde jongeman is een gezet (de volgorde bij elk gilde was: leerling – gezet – meesterschap behalen bij een andere meester), een gevorderde leerling.

Wandelen was in de tijd dat dit geschreven werd een populaire bezigheid. De gezet gaat wandelen op zoek een andere meester om zijn meesterschap te behalen, dus op zoek naar werk.

Stromend water staat voor bron van leven, zo is ook het wandelen een optimistische factor en bepalend voor het karakter van dit lied.

Vraag je af wat het karakter is van de 'lyrische ik' (Lyrische Ich/Lyrical I).

Er is altijd een verteller, over zichzelf en/of over een ander of een situatiebeschrijving. Er kunnen dus verschillende rollen zijn.

"Das Wandern"

Levenslustige bruisende jongeman

Een actief lied

"Der Leiermann"

Zeer teleurgestelde man

-Berusting in een verdrietig lot, maar hé, laten we samen verdergaan

"Auf dem Wasser"

Een gelukkige man, met een groot romantisch voorstellingsvermogen

-liefdesverklaring, maar ook contemplatie

Een beschouwend lied

Letterlijke <-> figuurlijke/metaforische/symbolische betekenis van het gedicht

“Das Wandern” is een heel kort lied, zonder al teveel diepgang. Het is heel geschikt materiaal om het karakter van de jongeman muzikaal uit te beelden.

“Der Leiermann” en “Auf dem Wasser” zijn heel verschillend, en beide geschikt voor het leren interpreteren.

Interview with Maarten Hillenius

We talked about three ‘Lieder’ by Schubert; *Das Wandern*, *Auf dem Wasser zu singen* and *Der Leiermann*. Per piece I asked a few questions, see below.

Das Wandern

1. Do you play the piano part differently per stanza? If so, what is the fundament of your choice?

“Yes, I play each stanza differently every time, based on the text. In the first stanza the text is quite neutral, about *Das Wandern*, so I play in a regular way so to say, nothing too special. In the second stanza it’s about ‘Wasser’, the water. There I play more legato to create a more flowing character. In the third stanza, with the wheels (‘Rädern’), I play more staccato. Then, in the fourth stanza, because of ‘die Steine’ (the stones), I play an octave lower with the left hand, more forte, to sound heavy. In the fifth and last stanza, ‘das Wandern’ is being confirmed, so I play more outgoing. So, the text gives me an indication about ways to play the music, but of course it mainly depends on the way the singer interpretes the music. He or she has to inspire me to make the contrasts throughout the piece.”

Auf dem Wasser zu singen

2. Do you agree with the following statement: ‘a singer has to keep his notes alive until the end of the phrase, to make sure the pianist isn’t left alone with his notes’?

“Not entirely. It’s important to always take the singer’s breathing into account, which means that sometimes it happens that I have to wait a little bit before we can go to the next phrase. Or, the singer has a note written until the end of the barline, and he stops singing a fraction earlier to breath for the next bar. In the case of a string player, there are other possibilities, like being able to keep the note longer without problems.”

3. Opposing to the ‘Lied’ *Das Wandern* - where the musical material is only written down once, with the text of five stanzas written under it - Schubert wrote the same material three times, for the three stanzas in *Auf dem Wasser zu singen*. Do these different ways of notating the ‘Lieder’ influence your playing?

“The text of the first stanza gives the impression that everything is at ease; the boat is slightly wobbling, but it is floating through the water like a swan, just like the soul of the person who’s sitting in the boat. I aim to play this in a way, in which it sounds careless. The text of the third stanza is much more philosophical; after a while, the person realises that time passes, and that none of all these beautiful surroundings will be lasting forever. And that he himself, will not be existing forever either. Obviously, I play this part with a completely different intention than I did in the first part; softer, more introverted, and maybe even in a slightly slower tempo.

But then, I haven't answered your question yet. The songs are very different from each other; *Auf dem Wasser zu singen* has much more depth than *Das Wandern*. Of course I don't play the stanzas of *Das Wandern* all the same, but the philosophical character of the other 'Lied', and the way Schubert wrote it down, asks for the musicians to make more contrasts and to look for more nuance."

Der Leiermann

4. This 'Lied' is very different from the previous; the text and the musical material are 'empty' in a way, bare. To what extent is there a difference in the expression of a performance by a singer, compared to a performance by an instrumentalist?

"The difference is big; a singer has the text to help him find the character of the piece, to clarify that character and to simply tell the audience the story. In the case of this 'Lied', musically, there isn't much left for the instrumentalist. At the end of this last 'Lied' from *Die Winterreise*, it's possible to do something special with the syllable 'Wun-' of 'Wunderlicher Alter', for the listener to hear the contrast with the text that came before it. An instrumentalist can try out his possibilities, to work with the material that is given."

5. Do we really need the text to know what to do with the music?

"If there would be no text, we can still make contrast, take more time or play with more direction in certain passages, etc. But in order to do that, we need to use our imagination. Thanks to the text, we have more information that can guide us through the piece, and gives us ideas to interpret the music. But of course we would still look for musical colours if we didn't have the text, maybe we would look even harder, because the material is less 'obvious'."

Second intervention cycle

Work session with Anna Marieke Zijlstra

Deel 1

In het Frans wordt over het algemeen op elke noot een lettergreep geplaatst. De verschillende soorten 'plaatsing' is interessant voor mijn onderzoek.

Dynamieken worden in principe weinig aangegeven in vocale muziek, omdat je automatisch een passende dynamiek vindt als je de muziek volgt (en je binnen je eigen stemsoort zingt).

Als je een gedicht op muziek zou zetten, volg je de meter, prosodie, inflectie, en kun je een natuurlijke melodie met allerlei ritmische patronen uit het gedicht afleiden.

-De natuurlijke melodie van een taal verschilt per taal.

-> In het Nederlands sluit je woorden vaak af; 'sluit je het af'.

-> In het Frans gaat alles door; 'daaans uuun sommeeil queee charmaaait tooon imaaage'.

Bernac schrijft ook dat je altijd een medeklinker en een klinker hebt; 'dans un sommeil'

En steeds is alles ingedeeld in lettergrepen.

Soms is het met de tekst heel gek; waar het zwaartepunt melodisch en harmonisch ligt, is niet altijd waar het belangrijkste punt van de tekst zich bevindt. De melodie van de taal (van het Frans) en de muzikale lijn (de melodie die de componist heeft bedacht) kunnen soms tegenstrijdig zijn.

