

**A Pianist's Perspective on Song Transposition,
Focusing on Robert Schumann's *Liederreihe nach Kerner*, Op. 35**

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Introduction

The study of song cycles has long been a focus of music scholarship.¹ Many different topics have been repeatedly discussed regarding cornerstone repertoire like Schubert's *Winterreise* (D. 911), or Schumann's *Dichterliebe* (Op. 48). Writers have approached these works with focuses on tonal analysis, rhythmic analysis, poetry analysis, thematic relationships, structure and definition of song cycles, and many more.² Nevertheless, one topic remains relatively elusive in scholarship, although it is commonplace in performance – Transposition.³ Transposition is a musical device where the notation or performance of music is different from which it is originally notated.⁴ Vocal music, specifically the song genre, is very frequently transposed, so much so that major publishing houses (e.g. Edition Peters, International Music Company, Bärenreiter and more) publish these transposed versions in multiple volumes, for differing voice types, making it easily accessible to the singers and public.⁵ The idea of transposed songs being accessible to public is not a new one. In a letter dated 1869 to Brahms from his publisher, Fritz Simrock, he mentioned that for a song to be considered commercially successful, frequent performances were needed.⁶ In the interest of ensuring repeated performances from as wide a range of singers as possible, Simrock regularly published transposed versions of Brahms' songs to suit different voices during the composer's lifetime.

The inspiration for this paper stems from my daily work with singers. As a pianist in a conservatoire, I have had the fortune to be involved in singers' language and song interpretation classes, on top of my own personal collaboration with individual singers. This allowed me access to numerous singers, each with their own different voice types and repertoire. Over the two years of

¹ For a general reading of *Winterreise*, see Susan Youens, 'Retracing a Winter Journey: Reflections on Schubert's "Winterreise"', *19th-Century Music*, Vol 9, No. 2 (Autumn 1985): 128-135.

For an overview of Schumann's major song cycles, see Barbara Turchin, 'Schumann's Song Cycles: The Cycle within the Song', *19th-Century Music*, Vol. 8, No. 3 (Spring, 1985): 231-244.

² For discussion of these, see the following: Christopher Lewis, 'Text, Time and Tonic: Aspects of Patterning in the Romantic Cycle,' *Integral*, Vol 2 (1988): 37-73; Rufus Hallmark, 'The Literary and Musical Rhetoric of Apostrophe in *Winterreise*,' *19th-Century Music*, Vol. 35, No. 1 (Summer 2011): 3-33; Susan Youens, 'Poetic Rhythm and Musical Metre in Schubert's *Winterreise*,' *Music & Letters*, Vol. 65, No. 1, (1984): 28-40; and Berthold Hoeckner, 'Paths through *Dichterliebe*,' *19th-Century Music*, Vol. 30, No. 1 (Summer, 2006): 65-80.

³ One of few articles that discuss song transposition in depth is Irene Girton, 'Dichterliebe and the transposition dilemma,' *The NATS Journal*, 48/1 (1991): 10-15. Girton argues that if transposition must occur in a cycle like *Dichterliebe*, it must be consistent from the first song to the last, to avoid 'disfiguring' Schumann's tonal framework.

⁴ Julian Rushton, 'Transposition,' *Grove Music Online. Oxford Music Online*. (Oxford University Press, 2001), accessed on 20 April 2020, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028274>.

⁵ For an example of a transposed song compilation, see Franz Schubert, *Gesänge für eine Singstimme mit Klavierbegleitung – Band I, Ausgabe für Alt oder Bass*, Edition Peters, accessed on 15 May 2020, http://ks.petruccimusiclibrary.org/files/imglnks/usimg/6/69/IMSLP25926-PMLP19769-Schubert_Gesänge_BdI_TiefeStimme_EditionPeters20c.pdf.

⁶ Natasha Loges, 'The limits of the lied: Brahms's Magelone-Romanzen Op. 33,' *Brahms in the Home and the Concert Hall* (Cambridge University Press, 2014), 307-308.

working with the Royal College of Music's Vocal department, I played popular repertoire like Schumann's 'Widmung' from *Myrthen* Op. 25, in no less than three different keys. Being trained as a solo pianist since my formative years, this was certainly a disturbing change, as I would never expect to play solo repertoire in multiple keys.

To understand the effects of transposition on song, I will need to examine the reasons behind such decisions and attempt to understand the reasoning from a pianist point of view. The first part of this paper will look into the tangible and intangible aspects that leads to this decision making. I will consider singers' habits and customs; comparison with instrumental practices; the background of song performance in the 19th century; the comparison with operatic practices; the experience of tonality for performers and composers. Using Schumann's *Liederreihe nach Kerner* (Op. 35) as a case study, the second part of this paper will see these aspects in play through surveying published recordings made by renowned professional singers and pianists. Analysing these recordings will some shed light on the effects of transposition within this cycle and the potential compromises that the artists make. I will also include a brief comparison with Schumann's *Frauenliebe und-leben* (Op. 42) before concluding.

Chapter 1 – Context

When a singer wants to sing a song that is originally not written for their voice type, this is usually when the decision to transpose happens. While singers may argue that not having the highest/lowest note is due to them being of a different ‘Fach’, vocal limit is not the only reason for choosing to sing in a transposed key. Renowned mezzo-soprano, Elīna Garanča, sings up to a B₅ in Angelina’s aria ‘Non più mesta’ from Rossini’s *La Cenerentola*.⁷ In the original ‘high’ key of A^b major, Schumann’s ‘Widmung’ has a highest note of G^b₅, which is well within the vocal limits of Garanča’s voice. However, she chose to sing it one tone lower, in the key of G^b major.⁸ This practice could be attributed to the trend that singers nowadays tend to decide on keys based on the book it is published in. A mezzo-soprano usually reaches for the ‘medium voice’ book instinctively and sings with the key that is provided within. Publishers also make the assumption that a ‘medium voice’ singer would require a lower key compared to the original one. In this scenario of Garanča and ‘Widmung’, the combination of these two factors resulted in her singing the song in a transposed key, when there is no indication that she could not adequately handle the original one.