Dus de melodie van een tekst wil nog weleens niet corresponderen met de melodie van de muziek.

Dynamiek op specifieke plekken in een melodie; in bijv. Au bord de l'eau van Fauré is het vaak zo dat wat het zachtst moet klinken, ook meteen het hoogste punt (qua bereik) is van een melodie. Dat is onbeklemtoond, maar er moet een hoge noot klinken, dus hoe doe je dat?

Tekst:

Lees de tekst eerst door zoals je dat van nature zou doen. Dat is wat anders dan het voordragen van een gedicht, of als je alles langzaam uitspreekt. Wij spreken eigenlijk heel 'legato'.

Oefening (die je hierna op de Franse tekst kan toepassen)

-spreek je naam uit (de tekst); "ik ben Sophie Ehling".

-Daarna doe je het nog een keer, maar dan drie keer zo langzaam.

Vallen er pauzes tussen? Nee; snel of langzaam uitgesproken, het maakt niet uit. Het zou kunnen dat bij het langzaam uitspreken, alles fragmentarisch zou klinken, maar de klanken worden alleen maar langzamer uitgesproken, dus langer, bijna helemaal zonder onderbreking.

In Franse muziek is er de lange lijn, met af en toe een pauze, maar het is gangbaarder voor zangers en blazers dan voor strijkers om de lijn in stand te houden.

-Imiteer nu jezelf, maar vervang de tekst door 'ta-ta-ta', één per lettergreep. Doe het precies zoals net op de tekst, met dezelfde 'melodie' en hetzelfde ritme.

-Zeg nu de 'ta-ta-ta'-versie nog een keer, maar dan langzamer. En dan in hetzelfde langzame tempo, op tekst.

-> Dan kom je erachter dat je eigenlijk heel muzikaal praat, de 'toon' gaat op en neer.

Uiteindelijk spreek je de tekst al zingende ook heel langzaam uit, of in elk geval langzamer dan wanneer je de tekst 'normaal' zou uitspreken. De prosodie van de tekst zorgt ervoor dat er richting in zit. Als je in de celloles wordt gevraagd om een bepaalde melodie te zingen, doe je dat als het goed is ook met een bepaalde richting erin.

Hoe loopt een zin? Spreek je naar een bepaald woord toe? > De grote lijn

"Dans un sommeil que charmait ton image

Je rêvais le bonheur, ardent mirage."

Wat gebeurt daarbinnen? Inflectie; je hoort veel meer de melodie van de zin.

Hoe je het nu uitspreekt: qua lijn kan het 'Franser', plak alles meer aan elkaar en ga steeds naar het einde toe.

Sommige klinkers zijn langer dan andere, waardoor er nuances in de tekst komen. De tekst hapert dan als het ware op een natuurlijk manier; door een soort versnelling en vertraging in de taal.

Er wordt dus met verschillende snelheden gewerkt:

"plus doux" spreek je sneller uit dan "sonore"

"l'aurore" is langer, "tu rayonnais" is korter

"éclairé" is langer, "comme un ciel" is korter

"Tes yeux étaient plus doux": eerste drie woorden zijn één geheel door liaisons, stopt bij 'p' en 'd'.

"Ta voix pure et sonore": 't', 'v' en 'p' waarna weer een langere "sonore" klinkt.

*Nuttige informatie voor de componist

Of je een liaison wel of niet doet, heeft soms ook te maken met de betekenis.

De woorden vragen om een bepaalde uitspraak;

-Frans: legato en rond, alles eigenlijk heel ontspannen, uitspraak voor in de mond
> vaak klinkers aan het eind, liaisons
Het loopt continu door, omdat je steeds op een klinker eindigt, dus je moet wel door;
“blanche tombe blanche tombe”
Ook: verschillende snelheden binnen een zin.

-Duits: ‘opgeknijpt’/meer pauzes, heel andere articulatie
> medeklinkers, meer afsluitingen

Uitzondering

“Hélas!”: hier wordt wel afgesloten, nog eens versterkt door het uitroepteken.

Deel 2

Muziek volgt de taal. Bijv. bij een herhaling in de tekst, wordt vaak opgevolgd in de muziek, zoals de herhaling van een bepaald motief (bijv. bij een uitroep). Een gesprek waar zinnen door elkaar heen lopen (bij onderbrekingen waardoor je veel halve zinnen krijgt) kan zo verklankt worden in muziek bijv. door melodieën die met elkaar vervlechten.

Het spreken gaat snel, maar in de muziek moet het wel verstaanbaar zijn. Daarom gaat het principe snel, maar in de muziek relatief langzaam, want je kunt niet snelle Franse zinnen verstaan, laat staan zingen. Dus je zingt het als het ware op halve snelheid, nog steeds heel legato en melodisch.

è Zingen is eigenlijk langzaam spreken, maar wel met de melodie van de taal en niet alleen met de melodie van de componist.

Tekst:

-Schrijf de tekst voor jezelf op en bepaal van waar tot waar de zinnen lopen, waarna je ze onderverdeelt, met pijltjes erboven die aangeven of de klank bij een woord omhoog of omlaag gaat (inflectie); maak ik een punt of maak ik een komma?

-Dan zet je het eronder in het fonetisch, zodat je weet hoe je het uitspreekt, en hoe je het verdeelt in lettergrepen, volgens het verloop van de noten. Ook vertaal je het letterlijk woord voor woord, en eventueel ook nog vrij vertaald, in goed Nederlands.

-Spreek de tekst langzaam uit.

-Onderscheid tussen de verschillende kleuren van de klinkers; ronde (rondje) en niet-ronde (vierkantje) klinkers (stand van de mond bij het uitspreken), wel (+) of niet nasaal.

Goed ezelsbruggetje voor nasale klanken: “un bon vin blanc”. Er komt dus altijd een ‘n’ na de klinker.

-Onderscheid tussen stemloze (streepje) en stemhebbende (kringeltje) medeklinkers (consonanten), heeft te maken met het wel of niet meetrillen van de stembanden.

Wel: “image”, “voix”. Niet: “charmait”, “f”.

2e werksessie:

Afronding van zinnen, hoe dit te doen passend bij de lijn van de tekst? Bijv. “image”, de laatste lettergreep is onbeklemtoond, minst belangrijke lettergreep, maar hij moet wel klinken.

Verschil tussen gesproken en gezongen Frans: ‘spraak-Frans’ en ‘zang-Frans’. Ga bij de tekst na of er klinkers zijn die je net even anders uitspreekt als je ze zingt i.p.v. ‘zegt’. Bijv. “Tes yeux”: als je het zegt klinkt het als ‘tés’, als je het zingt neigt het meer naar ‘tès’.

Frasering (cello): nu klinkt het alsof ik niet adem. Respecteer de komma's, speel de zinnen, van begin tot eind, door te ademen. Je neemt de tekst als leidraad, dus laat de woorden en melodie hun werk doen.

Fauré crescendeert mee met de tekst à muzikale opbouw en afbouw.

De oefening van ritmisch spreken kan heel nuttig zijn om de tekst en de bijbehorende karakteristieken beter in je systeem te krijgen. Hierbij laat je de toonhoogtes even buiten beschouwing.

1 'Pam-pam': op de lengte van de noten

2 Op tekst

Om meer op de tekst in te gaan kun je de volgende stappen doorlopen:

1 De tekst spreken – terwijl je de melodie en tekst denkt

2 Hoe zou ik het doen in een langzamer tempo? (Met inflectie, prosodie, alle woorden bij langs)

Ø De uitspraak kan Franser, let op de nasalen!

3 Tekst op ritme & in tempo – terwijl je de melodie denkt

4 Hoe heeft de componist het bedacht

5 Hoe spreek ik het uit? (Uitspraak in je mond)

De volgorde bestaat dus eigenlijk uit:

ritme (ademhaling) > tekst (klinkers/medeklinkers, prosodie) > tekstplaatsing + toonhoogtes.

De tekst is je hulpmiddel, de noten je beste vriend.

Woorden > betekenis > interpretatie. Wat is het verhaal? Voorstellingsvermogen > interpretatie; verbind je meer met de rol. Wie ben je in het verhaal? Degene die heeft gedroomd, die de nacht aanroept. Bedenkt bij elk gedeelte van een zin wat jij je erbij zou voorstellen, wat voor beeld, en wat voor klank?

1^e couplet: veel ronde klinkers

2^e couplet: andere kleur, heldere klank

Work session with Henk Neven

Verschil tussen de Duitse en de Franse taal (in fraseringen, interpretaties, bogen)

Duits

Consonanten, glottis, duidelijkere 'onderbrekingen' van de zin

belangrijke lettergreep altijd op zware maatdeel

het werkwoord is het belangrijkste per zin / twee zinnen / frase

Frans

Alles meer legato, klinkers belangrijk, geen duidelijk zwaartepunt op de eerste tel van de maat, belangrijke lettergreep op licht maatdeel (neem dan meer tijd)

Één woord kiezen van het hele gedicht, daarop baseer je de kleur van het stuk

Tekst zeggen/zingen

-liaisons à ton – image, tes – yeux – étaient

-consonanten à doux, bonheur

Frases

- na een frase een ademhaling 'spelen' (niet legato), of soms juist wel doorgaan bijv. binnen een frase m.4-5: "Je rêvais" is belangrijk, dus laat daarvoor geen gat vallen
- welke streken kies je? Wanneer verbind je noten met elkaar en wanneer niet?
- eind van frases: geen ritenuto

Karakter

- Hij wordt wakker, na een droom, verlangen naar die droom
- Triolen; vrij spelen (niet te letterlijk), hierin laat je het verlangen doorklinken

Begin: zie m.2 als opmaat

Tempo is belangrijk: altijd doorgaande beweging (8^{ste} noten van de pianopartij)

"Hélas!": kleine break daarna; plaatsing van s

"Nuit": 'langzame' uitspraak, misschien kun je dit laten horen op de cello door het vibrato langzaam op gang te laten komen

Herhaling van woorden zoals bij "Reviens, reviens": daar zou je iets mee kunnen doen (verschil in klankkleur bijv.)

Work session with Hans Spruit

Voor deze reference recording geldt: je kunt niet vergeten wat je in de vorige intervention cycle hebt ontdekt over jouw onderwerp, dus je kunt niet helemaal bij 'nul' beginnen.

Maak een keuze voor de 'nulmeting' van dit stuk:

1. Structuur van het stuk >Wanneer wel/niet octaveren?
2. Denk na over de vingerzettingen wanneer gebruik je glissandi?
3. Frasering; hoe lang zijn de zinnen (opbouw/afbouw)
4. Verschil in activiteit; welke gedeeltes zijn actief/passief?

>Speel met verschillende 'graden' van intensiteit

Je kunt 30 manieren vinden als je bijvoorbeeld een half uur bezig bent, schrijf ze op, want het is lastig om alles te onthouden.

Verdere suggesties:

- Een zanger begint altijd met een zekere intensiteit, zie m.2: begin met kern in de toon & crescendeer, m.3: ontspan, deze 'Es' is niet de 'eerste mooie noot'
- Je kunt ervoor kiezen hier en daar eens een noot niet te vibreren, om de kleur te veranderen.
- Je fraseert nu iets teveel af, kijk van waar tot waar een zin loopt, zie m.4-5: laat geen gat vallen.
- In een actief gedeelte is het makkelijker om een snaarwisseling te 'verbloemen'

Work session with Ellen Dijkhuizen

De pianopartij heeft bijna het hele lied een beweging van 8^{ste} noten, tegen de triolen-beweging van de melodie in.

-> Volgt de melodie vrijwel constant

Pas veel later schrijft Fauré kwartnoten en halve noten voor de piano

-> Zwaartepunt komt op de 2^e tel, terwijl het in de melodie precies andersom is

Activiteit in de basstem, toename in intensiteit; richting

-> Cello en piano kunnen elkaar hier voortstuwen (op elkaar inspelen) tot het moment van ontspanning, waarin cello en piano weer gelijk opgaan (halve noot, kwartnoot i.p.v. tegengestelde zwaartepunten per maat)

“Hélas! Hélas,”: kleine komma maken, piano vangt dit ‘gat’ op door in de rechterhand vanaf een hoger punt geleidelijk af te dalen, terwijl de cello juist een octaaf omlaag gaat, waarna de melodie weer stijgt.

-> Na de tegengestelde beweging van de stemmen komen ze elkaar weer tegemoet.

Third intervention cycle

Work sessions with Marleen van Os

S:

I made a translation of the text in Dutch, in my own words. At the start of the work session, I was asked to read my translation out loud, and then to explain per stanza, what I thought was meant by the text.