It is this mindset of transposing to suit the convenience of the singer’s vocal tessitura or traditions that I see a divide in practice between singers and instrumentalist. To an instrumentalist, one would usually suggest more practice to acquire the lacking technique or abandon the piece altogether if it has proved impossible after adequate time has been spent on it. It is also worth noting that collaborative pianists seldom get a say in the singer’s decision due to the historical hierarchy that singers were always the more important figure in the performance.⁹ It was not until the emergence of famed accompanists like Michael Raucheisen and Gerald Moore in the 20th century that raised the recognition of being an accompanist and influenced many others down this path.¹⁰

Much of the 19th-century song repertoire is associated with the concept of ‘Hausmusik’ and hearing a singer perform comfortably and beautifully is a merit that is very much appreciated, be it in the past or present day. There is no negative reception of songs being transposed during the 19th century as ‘home concerts’ were treated as a space for flexibility and the understanding of ‘accuracy’

⁷ Elīna Garanča, ‘Elina Garanca Rossini Non piu mesta’ (Video of live performance from Cardiff Singer of the World, 2001), uploaded on 24 January 2008, accessed on 5 May 2020. <https://www.youtube.com/watch?v=rFgOUXtcjcw>.

⁸ Elīna Garanča, ‘Elīna Garanča sings “Widmung” by Robert Schumann’ (Video of a live performance from a WQXR event in 2018), uploaded on 31 October 2018, accessed on 5 May 2020. <https://www.youtube.com/watch?v=Bs0Sb4Zf77E>.

⁹ Graham Johnson, ‘The Unacclaimed Accompanist,’ (Gresham College, 2019), accessed on 18 May 2020. https://s3-eu-west-1.amazonaws.com/content.gresham.ac.uk/data/binary/3046/2019-05-07_Graham%20Johnson_TheUnacclaimedAccompanist.pdf.

¹⁰ Geoffrey Parsons, Foreword to Gerald Moore, *The Unashamed Accompanist* (Julia MacRae Books, 1983), 9-11.

or ‘fidelity’ was different from today. Notes could simply be changed, omitted or rearranged.¹¹ A close friend of Brahms, the singer George Henschel, recalled Brahms’ personal take on this matter in 1876:

As far as I am concerned, a thinking, sensible singer may, without hesitation, change a note which for some reason or other is for the time being out of his compass, into one which he can reach with comfort, provided always the declamation remains correct and the accentuation does not suffer.¹²

While the above does suggest that it is up to the performers’ discretion to choose which particular notes to change, composers do occasionally pre-empt these and insert their own *ossia* notes in particularly demanding passages, even in soloistic repertoire. In Sergei Rachmaninoff’s notoriously difficult Piano Concerto No.3 in D minor (Op. 30), he offered an *ossia* in the piano cadenza of the first movement, of which one version is technically more manageable than the other. Schumann was equally considerate with such concessions to singers in ‘Ich grolle nicht’ from *Dichterliebe* when he offered an *ossia* for singers who cannot sing A^b5 on the word ‘Herzen’ (see Example 1). This should, in theory, resolve the singer’s technical dilemma. In some cases, there are more considerations than just those issues created by isolated notes. In ‘Im wunderschönen Monat Mai’ from the same song cycle, even though there are *ossia* notes offered on ‘gan’ in ‘aufgegangen’, the general range of the entire melodic line, in its original key, lies consistently high for a baritone (see Example 2). By being in an area of the voice that is towards the upper limit, thereby having to constantly negotiate around the singer’s *passaggio*, one can be particularly uncomfortable.¹³ Such discomfort, if not managed properly, may heighten the risk for a singer in developing some form of technical damage. It may be wise to consider transposition here, but it is not a perfect solution as it interferes with the key relations that Schumann has planned out within the song cycle. This issue will be discussed in more detail below.

¹¹ Loges, ‘The limits of the lied: Brahms’s Magelone-Romanzen Op. 33,’ 323.

¹² George Bozarth, *Johannes Brahms and George Henschel: An Enduring Friendship*, (Harmonie Park Press, 2008), 24.

¹³ An account of the different vocal registers and its corresponding characteristics is in Manuel Garcia, *New Treatise on the Art of Singing*, (Oliver Ditson Company, 1872). 4-9.

Example 1 – Schumann, ‘Ich grolle nicht’ from *Dichterliebe*, Op. 48, bars 26-30.

The image shows a musical score for Example 1, consisting of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). It begins with a vocal rest, followed by the lyrics: "und sah die Schlang', die dir am Her - zen frisst". The word "Herzen" is underlined. The melody continues with "ich sah, mein Lieb, wie sehr du e - lend bist." The piano accompaniment is in bass clef with a common time signature (C). It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *f*. Performance markings include *rit.* and a fermata over the word "Herzen".

Example 2 – Schumann, ‘Im wunderschönen Monat Mai’ from *Dichterliebe*, Op. 48, bars 5-12, vocal line only.

The image shows a musical score for Example 2, consisting of a vocal line in treble clef with a 2/4 time signature. The key signature has three sharps (F#, C#, G#). The score begins with a dynamic marking of *P*. The lyrics are: "Im wun - der-schö-nen Mo-nat Mai, als al - le Knos - pen spran-gen, da ist in mei nem Her - zen die Lie - be auf - ge - gan-gen." The melody is characterized by its chromatic and diatonic movement, typical of Schumann's style.

The notion of transposing to suit one’s vocal tessitura is, however, not consistently applied throughout all of the singer’s repertoire. Singers tend not to transpose operatic arias to suit their own comfort. Instead they look for an appropriate role, specifically for their range and ‘Fach’, and tackle the technical challenges that comes with it. It would be frowned upon to transpose Figaro’s aria ‘Hai gia vinta la causa’ from Mozart’s *Le nozze di Figaro* (K. 492) to a higher key just because a tenor adores the role and wants to perform it. Also, arias performed in opera houses are usually accompanied by a full-sized orchestra and transposing them will normally be met with large-scale logistical challenges. However, if a singer of enormous stature, for example Plácido Domingo, requests for a role to be transposed, I would imagine that major opera houses would accede to his request owing to the popularity and authority that he commands.¹⁴

While transposition is not favoured in operas and its arias, there was a practice of substituting the printed arias with one of the singer’s choosing in the late 18th and 19th century. Hilary Poriss, a scholar in 19th century French and Italian operas, traces the possible roots of such trend and commented that singers tend to “preserve those numbers that had proven successful in the past, but omit them if they could perform others more effectively”.¹⁵

¹⁴ This happened in the case of Domingo; personal conversation with Natasha Loges, April 2020.