Geef mij het leven waar ik van houd,
Laat dat wat er overblijft langs me gaan,
Geef de vrolijke hemel boven me,
En de zijweg nabij mij.
De struik als bed sterren te zien,
Brood dat ik in de rivier doop –
Daar is het leven voor een man zoals ik,
Daar is het leven voor altijd.

Geef mij het leven zoals ik dat zou willen (in mijn ideale wereld/visie),

En dat wat er over is, laat dat maar gaan,

Ik (h)erken de hemel in al zijn (haar?) glorie,

En de zijweg (-paadje?) is ook nabij mij.

[Dus: ik weet dat ik met mijn voeten op de grond sta en niet daarboven ben, maar ik wel waar de hemel is]

Struikgewas op aarde, uitzicht op de sterren,

Brood doop ik in de rivier, dit is hoe ik eet,

Dit is hoe een leven voor iemand zoals ik, een man zoals ik, er voor mij idealiter zou uitzien,

Daar hoeft niets aan veranderd te worden.

M:

-Bed in the bush: ik slaap buiten in de natuur

-De eerste regels zijn eigenlijk gelijk aan “All I seek, is the heaven above, and the road below me.”

Het enige wat ie wil is gewoon op reis zijn. Hij beschrijft de weg waar hij op loopt en de hemel boven hem, en verder geen andere ingewikkelde dingen van het leven.

“Lave”; alles wat er verder is in het leven, laat ik dan maar gaan, want ik loop hier gewoon.

–“A man like me”: daar kun je nog wel over nadenken; wat voor man is dat? Je hebt bijvoorbeeld een heel genre in de literatuur genaamd de ‘Bildungsroman’, gaat vaak over jonge jongens die tiener zijn en dan de wereld intrekken om die te leren kennen en op te groeien. Dus je kunt je afvragen of het in dit lied iemand betreft die nog heel jong is en alles gaat leren kennen, of is het iemand die al ouder is en het een en ander heeft meegemaakt. Het is altijd goed om hierbij na te denken.

Net als bij operarollen, als je een rol hebt is het slim om voor jezelf een heel achtergrondverhaal te bedenken; waar kom ik vandaan, waarom doe ik wat ik nu doe in deze rol, en dat kun je bij liederen net zo goed doen. Dat kan heel persoonlijk zijn, het is maar net wat jij erin wilt leggen.

-Dit is best wel een bekende cyclus, er is literatuur over te vinden. Kijk ook wat er in de liederen na dit eerste lied gebeurt, hoe gaat het verder? Dit eerste lied is dan een inleiding, hoe plaats je dit lied in de hele cyclus?

-Volgens mij komt het uit een verzameling gedichten van Robert Louis Stevenson, daar kun je ook naar kijken; heeft het dezelfde volgorde in zijn verzameling? Want Vaughan Williams heeft niet al die gedichten van hem uitgekozen. Komt het uit een cyclus en werkt het daar op dezelfde manier of heeft het daar een andere plek?

S:

Liederens uitgegeven in twee boeken met twee jaar ertussen, niet als één cyclus erkend door de uitgever(s). (Uitzoeken)

M:

Andere gedichten uit de cyclus zijn door andere componisten getoonzet, interessant om te beluisteren. (Zie link liedernet)

The Vagabond is door verschillende componisten (meer dan 10) getoonzet, dus die kun je vergelijken!

Laat de klap vroeg of laat vallen,
Laat wat komt maar over me komen;
Geef het gezicht van de aarde rondom,
En de weg voor me.
Rijkdom zoek ik niet, hoop noch liefde,
Of een vriend om mij te kennen,
Alles wat ik zoek, is de hemel boven me,
En de weg onder me.

S:

Laat dat wat mij in mij leven moet overkomen, want er is altijd iets moeilijks wat iemand in zijn leven overkomt, vroeg of laat, maar laat het maar komen, want het zal toch een keer gebeuren (dus misschien niet letterlijk 'de klap').

M:

-“The face of earth”: andere verwoording van wat eerder ook al duidelijk werd; ik wil alleen maar de natuur om me heen. Het wordt ook weer opgevolgd door “and the road before me”.

>Het aardoppervlak, aardbodem.

Hij wil gewoon zeggen; laat maar komen wat er komt, ik ben hier, en dit is het.

S:

Duidt op het simpele en eenvoudige dat ie wil.

M:

-Bij een beschrijving van een youtube-video (met een opname van dit lied) stond: bij Stevenson moet je niet teveel diepgang zoeken.

Je kunt er natuurlijk van alles in gaan zoeken en bij bedenken, maar het ziet er niet uit als een ingewikkelde tekst.

-Je kunt je wel afvragen wat er wordt bedoeld met “blow”;

S:

-Alle dingen die de meeste mensen willen (rijkdom, hoop, liefde, vriendschap); laat mij maar alleen, ik wil gewoon hier lopen en de hemel boven me zien. Mijn eigen weg gaan, meer hoef ik niet.

Of laat de herfst maar komen
Waar ik ver weg blijf hangen,
De vogel in de boom tot stilte manen,
Op de blauwe vinger bijten.
Wit als meel is het bevroren veld –
Warm is de open haard als toevluchtsoord –
Aan de herfst zal ik me niet overgeven,
Zelfs niet aan de winter!

S:

Herfst; ik neem aan dat het hiervoor dus geen herfst was, hoe lang hij onderweg is, weet ik niet. De herfst zal hem niet tegenhouden om verder te gaan met zijn reis.

Waar ik ver weg blijf hangen; “linger” betekent inderdaad ‘ergens blijven hangen’, “afield” = ver weg, maar waar dan?

M:

-Hij is vertrokken uit zijn dagelijks leven, waar hij op dat moment ook is, als het dan herfst wordt waar ik dan ben, laat het maar komen.

S:

Het wordt kouder, de vogels zullen niet meer zingen, zet door ook al heb je blauwe vingers.

M:

-Waar slaat dat “biting” op? Is het “autumn” die “biting the blue finger” ‘doet’, veroorzaakt en die de vogels tot stilte maant?

>Soms zijn er zoveel werkwoorden dat je moet kijken waar ze naar verwijzen.

S:

Zo wit als meel is het bevroren veld: omschrijft de betekenis wel goed naar mijn mening.

Een warme open haard als toevluchtsoord is dan contrasterend.

De herfst krijgt mij er niet onder, en de winter trouwens ook niet! Het kan wat mij betreft nog erger, maar ik ben niet te stoppen.

M:

-Hij is waarschijnlijk in de lente vertrokken. Je hoort het marcheren in het begin, optimistische tred.

Je kunt ook bedenken wat voor weer het is, hoor je ook vogeltjes fluiten, zie je de blaadjes aan de bomen?

S:

“Jolly heaven” regel 3: indicatie van het frisse, het optimistische.

M:

Zie classicalburns.com: kijk of je het met ze eens bent. Ze hebben het daar ook over die Winterreise en Mahler's Lieder eines fahrenden Gesellen. >Goede vergelijking.

Quintessentially = het raakt aan de kern van de Britse cultuur (in de context op deze website); typisch Brits. Over “jolly heaven” zeggen ze hier ook dat het heel goed in de muziek wordt geïllustreerd.

S:

Het fenomeen *word painting* wordt ook meerdere keren genoemd

M:

Je kunt in de tekst, de melodie van de zanger normaal gesproken ‘word painting’ soms vinden, als in dat je bijv. het woord “hoch” moet zingen op een hoge noot. Maar er zit ook altijd veel in de begeleiding, daar zit al veel betekenis in, daar kun je bij bedenken; wat is nu de situatie, en in het tussenspel is de tekst even afgelopen, maar de gedachte gaat wel door.

>Je kunt voor jezelf op zo'n moment een subtekst bedenken, een extra tekst ertussenin met bijv.; wat denkt hij nu? Dan kun je nog meer uitvinden over de muziek die in die momenten klinkt, en waarom die muziek er staat.

S:

Dat wat de piano op die momenten speelt is inderdaad ook een verklanking van een bepaald gevoel.

Laat de klap vroeg of laat vallen,
Laat wat komt maar over me komen;
Geef het gezicht van de aarde rondom,
En de weg voor me.
Rijkdom zoek ik niet, hoop noch liefde,
Of een vriend om mij te kennen,
Alles wat ik zoek, is de hemel boven me,
En de weg onder me.

Laatste strofe: dezelfde tekst, maar met een andere lading?

M:

Je kunt je natuurlijk afvragen waarom deze tekst er nog een keer staat.

S:

Nu de vagebond het over zijn tegenslagen heeft gehad (zoals de kou), krijgt de eerste zin van de strofe – “Let the blow fall soon or late” – misschien nu meer lading. Hij heeft nu niet meer het optimistische van ‘de struiken zijn mijn bed en ik doop mijn brood in de rivier’, misschien begint die ontwikkeling hier al een beetje.

M:

-Klopt, misschien is hij nu al wat langer onderweg en heeft hij nagedacht over de winter, van oh dat wordt misschien toch wel heftig.

-In het lied is er op hetzelfde moment ook wel hetzelfde karakter. Dat is een interpretatie die Vaughan Williams dan heeft gemaakt. Je kunt bedenken voor jezelf of je het daarmee eens bent.

S:

In de muziek staat pianissimo als dynamiek en ‘parlante’; fluisteren, als het ware spreken, mysterieus. ‘Portamento’ naar “All I ask”; muzikale verklanking van de grotere lading.

M:

-Je kunt ook zangers gaan vergelijken; vergeleken met de opname van Bryn Terfel is de opname van een bepaalde vrouw (naam?) heel saai, heel mooi gezongen, maar Bryn legt er een enorme rauwheid in.

-Nadenken over het feit dat je zelf een vrouw bent, hoe verhoud jij je tot dat personage?

>Ben je het zelf, of vertel je zijn verhaal vanuit een vertellersperspectief?

-De ondertitel van Stevenson's The Vagabond is: To an air of Schubert (of heir? Uitzoeken)

Analytisch kijken naar de structuur van de tekst

M:

Interpunctie is een deel van waar je naar kunt kijken. Bijv:

Zijn het steeds 4 regels per zin, of zijn er verschillende interpunctiemanieren (indelingen)?

S:

Soms een streepje, of puntkomma. Duidt dit een verschil aan?

M:

Streepje creëert een soort tussenzin waardoor de zin wordt onderbroken

-bijv. bij “Warm the fireside haven”: die warmte heeft ie niet, dus het is een soort bijgedachte.

-1^e strofe vind je één streepje; die meer de functie heeft van een dubbele punt, zo van 'kijk, dat' (aanwijzend).

-2^e strofe: hier is het verschil minder duidelijk.

>Maar in elk geval heb je steeds 4 regels, en dan heb je een punt.

Wordt dat in de muziek ook zo gedaan?

S:

Ja, alle komma's staan erin, geen punten (checken). Muzikaal wordt dit wel gedaan (ingekaderd) de structuur wordt overgenomen, de melodie heeft een rust geschreven staan op het moment waar anders een punt achter de zin had gestaan. Het loopt gelijk op.

M:

Gedetailleerd naar kijken; is het echt bijv. 2 maten per zin, of wordt een regel soms langer uitgerekt, is er een rust ergens waar die eerder niet stond, of heb je een zinsdeel dat herhaald wordt, vraag je af waarom de componist dat doet.

Heeft elke regel hetzelfde metrum, wat is het metrum?

Als je het gaat voorlezen, dan hoor je het al.

"Give to me the life I love, let the love go by me";

TA-ta-TA-ta-TA-ta-TA, TA-ta-TA-ta-TA-ta.

>Je zou het hele gedicht op die manier kunnen voordragen, om te kijken of dat overal zo is.

>Trochee: zwaar-licht.

[Je hebt jambe en trochee, die zijn precies omgekeerd in hoe je ze uitspreekt. Dactylus, anapest, etc.]

>Alle lettergrepen kun je tellen, want soms in een sonnet heb je per regel een bepaald aantal lettergrepen. Dit is geen sonnet, maar je zou het kunnen doen, kijk wat er uit komt.

Rijm

Is heel constant. Met een enkele uitzondering.

DUS: het gedicht is best simpel qua structuur, of in elk geval heel consequent.

-Je zou kunnen kijken of de componist dat helemaal overneemt, of dat hij er wat anders van maakt.

Kijken naar:

-onomatopie: dat het woord zelf ook uitdrukt wat het betekent (het verbeeldt het geluid) zoals: "piepen, kwekken, zoemen" In de woorden zit het geluid wat ze betekenen.