¹⁵ For more detailed reading of aria substitution and its performance history, see Hilary Poriss, ‘A madwoman’s choice: aria substitution in *Lucia di Lammermoor*,’ *Cambridge Opera Journal*, Vol. 13, No. 1, (2001): 3-6.

The traditions and differing approach to keys seen in opera and song does not provide the same basis in which singers make their decisions regarding transposition. The fact that we can find performances that are transposed down even when it is technically unnecessary shows an irrational practice. Furthermore, for musicians with absolute pitch, such transpositions can contravene their sense of artistic integrity of the work, as well as undermine the key character of the piece intended by the composer.

Keys, including individual note pitches, do not just bear a practical function, but they can also bear an identity, an aesthetic function, for many listeners, especially those with absolute pitch.¹⁶ Arnold Schoenberg mentions a similar viewpoint in his *Harmonielehre* (1922):

The distinction between tone colour and pitch, as it is usually expressed, I cannot accept without reservations. I think the tone becomes perceptible by virtue of tone colour, of which one dimension is pitch. Tone colour is, thus, the main topic, pitch a subdivision. Pitch is nothing else but tone colour measured in one direction.¹⁷

Composers often write a piece in a particular key because it is of some significance to them, be it tangible or not. Prokofiev had an affinity with C major and saw the possibilities of performing many unexpected compositional tricks while providing the listener with a familiar tonality as a base.¹⁸ Similarly, Beethoven's connection to the key of C minor is undeniable and has been interpreted as a symbol of his artistic character.¹⁹ Charles Rosen describes this key as representative of Beethoven being "in his most extrovert form, where he seems to be most impatient of any compromise".²⁰ With this knowledge in mind, it would perhaps not be justified to transpose a song like Beethoven's 'Die laute Klage' (WoO. 135) as the significance of C minor will be greatly reduced even if one manages to evoke the struggles reflected in the poem in a different minor key.

Brahms had an incident with transposition when concertizing with violinist, Eduard Reményi in Celle in April 1853. Brahms had to transpose, at sight, Beethoven's Violin Sonata in C minor (Op. 30 No. 2) to C# minor to compensate for the low-pitched piano that was provided at the venue.²¹ This

¹⁶ Absolute pitch is "the ability to identify the pitch class of any isolated tone, using labels such as C, 261 Hz, or *do*, without reference to an external standard." Richard Parncutt and Daniel J. Levitin, 'Absolute Pitch,' *Grove Music Online. Oxford Music Online.* (Oxford University Press, 2001), accessed on 20 April 2020, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000070?rskey=lpY1qQ&result=1>.

¹⁷ Arnold Schoenberg, *Theory of Harmony* (University of California Press, 1983), 421.

¹⁸ Israel V. Nestyev, *Sergei Prokofiev: His Musical Life*, translated by Rose Prokofieva (Alfred A. Knopf, 1946), 61.

¹⁹ Charles Rosen, *Beethoven's Piano Sonatas: A Short Companion* (Yale University Press, 2002), 134.

²⁰ *Ibid.*

²¹ Michael Musgrave, *The Music of Brahms* (Clarendon Press, 1994), 294.

experience would be similar to what song accompanists encounter with transposed songs – having a different tactile feel on the piano, yet perceive a similar sense of tonality.

There are also occasional pianistic concerns when a single song is transposed to different keys. Schumann’s setting of ‘Kennst du das Land’ from *Lieder und Gesänge aus Wilhelm Meister* (Op. 98a No. 1) shows one of these problems. In the original key of G minor, the pianist should not run into any issues (see Example 3.1). However, when transposed down to E minor, the popular choice for medium voices, the right-hand chord under ‘hin’ of ‘dahin’ (see Example 3.2) becomes completely unplayable without the pianist having a comfortable reach of 11 notes. This kind of handspan is not common and rolling this chord repeatedly will disrupt the smooth chordal repetition that the pianist has been providing up till this point. However, an example such as this, is an exceptional one and more often than not, transposed accompaniments will still be pianistically possible.

Example 3.1 – Schumann, ‘Kennst du das Land’ from *Lieder und Gesänge aus “Wilhelm Meister”*, Op. 98a No. 1, bars 20-22.

Example 3.2 – Schumann, ‘Kennst du das Land’ from *Lieder und Gesänge aus “Wilhelm Meister”*, Op. 98a No. 1, bars 20-22.

However, the issue of technical practicality should not be the only consideration when deciding to transpose or not. In songs that are technically more challenging for the pianist, for example

Hugo Wolf's 'Er ist's' from *Mörike-Lieder*, there are physical muscle memories, or kinaesthetic memories, involved in practicing such moto perpetuo passages (see Example 4). Whichever key the pianist is exposed to first, the memory imprint will thus have a stronger effect on the fingers. This is usually fine. Unfortunately, the demands for transposed keys for such songs do exist and having such muscle memory may hinder the pianist's performance of it in a different key.²²

Example 4 – Wolf, 'Er ist's' from *Mörike-Lieder*, bars 1-12.

Sehr lebhaft, jubelnd.

Früh - ling lässt sein
 blau - es Band wie - der flat - tern durch die lüf - te;
 sü - sse, wohl - be - kann - te Duf - te strei - fen ah - -
 - nungs - voll das Land.

²² This is a sentiment that Simon Lepper, Head of Collaborative Piano (Royal College of Music, London), experienced and agrees with; personal conversation with Simon Lepper, May 2020.

There is some research on how kinaesthetic memory aids the soloist in soothing out technical demands or managing performance memory.²³ However, there is a lack of recent scholarship on the effect of veering away from such kinaesthetic memory to accommodate the transposition singers request. A study by Duke, Cash and Allen does not directly address the topic of kinaesthetic memory but explores how a musician's differing attention can affect their motor skills in performance.²⁴ It speaks of the different processes of learning where attention will naturally lie on different areas. Learning to play something on the piano is, partially, a motor behaviour that is associated with 'procedural memory'. Their experiments show that having the performer focus on sound production yielded the best results with regards to motor control that translates to actual playing. Also, it is noted that participants experienced difficulty when requested to place their focus elsewhere and not react to sound feedback. A transposed key, having a different sound from the original key, may subconsciously direct the pianist's attention to note-reading rather than sound production due to lesser familiarity. From this, it may explain why playing a technical piece in another key, apart from the one that the pianist originally learnt, could be a destabilizing factor in performance.