>"Blow" kun je wel echt zo uitspreken dat het als een blow klinkt (explosief).

S:

>"River", hoe de componist een hele maat wijdt aan de lettergreep 'ri' met een groot crescendo. Met het vibrato van Bryn Terfel (en pianopartij? Checken) wordt het effect van het vloeiende van een rivier verklankt.

M:

-op zoek naar alliteratie: "frosty field"

-rijm in de zin (niet alleen aan het eind van een regel): bijv. dat MEDE(?)-klinkers herhaald worden.

"the frosty field"

Maak een woordweb waarin je woorden opschrijft met een bepaalde samenhang;

-alle bijvoeglijke naamwoorden (zijn er veel/weinig van, of zijn het vooral werkwoorden, wat zijn veelvoorkomende woordsoorten). >Wat kun je daaruit afleiden? Je hebt woorden die één en al natuurbeschrijvingen zijn, of één en al gevoel, of is het juist een actie-verhaal met veel werkwoorden.

-schrijf de titel eens op The Vagabond en zet alle woorden uit het gedicht eromheen die de Vagabond omschrijven. Wat is een Vagabond en wat associeer je daarmee. Welke woorden haal je uit het gedicht, en misschien heb je zelf wel andere woorden die je te binnen schieten.
Zo krijg je een completer beeld. Of maak er een tekening van, hoe is deze situatie en hoe zie je deze voor je?

Zit er een keerpunt in de tekst, waardoor je een andere emotie krijgt? De (contante) structuur en de betekenis gaan vaak wel hand in hand.

-Keerpunt: dat zou je bij de laatste alinea best kunnen denken, dat je er een andere lading aan geeft.

S:

Of bij het gedeelte waar het over de herfst gaat; in de muziek klinkt dan ook een ander soort beweging.

M:

Die twee structuren van de tekst en de muziek kun je over elkaar leggen, en kijken wat de verschillen zijn.

Hoe begint elke zin?

-"Give" en "Let" > gebiedende wijs.

Opvallend: de 3^e strofe begint met "Or", dit is dus afwijkend, en kan net een ander idee geven.

S:

Eerst is ie heel zeker van zijn zaak, maar des te langer hij onderweg is, hoe meer hij gaat nadenken. Dus dat "or" kun je opvatten als vertwijfeling.

M:

-"Silencing" en "Biting" > er is geen enkele andere plek waar die werkwoordsvorm voorkomt. Dit is misschien meer een onzeker gedeelte.

S:

Je kunt niet alleen maar spierballen tonen.

Verder:

> Op zoek naar beeldspraak

> Stijlfiguren zoals tegenstellingen* of overdrijvingen

*) Welke woorden worden naast elkaar gezet, maar zijn eigenlijk een tegenstelling, en wat wordt daarmee bedoeld (met die combinatie)?

Uiteindelijk kun je je conclusies trekken, met alle uitgezochte informatie in het achterhoofd.

Appendix 5: Transcriptions/annotated scores/analyses

First intervention cycle

Greene's demonstration of the steps using *The Hurdy-Gurdy Man* (trans. by Mr. Paul England of *Der Leiermann*) in "Part II - Rules", in *Interpretation in song*, 126, 129.

126 INTERPRETATION IN SONG

the hurdy-gurdy gives him his distinctive importance. Whether he was standing or walking does not matter; all that matters is that he looks poor and old.

YÖNDER stands a PÖÖR ÖLD HÜRDY-GÜRDY man,

He is evidently bitterly cold. His fingers are so frozen he can hardly turn the handle. He does his best—all he can.

With his FROZEN FINGERS playing ALL he CÄN,

Your eyes fall from his frozen hands to his frozen feet; you see—with a gulp in your throat—that they are bare. He keeps moving—probably in unconscious self-defence. You shiver as you think how icy cold he must be.

BÄREFOÖT, shuffling sidelong on the ICY way,

Not a coin of any sort—not even a penny does a single soul give him. (The assumed denomination and the singularity are equally pitiful.) He grinds and grinds away, and the tray is always empty. Presumably it is a tray—it may be a box or a cup, it doesn't matter.

NÖT a SINGLĖ PĖNNY in his ĖMPTY tray.

He is utterly lonely. It is no wonder the tray is empty. Not a soul looks at him, far less stops to listen.

NÖ ÖNE seems to HĖED him, NÖ ÖNE STÖPS to hear,

Your eye is caught by a stray dog or two walking round him suspiciously. You can see in imagination their lips curling back and their teeth showing. It

Etica langsam. (Rather slow.)

Yon-der stands a poor old hur-dy-gur-dy man,

With his fro-zen fin-gers play-ing all he can,

Barefoot, shufflingside-long on the i-oy way,

Not a sin-gle pen-ny in his emp-ty tray,

Not a sin-gle pen-ny in his emp-ty tray,

No one seems to heed him, no one stops to hear,

On-ly snar-ling mongrels care to venture near;

120

Der Leiermann

Etwas langsam *pp*

44. *pp*

6 *pp*

Drü-ben hinterm Dor-fe steht ein Lei-er-mann,

11 und mit starren Fingern dreht er was er kann.

16 Bar-fuß auf dem Ei-se wankt er hin und her;

21 und sein kleiner Tel-ler bleibt ihm im-mer leer, und sein kleiner Tel-ler

26 bleibt ihm im-mer leer.

*) Im Autograph in h-moll notiert; Zusatz von fremder Hand: in A-moll

[illegible]

Legenda for the annotated score of Reference Recording #2.3A



Der Leiermann

Etwas langsam **pp**

44. ^{*)} **pp**

6 **pp**

Drii-ben hinterm Dor-fe steht ein Lei-er-mann,

11 und mit starren Fingern dreht er, was er kann.

16 Bar-fuß auf dem Ei-se wankt er hin und her;

21 und sein kleiner Tel-ler bleibt ihm im-mer leer, und sein kleiner Tel-ler

26 bleibt ihm im-mer leer.

NO OIM.

*) Im Autograph in h-moll notiert; Zusatz von fremder Hand: in A-moll

Handwritten musical score with German lyrics. The score is written on a grand staff (treble and bass clef) with a key signature of one sharp (F#). The lyrics are in German. The score is divided into systems, with measures numbered 34, 36, 41, 46, 51, and 56. The lyrics are: "Kei-ner mag ihn hö-ren, kei-ner sieht ihn an; und die Hun-de knurren um den al-ten Mann. Und er läßt es ge-hen al-les, wie es will, dreht und sei-ne Lei-er steht ihm nimmer still, dreht und sei-ne Lei-er steht ihm nimmer still. Wun-der-li-cher Al-ter, soll ich mit dir gehn? NO DIM. Willst zu mei-nen Lie-dern dei-ne Lei-er drehn? NO DIM." The score includes various musical notations such as notes, rests, and dynamic markings (f, p, pp). There are also handwritten markings in orange, green, and purple ink, including arrows and wavy lines, indicating performance instructions or corrections.

34 Kei-ner mag ihn hö-ren, kei-ner sieht ihn an; und die Hun-de knurren

36 um den al-ten Mann. Und er läßt es ge-hen al-les, wie es will,

41 dreht und sei-ne Lei-er steht ihm nimmer still,

46 dreht und sei-ne Lei-er steht ihm nimmer still.

51 Wun-der-li-cher Al-ter, soll ich mit dir gehn? NO DIM.

56 Willst zu mei-nen Lie-dern dei-ne Lei-er drehn? NO DIM.

Litolf / Peters 31106

Second intervention cycle

Text analysis of *Après un rêve* with the assistance of Anna Marieke Zijlstra (02/03/2020)

"Après un rêve" 1 Gabriel Fauré

o⁺ o⁺ o □ o □ □ o⁺ □ □ o
Dans un sommeil, que charmait ton image

In een slaap die charmeerde jouw beeld

o □ □ o o⁺ o □ o⁺ □ □ o
Je rêvais le bonheur, l'ardent mirage.

ik droomde het geluk, vurig waanbeeld.

Tes yeux
□ o □ □ o o □ □ o □ o o o
Tes yeux étaient plus doux, ta voix pure et sonore

Jouw ogen waren zachter, jouw stem puur en klankrijk

o □ o □ o o⁺ □ □ □ □ o o o
Tu rayonnais comme un ciel éclairé par l'aurore.

jij straalde als een hemel opgehelderd door de dageraad.

2

○ □ ○ □ □ ○ □ □ □ □ ○
Tu m'appelais | et je quittais la terre

Je riep me en ik verliet de aarde

○ □⁺ □ □ □ □ □ □ □ ○ □ ○
Pour m'enfuir avec toi | vers la lumière

om met jou weg te gaan naar het licht,

□ ○ ○ ○ □⁺ ○ □ ○ ○ ○
Les cieux pour nous | entr'ouvriraient leurs nues

De hemelen voor ons openen zich hun binnenste

□⁺ ○ □⁺ ○ ○ ○ ○ ○ □ □ □⁺ ○ ○ ○
Splendeurs inconnues | lueurs divines entrevues

Schitteringen onbekend, schijnsels goddelijke vuren

3

□□ □ □ □ □ □ □ □⁺ ○
Hélas! hélas, triste réveil des songes,

Helaas! helaas, droevig ontwaken uit dromen,

○ □ □ ○ ○ □ □⁺ □ □ □⁺ ○
Je t'appelle, ô nuit, rends-moi tes mensonges,

ik roep je, oh nacht, geef me je verzinselen.

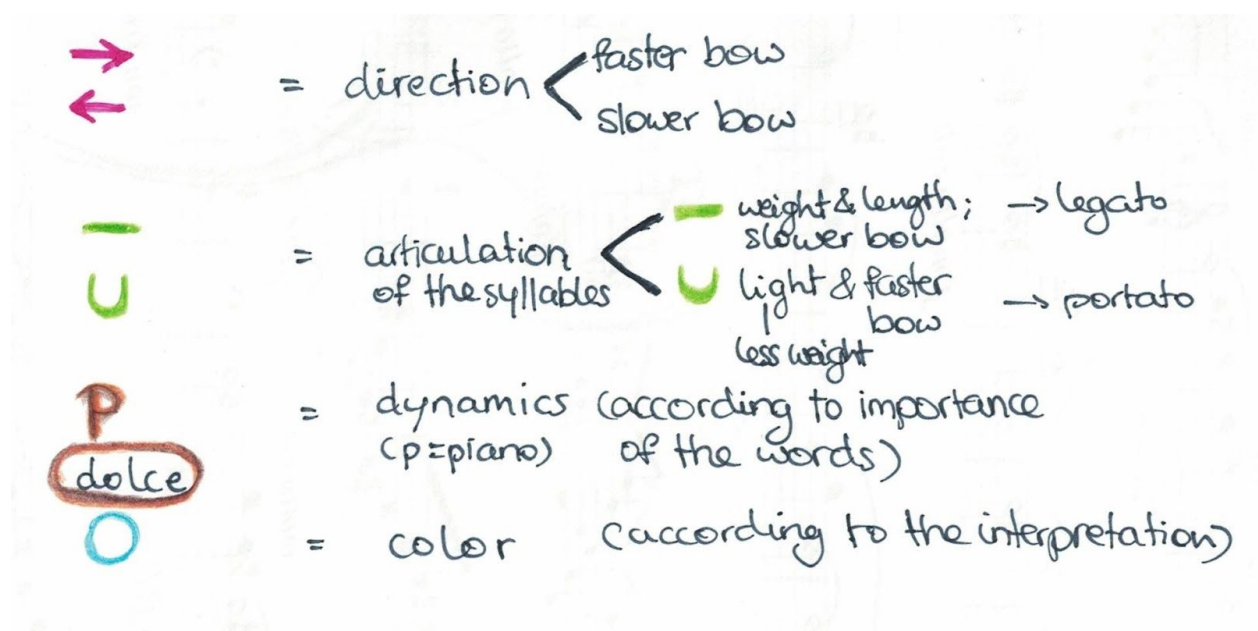
○ □⁺ ○ □⁺ □ □ ○ ○
Reviens, reviens, radieuse,

Kom terug, kom terug, stralende,

○ □⁺ ○ □ □ □ □ ○
Reviens, ô nuit mystérieuse!

kom terug, oh nacht mysterieuze!