In my personal experience, transposition of any kind in tonal music robs the original key of its tonal colour. It is akin to having an off-centre picture in a picture frame. While the picture is definitely discernible, it causes viewing displeasure and may even result in a skewed perception. This problem is compounded exponentially as the distance between the transposed key and original key grows. This is partly attributed to the fact that I have acquired absolute pitch at some point in my musical pursuits. My experience is accurately described by Philip Vernon:

More common are those who, while rejecting the notion of key colour, yet affirm that each key has its distinctive mood or character. Others, with a sense of absolute pitch, clearly distinguish between the keys although they do not necessarily assign any particular emotional quality of colour to any of them.²⁵

In our daily lives as musicians, we are asked to use a different 'tone colour' so often that many of us have taken on a pedestrian outlook to that term. However, to composers like Alexander Scriabin and Olivier Messiaen, the sensations of tone colour are felt so innately that they express their opinions in some form of synaesthesia. Experiencing visual sensations through the simultaneous stimulation

²³ For reading on muscle memory in performance memory, see Edwin Hughes, 'Musical Memory in Piano Playing and Piano Study,' *The Musical Quarterly*, Vol. 1, No. 4 (1915): 592-603. For reading on muscle memory in relation to piano technique, see Bruno Raikin, 'Towards a Better Understanding of Piano Technique,' *British Journal of Music Education*, Vol. 2, No. 2 (1985): 133-144.

²⁴ Robert A. Duke, Carla Davis Cash and Sarah E. Allen, 'Focus of Attention Affects Performance of Motor Skills in Music,' *Journal of Research in Music Education*, Vol. 5, No. 1 (2011): 44-55.

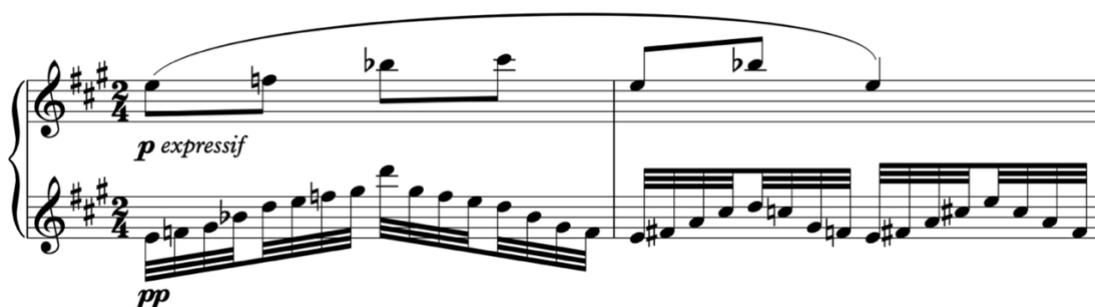
²⁵ Philip E. Vernon, 'The Individuality of Keys,' *The Musical Times*, Vol. 83, No. 1190 (1942): 105.

of the auditory senses is just one form of synaesthesia, of which it is most commonly associated with musicians.²⁶ In a conversation with Claude Samuel, Messiaen mentioned:

“I am... affected by a sort of synaesthesia, more in my mind than in my body... It’s an inward reality... the correspondence relates only to genuine music... I do indeed try to translate colours into music; for me, certain sound complexes and sonorities are linked to complexes of colour, and I use them with full knowledge of this.”²⁷

While there is no direct mention of colour in relation to specific pitches, Messiaen does give an insight into how he viewed the keys and their transposition in relation to their colour. Through the interviews Messiaen gave in the 1960s, Jonathan Bernard compiled a list of colours that Messiaen attributed to some of his own compositions.²⁸ The importance of key, which directly influences the individual pitches, is evident from Messiaen’s eighth *Prélude* ‘Un reflet dans le vent’. Bernard quotes Messiaen in saying that the first occurrence of the second theme is “blue-orange” (see Example 5.1) and its second occurrence of this same theme is “green-orange” (see Example 5.2).²⁹ From comparing these examples, we can see that it is a transposition of a fifth down and the different keys and its pitches give Messiaen an identity which he then assigns different shades of colour.

Example 5.1 – Messiaen, VIII. ‘Un reflet dans le vent’ from *Huit Préludes*, bars 33-34.



Example 5.2 – Messiaen, VIII. ‘Un reflet dans le vent’ from *Huit Préludes*, bars 149-150.



²⁶ John Harrison, *Synaesthesia: The Strangest Thing* (Oxford University Press, 2001), 2.

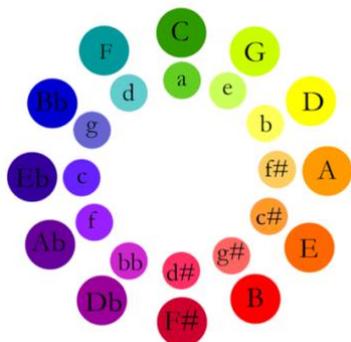
²⁷ Claude Samuel, *Olivier Messiaen Music and Color – Conversations with Claude Samuel*, translated by E. Thomas Glasow (Amadeus Press, 1994), 40-41.

²⁸ Jonathan Bernard, ‘Messiaen’s Synaesthesia: The Correspondence between Color and Sound Structure in his Music,’ *Music Perception*, Vol 4, No. 1 (1986): 47.

²⁹ *Ibid*, 48.

There is also other research that discusses colour identity in relation to keys.³⁰ One way of depicting such key identities is through assignment of separate colours to individual keys (see Example 6). While this arrangement of colours cannot be used as a generalization for everyone’s perspective, it provides a visual aspect of conceptualising such an aural issue.

Example 6 – Colour Assignments for Major (outer circle) and Minor (inner circle) Keys.



The notion of key identities strongly resonates with my personal experiences that transposition does alter the original identity of the music. While piano solo work is not usually transposed, this ideology could be shared across the different genres of music. The insights that Messiaen provided about his selected works are very specific and should detract any singer from considering a transposed version of his songs. While I cannot assume that every composer functions in a way similar to Messiaen, a conservative inference can be made that composers have their own unique parameters which may directly or indirectly affect their choice of key. Thus, performing the composer’s music in its original key may provide a richer aesthetic experience for both the performer and listener. I do not claim to have any form of synaesthesia but the idea that every note, key and its many combinations, all has its own unique identity is something that speaks to me greatly.