Legenda for the annotated score of Reference Recording #4



Annotated score for Reference Recording #4

From: Gabriel Fauré, *Twenty-Five Selected Songs For Low Voice* (New York: G. Schirmer, Inc., 1946)

10 à Madame Marguerite Bagnies

Après un Rêve After a Dream

Romain Bussine
English words by Marion Farquhar

Gabriel Fauré, Op. 7, No. 1

Andantino

Voice

dolce Dans un som - meil que char-mait ton i -
Deep in a dream that I long to re -

Piano

pp

4 ma - ge Je rê-vais le bon - heur ar - dent mi - ra
cap - ture, Mag-ic sleep of de - light, mi - rage of rap -

8 ge, Tes yeux e-taient plus doux, ta voix pure et so - no - re,
ture, Your eyes appeared more soft and your voice more en - thrall - ing,

Copyright, 1946, by G. Schirmer, Inc.

[illegible]

18 (stromender) anders l'heur

24 Les Soft cieux pour nous en-trouvaient leurs nu - es, splen -
Soft clouds for us with - drew their veil - ing, Strange

27 deurs in - con - nu - es, lu - eurs di - vi - nes en - tre -
splen - dor a - flame, then pal - ing, A flash and the glo - ry

30 vu - es, Hé - las! Hé - las, tris - te ré - veil - des
fail - ing! A - las, a - las, must I wake from il -

33 son lu - ges, Je - tap - pel - le, ô
lu - sion! Give me back, O

[illegible]

39

viens, re - viens ra - di - eu -
turn, re - turn ra - diant seem - -

mf

42

se,
ing,

Re
O

viens,
night,

ô
mys

nuit
te

mys - té - ri -
ri - ous and

Handwritten musical score for "The Rose Tree". The score is written on two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature is B-flat major (two flats). The tempo is marked "Allegretto".

Vocal Part:

- Lyrics: "eu gleam" and "se! ing!"
- Handwritten annotations: "45" (top left), "pp" (pianissimo, circled in red), "2 1 3" (fingerings, with a red arrow pointing to the first note), and "2" (circled in blue).

Piano Part:

- Handwritten annotation: "pp" (pianissimo, circled in red).
- The piano part consists of chords and a bass line.

Third intervention cycle

Legenda for the annotated score of Reference Recording #6

A hand-drawn legend on a piece of paper, listing various musical notation annotations and their meanings. The annotations are represented by colored symbols and musical notation, while the meanings are written in cursive text.

-  = phrasing
-  = direction
 - faster bow
 - slower bow
-  = emphasis*
 - length (legato)
 - weight (slow bow)
-  = 'warm' sound color (closer to fingerboard, vibrato)
-  = 'cold' sound color (closer to bridge, less / no vibrato)
-  = portato
-  = tenuto

The Vagabond.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN. WILLIAMS.

*Allegro moderato.
(alla marcia.)*

Voice.

Piano.

p ma sempre marcato.

sempre pesante il basso.

risoluto.

5 Give to me the life I love, Let the lave go

9 by me. Give the jolly heaven a - bove, And the byway nigh me

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Tonsättning förbjudes

4
13
Bed in the bush with stars to see, Bread I dip in the

16
ri - - - ver_ There's the life for a man like me.

20
There's the life for ev - er.

pp *colla voce.* *pp*

24
Let the blow fall soon or

28

late, Let what will be o'er me; Give the face of earth a - round, And the road be

32

- fore me. Wealth I seek not, hope nor love, Nor a friend to

Subito p.

36

know me; All I seek, the heaven a - bove,

f

40

And the road be - low me.

mp *colla voce*

6 Animando. *mf robustamente.*

44 Or let au - tumn fall on me Where a - field I

47 lin - - - ger, Si - lenc - ing the

50 bird on tree, Bit - ing the blue

poco f

52 fin - - ger. II White as meal the

meno f

The Vagabond.

II 4743

Handwritten musical score for piano and voice, featuring measures 54 through 61. The score includes lyrics and musical notation with various annotations.

Measure 54: Lyrics: "fros - ty field - Warm the fire - side". The word "field" is boxed. A red circle highlights the piano accompaniment for measures 54 and 55. A green arrow points right above the staff.

Measure 56: Lyrics: "ha - - - ven - Not to". The word "ha" is boxed. A red circle highlights the piano accompaniment for measures 56 and 57. A green arrow points right above the staff.

Measure 58: Lyrics: "au - tumn will I yield, Not to win - - - ter". The words "au - tumn" and "yield" are boxed. A red circle highlights the piano accompaniment for measures 58 and 59. A green arrow points right above the staff. The tempo marking "Tempo I." is present.

Measure 61: Lyrics: "e - ven!". The word "e" is boxed. A red circle highlights the piano accompaniment for measures 61 and 62. A green arrow points right above the staff. The dynamic marking "dim." is present.

Annotations:

- A red circle highlights the piano accompaniment for measures 54-55.
- A red circle highlights the piano accompaniment for measures 56-57.
- A red circle highlights the piano accompaniment for measures 58-59.
- A red circle highlights the piano accompaniment for measures 61-62.
- Green arrows point right above the staff in measures 54, 56, 58, and 61.
- A green arrow points left above the staff in measure 59.
- A green arrow points right above the staff in measure 60.
- A green arrow points right above the staff in measure 62.
- The tempo marking "Tempo I." is present in measure 58.
- The dynamic marking "dim." is present in measure 61.
- The tempo marking "ancora animando." is present in measure 56.
- The dynamic marking "ff" is present in measure 59.

8

64

parlante.
pp 3

Let the blow fall soon or

pp *ma marcato.*

66

late, Let what will be o'er me;

68

legato

Give the face of earth a - round, And the road be -

70

- fore me. *sempre pp*

Wealth I ask not, *sempre pp*

72 *legato* hope nor love, Nor a friend to know

75 *portamento* *ff* me; All I ask, the heaven above,

78 *mp* And the road be low me. *rit*

pp *colla voce.* *pp* *dim.*

81

Legenda for the annotated score of Reference Recording #7

120

Annotated score for Reference Recording #7

From: César Franck, Violin Sonata in A Major, FWV 8: III. *Ben moderato: Recitativo-Fantasia*, arr. Delsart for cello and piano (Paris: J. Hamelle, 1887, 1889)

6 Violoncelle.

3. Recitativo-Fantasia.

Ben Moderato. *Largamente.* *Piano.* *f* *con fantasia* *poco stretto* *molto dim.* *rall.* *a tempo* *Piano.* *poco rall.* *Molto lento.* *Largamente.* *f* *con fantasia* *a tempo* *2^e C* *molto dolce e tranquillo* *sempre dolcissimo* *sempre legatissimo* *poco a poco cresc.* *tr.* *ff* *poco animato*

J. 2821 H.

7

J. 2821 H.