The lack of discussion into period performances and the exact frequency of the note A in Bach’s, Beethoven’s or our current time is certainly a limitation I do acknowledge.³¹ However, it is not my aim to dive into the temperament of period instruments as my primary performance medium is on a modern-day piano. A big part of my argument will not be as apparent to musicians who do not possess absolute pitch – it may very well be a blessing in disguise. It is also down to one’s familiarity of the work before such discussions about keys can be made. A transposed song may

³⁰ Arpi Mardirossian and Elaine Chew, ‘Visualizing Music: Tonal Progressions and Distributions,’ *8th International Conference on Music Information Retrieval*, (2007): 4.

³¹ The tuning standards of today is widely accepted as A₃ = 440 hz, which is different from that of the 18th or 19th century. To understand the pitch adopted for performance from the 17th century to 19th century, see their corresponding chapters from Bruce Haynes, *History of Performing Pitch: The Story of “A”*, (Scarecrow Press, 2002).

interfere with the initial stages of one's listening due to the anticipation of the original key, but this effect may lose its potency the longer the duration of the song. The listener may have been desensitized to what the original key is supposed to be and is subconsciously 'accustomed' to this transposed version for the remaining duration of the performance. The impact of transposition may also be altered depending on how tonality operates within a given piece.

The following work which I will be looking at in detail is a strongly tonal work and the connections inferred from Schumann's compositional devices will not hold true for a work that is atonal.

Chapter 2 - Case Study: Schumann's *Liederreihe nach Kerner*, Op. 35

With over a hundred songs written in the year of 1840, this period is of particular importance when one studies the songs of Schumann. With the poetry of Heine and Eichendorff, Schumann created Op. 24 and Op. 39 which are both titled *Liederkreis* (Song Cycle). Ruth Bingham, in her chapter on 'The early 19th-century song cycle', splits this genre into four categories based on the cycle's coherence – topical cycles, external-plot cycles, internal-plot cycles and musically-constructed cycles.³² These *Liederkreise* fall under 'topical cycles' with their poetry being connected by themes of flora and wandering. On the other hand, *Frauenliebe und-leben* (Op. 42) and *Dichterliebe* (Op. 48) are considered 'internal-plot cycles' where the poetry carries a fairly strong narrative within.

My case study here, the set of Op. 35 Kerner songs, is entitled 'Liederreihe' (Song Sequence) rather than 'Liederkreis' and they do not fall neatly into the categories mentioned previously. While there are themes of loss and wandering depicted in the cycle, it does not have a clear narrative running through it; this set thus falls under the 'topical cycle' category. Also, the fact that some of the songs are connected to each other only by musical material rather than poetic coherence suggests that this set could also be classified as a 'musically-constructed' cycle. Together with Schumann's indications on preferred voice types for certain songs, and the wide tessitura spanning more than two octaves, this set starts to reveal its problems which the singer and pianist have to circumvent should they wish to present it in its entirety in a concert setting.

³² Schumann's *Lieder und Gesänge aus "Wilhelm Meister"* (Op. 98a) is an example of 'external-plot cycle' and Beethoven's *An die ferne Geliebte* (Op. 98) is an example of 'musically-constructed cycle'. See chapter by Ruth O. Bingham, 'The early nineteenth-century song cycle,' *The Cambridge Companion to Lied*, edited by James Parsons, (Cambridge University Press, 2004), 101-119.

Table 1 – Schumann, *Liederreihe nach Kerner*, Op. 35

	<u>Song Title</u>	<u>Original Key</u>	<u>Preferred Voice</u>
I.	Lust der Sturmnacht	E ^b minor	-
II.	Stirb, Lieb' und Freud'	A ^b major	Tenor
III.	Wanderlied	B ^b major	-
IV.	Erstes Grün	G minor	-
V.	Sehnsucht nach der Waldgegend	G minor	-
VI.	Aus das Trinkglas eines verstorbenen Freundes	E ^b major	-
VII.	Wanderung	B ^b major	-
VIII.	Stille Liebe	E ^b major	-
IX.	Frage	E ^b major	-
X.	Stille Tränen	C major	Soprano/Tenor
XI.	Wer machte dich so krank?	A ^b major	Baritone
XII.	Alte Laute	A ^b major	-

Of the 20 complete recordings surveyed (see Appendix for full details), only two duos recorded these songs in Schumann's original keys - the rest employed the use of transposition in some or all of the songs. A number of general observations can be made, before I turn specifically to transposition practices. Firstly, Op. 35 is predominantly performed by male singers with more than 65% of the recordings made by baritones.³³ Secondly, the last two songs in the set are the least transposed across all the voices – only 20% of the recordings transposed these two songs. Richard Miller, in his book *Singing Schumann*, comments that “this opus contains some of the most successful Lieder written by Schumann”.³⁴ ‘Stille Tränen’ is one of them and sopranos frequently perform this song as a standalone piece, even though the entire set is usually sung by men. The indication that Schumann left on the score – soprano or tenor, possibly acted as a ‘sanction’ for these female singers. There are other instances that Schumann indicates specific voice types – for example, baritone voice is specified for ‘Der Contrabandiste’ from *Spanisches Liederspiel*, Op. 74 No. 10.³⁵ These occurrences are, however, not the norm.

³³ In Garcia's treatise of singing, the classification of all voices is discussed and the chest, falsetto and head voice of each voice type is mentioned, including the dangers approaching the extremities of it. I acknowledge that this might not be true for some singers who may be more blessed in the lower or higher registers of their given voice type and some generalization may be made here. For the purpose of this paper, a bass-baritone has a range of F₂-E₄, a baritone has a range of G₂-G₄ and a soprano has a range of B_{b4}-C₆. Garcia, *New Treatise on the Art of Singing*, 9.

³⁴ Richard Miller, *Singing Schumann*, (Oxford University Press, 2005), 45.

³⁵ Robert Schumann, ‘Spanisches Liederspiel, Op. 74,’ *Robert Schumann's Werke – Serie X*, Brietkopf & Härtel, accessed on 22 May 2020, <http://conquest.imslp.info/files/imglnks/usimg/3/3b/IMSLP51643-PMLP12761-RS104.pdf>.

I have chosen 3 sets of recordings to compare and each of these have their own unique way of juggling Schumann's creative authority as a composer against their own liberties as a performer.

Table 2 – Key choices by each duo for Schumann's Op. 35

	<u>Schumann Lieder</u>	<u>Poèmes d'un jour</u>	<u>Nature's Solace</u>
	Margaret Price, Soprano	Stéphane Degout, Baritone	Stephan Loges, Bass-Baritone
	Graham Johnson, Piano	Simon Lepper, Piano	Iain Burnside, Piano
	Hyperion Records, 1991	B Records, 2019	Signum Classics, 2018
I.	E ^b minor	D ^b minor	C ^b minor
II.	A ^b major	A ^b major	G ^b major
III.	B ^b major	A ^b major	F major
IV.	G minor	F minor	F minor
V.	G minor	E ^b minor	E minor
VI.	E ^b major	A ^b major	D major
VII.	B ^b major	D ^b major	A ^b major
VII.	E ^b major	D ^b major	B ^b major
IX.	E ^b major	A ^b major	B ^b major
X.	C major	A ^b major	G major
XI.	A ^b major	A ^b major	E ^b major
XII.	A ^b major	A ^b major	E ^b major

Margaret Price's (Soprano) recording of this work with Graham Johnson (Piano) is of particular interest as she is the only female singer in the entire survey. She is also one of the two artists who recorded all of it in its original keys. This is by no means an easy task seeing that it is uncommon for a soprano to sing an A^b₃ on the word 'deutschen' in 'Auf das Trinkglas eines verstorbenen Freundes' and Price is certainly blessed in the lower extremities of her range. Those who are aware of Schuman's indication of a 'preferred baritone' in 'Wer machte dich so krank' will certainly be surprised upon hearing Price sing this. While one could argue that the mellow colour she possesses in her voice could emulate the darker timbre of a baritone, it is still, undeniably, not a male voice. With this paper's focus on keys and the issues with transposition, this recording also serves as a 'control' example – one that is void of all transposition, showing the possibilities of the original key and perhaps, an enhanced aural experience along with it.

Stéphane Degout (Baritone) and Simon Lepper (Piano) released a recording I would consider to be a common solution, or compromise, to the issues of this work. The immediate problem that presents to most singers of any voice type is range and not everyone has a more than two-octave range

at their disposal without sounding uncomfortable at times. Degout and Lepper chose to transpose 7 out of the 12 songs here, and most of it would seem to be due to his vocal range. An anomaly would be Degout's choice to transpose 'Lust der Sturmnacht' down a tone from the original key of E^b minor. The highest note, in the original key, is G^b₄, should not present as a problem to Degout. This is similar to the situation mentioned earlier of Garanča and her performance of 'Widmung'. Degout's choice of key of D^b minor for this song is the same transposition provided in the 'medium voice' book by Edition Peters and that may have increased his likelihood of singing it in this transposed key.³⁶

As I have argued above, any form of transposition alters the soundscape of that song for the listener even if one does not have absolute pitch to immediately realize it. To an audience member who is listening to the work for the first time, it probably would not have a significant effect on them initially, but to someone who knows the work beforehand, there will always be an anticipation of the upcoming tune. It is this anticipation that is disrupted when Degout and Lepper proceed into 'Stirb, Lieb' und Freud' and perform it in its original key after transposing the first song. The end of 'Lust der Sturmnacht' in E^b major acts as a dominant into 'Stirb, Lieb' und Freud' which originally starts in A^b major. In addition to souring the anticipation for a listener like me, the transposed first song no longer has the same dominant effect going into the second song. This compositional device is one that Schumann uses frequently, and it does not require the listener to have absolute pitch to grasp this dominant-tonic relationship.

'Wanderlied' is in B^b major with its two-bar introduction in the dominant of F major and Schumann closed 'Stirb, Lieb' und Freud', which is originally in A^b major, with a C major chord. As with before, C major flows beautifully into the following song by acting as a secondary dominant to B^b major. However, the vocal range is an issue here with a notorious A₄ on 'Ferne' in the last line of the poetry, and that is asking a lot from a baritone. In response, Degout brought this down a tone too; and he does the same with 'Sehnsucht nach der Waldgegend', in order to avoid singing a G₄.

A mention must be made of 'Aus das Trinkglas eines verstorbenen Freundes' as this would prove to be the most problematic for any high voice that attempts this work due to the low A^b₃ on the word 'deutschen' as mentioned previously (see Example 7.1). Degout, being a baritone, is perfect for this with most, if not all, of the notes sitting in his comfortable range and as expected, retains original key. A tenor, for example Peter Schreier, would not be expected to sing below C₄ comfortably and would thus transpose up to suit this requirement (see Example 7.2).

³⁶ This speculation was confirmed from personal conversation with Simon Lepper, May 2020.

Example 7.1 – Schumann, ‘Aus das Trinkglas eines verstorbenen Freundes’ from *Liederreihe nach Kerner*, Op. 35, bars 5-14, original key of E^b major.³⁷

die Spin - ne hat rings um dich her, in - des_ den düst-ren Flor ge-wo-ben.

Jetzt sollst du mir ge - fül - let sein mond-hell mit Gol der deu-tschen Re-ben!

Example 7.2 – Schumann, ‘Aus das Trinkglas eines verstorbenen Freundes’ from *Liederreihe nach Kerner*, Op. 35, bars 5-14, transposed up to G major.

die Spin - ne hat rings um dich her, in - des_ den düst-ren Flor ge-wo-ben.

Jetzt sollst du mir ge - fül - let sein mond-hell mit Gol der deu-tschen Re-ben!

In ‘Wanderung’, Schumann has written *ossia* notes for the words ‘meinem Herzen’ and ‘teures Pfand’ as an option for the singer should they wish not to take the high note (see Example 8). One could perhaps employ more of such *ossia* notes, in the other songs, at the singers’ own discretion in places that vocal range becomes a concern. After all, as mentioned earlier on, it is an option that was not frowned upon in the 19th century. While this may be perceived as a lack of integrity to the composer’s publication and unorthodox to edit the score to your own liking, it does provide somewhat of a solution to retain the key relationships between songs. Such compromise is in no way ideal, but I prefer it personally as the overall tonal identity is of more importance to me. Degout, however, opted to transpose it a tone down and preserve the original melodic contour, instead of taking these *ossia* notes.

Example 8 – Schumann, ‘Wanderung’ from *Liederreihe nach Kerner*, Op. 35, bars 31-34.

denn ach, auf mei - nem Her - zen, trag ich ihr teu - res Pfand, _

³⁷ All musical examples of Schumann’s *Liederreihe nach Kerner* (Op. 35) is transcribed from: Robert Schumann, *Zwölf Gedichte Opus 35 – Liederreihe nach Kerner*, Original Keys for High and Medium Voice, (G. Henle Verlag, 2015).

Not only does transposing any of these songs possibly undermine Schumann’s creative intention, but as these examples show, it also risks ruining the tonal continuity that is in place; this is most evident in this portion of the set. Miller views the following three songs as a unit.³⁸ From the secret love in ‘Stille Liebe’, to the rhetoric questioning of the lover’s significance in ‘Frage’ which is then affirmed in ‘Stille Tränen,’ these three poems paint a connecting series of moods. ‘Stille Liebe’ and ‘Frage’ are both originally set in E^b major and Degout’s decision to transpose both these songs down a tone, presumably for limitations of range, results in a particularly awkward transition from ‘Frage’ into ‘Stille Tränen’. ‘Frage’ starts out in E^b major and moves into a German sixth chord and dominant of C major at the very end. This unresolved ending reflects the questioning nature of the poetry which is promptly resolved, and answered, in the key of C major in ‘Stille Tränen’ that follows.

The final two songs share a very interesting link – both these songs are set to the exact same melody line in the same key and harmony. Together with its very limited tessitura of only one octave, we can understand the choice not to transpose these two songs, as it would be completely unnecessary. The following duo is an exception and does transpose these two songs, and in doing so, offers a refreshing reason for transposition.

	<u>Original key</u> (Price and Johnson)	<u>Commonly transposed solution</u> (Degout and Lepper)
VIII. Stille Liebe	Starts in E ^b major Progresses through E ^b minor Ends in E ^b major	Starts in D ^b major Progressed through D ^b minor Ends in D ^b minor
IX. Frage	Starts in E ^b major Ends on a G major chord (functions as a dominant chord into C major)	Starts in D ^b major Ends on F major chord (does not function as a cadential purpose into A ^b major)
X. Stille Tränen	Starts in C major (functions as a resolution and tonic)	Starts in A ^b major

Stephan Loges (Bass-Baritone) and Iain Burnside (Piano) found an ingenious alternative to the problems discussed above. In order to make the music suit the lower nature of his voice, Loges transposed all the pieces, often more than a tone lower than the original, and attempted to retain Schumann’s original key relations between songs. For example, the B^b₄ on the climax of ‘Stille

³⁸ Miller, *Singing Schumann*, 45.

Tränen’, is no doubt out of range for a bass-baritone in the original key. Loges transposed it a perfect fourth lower (F₄ on the climax) to keep this song within his range and similarly, transposed the preceding and following songs in the same interval to keep the key relationships that Schumann had published.

	<u>Original key</u> (Price and Johnson)	<u>Transposed with key relations kept</u> (Loges and Burnside)
VIII. Stille Liebe	Starts in E ^b major Progresses through E ^b minor Ends in E ^b major	Starts in B ^b major Progresses through B ^b minor Ends in B ^b major
IX. Frage	Starts in E ^b major Ends on a G major chord (functions as a dominant chord into C major)	Starts in B ^b major Ends on a D major chord (functions as a dominant chord into G major)
X. Stille Tränen	Starts in C major (functions as a resolution and tonic)	Starts in G major (functions as a resolution and tonic)
XI. Wer machte dich so krank?	Starts and ends in A ^b major (a minor third down from the previous song)	Starts and ends in E ^b major (a minor third down from the previous song)
XII. Alte Laute	Starts and ends in A ^b major	Starts and ends in E ^b major

Attempts to adhere to the key scheme that Schumann laid out is evident and the unit of song groupings that Miller envisioned is kept. However, this approach also brings about its own problems. Transposing a song like ‘Lust der Sturmnacht’ a third lower brings the pianist into a lower region of the piano that naturally has more resonance. A muddier texture is heard and the quick alternating rhythms between the left and right hand loses its clarity. The pianist’s underlying rhythmic material is what gives this song its tempestuous character and that colour is lost by transposing it from E^b minor down to C^b minor.

Price and Johnson’s brave approach to tackle this work in all its original keys portrayed the colours closest to Schumann’s indications. Even though not everyone possesses the same vocal capabilities as Price, she certainly showed us a possibility that most would not deem as the norm. Degout and Lepper chose the common path of tackling the obvious range issues individually and only transposed the songs that were out of Degout’s own vocal range. The resulting product is a glimpse

into the interwoven structure that Schumann intended, only for the anticipatory listening of informed audience to be disturbed by the unexpected tonalities of certain songs. The rare compromise that Loges and Burnside found is very commendable, but it is not without its own limitations. Frequent transpositions of a third or fourth lower turns the listeners' perception into a cloudier experience with its lack of clarity and darker timbre from both the singer and pianist.

The transposition practices analysed in Schumann's *Kerner Lieder* are not unique to these twelve songs. The main problems of tessitura and key relationships, along with its potential compromises, could also be seen in other Schumann works. *Frauenliebe und-leben* (Op. 42) has a narrative running through all of its eight songs which is arguably more connected in its musical structure than *Kerner Lieder*. I would personally view the cohesion of the original keys as more restrictive and expect less transposition in performance.

Although *Frauenliebe und-leben* requires a narrower vocal range than the *Kerner Lieder*, a look into available recordings confirm that it is as susceptible to transposition as *Kerner Lieder*. There may be slight differences to the reasons for transposition here as *Frauenliebe und-leben* is after all, an entirely different work from *Kerner Lieder*. One of the bigger issues mentioned previously is how the readily accessible song publications for different voice types might falsely encourage singers to sing in transposed keys out of convenience and not out of necessity. Other than its occurrence in *Kerner Lieder*, it is also observed in the singers who perform *Frauenliebe und-leben*.

Soprano Barbara Bonney and pianist Vladimir Ashkenazy (Decca, 1997) performed *Frauenliebe und-leben* in the original high key as published by Edition Peters.³⁹ Mezzo-soprano Marianne Beate Kielland and pianist Nils Anders Mortensen (Lawo, 2020) opted for the 'medium voice' version, which transposes selected songs, that Edition Peters published.⁴⁰ Contralto Marie-Nicole Lemieux and Pianist Daniel Blumenthal (Naïve, 2009) went with the 'low voice' version, which transposes all of the song down a tone, also published by Edition Peters.⁴¹ Mezzo-soprano Sarah Connolly and pianist Eugene Asti (Chandos, 2008) defied this trend and gave their rendition in

³⁹ Robert Schumann, 'Frauenliebe und-leben, Op. 42,' *Sämtliche Lieder für eine Singstimme mit Klavierbegleitung – Band I: Originalausgabe, Hohe Stimme*, Edition Peters, accessed on 22 May 2020, https://imslp.simssa.ca/files/imglnks/usimg/8/83/IMSLP624185-PMLP12743-schumann_frauenliebe-und-leben_op42_original_high_voice_peters_9307.pdf.

⁴⁰ Robert Schumann, 'Frauenliebe und-leben, Op. 42,' *Sämtliche Lieder für eine Singstimme mit Klavierbegleitung – Band I: Ausgabe für mittlere Stimme*, Edition Peters, accessed on 22 May 2020, http://conquest.imslp.info/files/imglnks/usimg/a/aa/IMSLP05260-Schumann_-_Lieder,_Op.42.pdf.

⁴¹ Robert Schumann, 'Frauenliebe und-leben, Op. 42,' *Sämtliche Lieder für eine Singstimme mit Klavierbegleitung – Band I: Ausgabe für tiefe Stimme*, Edition Peters, accessed on 22 May 2020, https://ks.imslp.net/files/imglnks/usimg/3/3b/IMSLP624186-PMLP12743-schumann_frauenliebe-und-leben_op42_low_voice_peters_9740.pdf.

the original high key, even though Connolly is a mezzo-soprano, which would usually mean choosing her keys from the ‘medium voice’ collection. Soprano Elisabeth Schwarzkopf and pianist Geoffrey Parsons (EMI Classics, 1974) had the most interesting selection of keys. She did not use the ‘high voice’ keys that is traditionally associated with sopranos. Instead, she made her own carefully curated set of keys that would probably not be found in a single published collection.⁴² One might presume that such decisions made by Schwarzkopf may be due her exercising her artistic freedom and prioritizing vocal comfort of each individual song over the integrity of the original keys. Further detailed analysis of this unusual recording may reveal interesting insights to new connections that is, perhaps, not immediately apparent on first listening.

⁴² Schwarzkopf performed songs no. 1, 2, 3, 8 one semitone down; songs no. 5, 6, 7, one tone down; and song no. 4 in its original key.

Conclusion

The mixture of singers' practical needs and their inculcated habits fuel the inconsistencies found in song transposition. While no audience would want to hear a singer uncomfortable at his or her vocal limit, the same might be said for a pianist who struggles to accept the tonal and technical differences caused by transposition. Also, a singer's obsession with vocal limits, while justified, may result in them being unaware of other important factors of the work like tonality. These transposition practices do solve one aspect of performance for the singer, but we must acknowledge that it is not without compromises for the pianist and the artistic integrity of the work. Performing a complete cycle or set of songs as a whole is a performance trend typical of today's concert setting and not the norm in 19th century.⁴³ Thus, maintaining original key relations, especially in tonal cycles, becomes an important aid in expressing the coherence of the work in a continuous performance. When one is not able to maintain the original key for practical reasons, transposition should be approached critically in efforts to retain some form of existing key relations or forge new connections which may enrich our experience of the work.

When transposing works written in unsingable keys results in excessive sacrifices of the work's aesthetic identity, avoiding it completely may be a blessing in disguise. This avoidance opens up the opportunity for singers to adopt an exploratory approach to repertoire, which may result in them selecting lesser known works suitable for their vocal range in its original keys. More established singers and pianists of the song genre may even consider commissioning new works, specific to the singer's range, and influence other singers of similar voice type to pick up the repertoire. For a work like Schumann's *Kerner Lieder*, one may consider the idea of having two singers for a complete performance. However, the cost of hiring an additional singer may deter concert organizers from favouring such a solution.

As a young pianist working with young singers, I would boldly question singers on their transposition decision, in an attempt to cultivate a decision-making environment derived from a studied process instead of a careless one. While I will not claim to change the transposition traditions of the song genre in any foreseeable future, I hope that through my personal collaborations, singers will be more sympathetic to the issues discussed here and allow pianists, like myself, to have more say in the duo.

⁴³ Natasha Loges, 'Julius Stockhausen's Early Performances of Franz Schubert's *Die schöne Müllerin*,' *19th-Century Music*, Vol. 41, No. 3 (Spring 2018): 222-224.

Appendix – Key choices of surveyed recordings on Schumann's *Liederreihe nach Kerner, Op. 35*

	<i>Singer</i>	<i>Pianist</i>	I. Lust der Sturmnacht <i>Original key: Eb</i>	II. Stirb, Lieb' und Freud' <i>Original key: Ab</i> Preferably Tenor	III. Wanderlied <i>Original key: Bb</i>	IV. Erstes Grün <i>Original key: G</i>	V. Sehnsucht nach der Waldgegend <i>Original key: G</i>	VI. Aus das Trinkglas eines verstorbenen Freundes <i>Original key: Eb</i>	VII. Wanderung <i>Original key: Bb</i>
1	Margaret Price (Soprano)	Graham Johnson	Eb	Ab	Bb	G	G	Eb	Bb
2	Hans Jörg Mammel (Tenor)	Uta Hielscher	Eb	Ab	Bb	G	G	Eb	Bb
3	Christoph Prégardien (Tenor)	Michael Gees	Eb	Ab	Bb	G	G	F	Bb
4	Peter Schreier (Tenor)	Norman Shetler	Eb	Ab	Bb	G	G	G	Bb
5	Stéphane Degout (Baritone)	Simon Lepper	Db	Ab	Ab	G	F	Eb	Ab
6	Christian Gerhaher (Baritone)	Gerold Huber	Db	Ab	Ab	G	F	Eb	Ab
7	Wolfgang Holzmaier (Baritone)	Imogen Cooper	Db	Ab	Ab	G	F	Eb	Ab
8	Simon Keenlyside (Baritone)	Graham Johnson	D	Ab	Ab	G	F	Eb	Ab
9	Simon Wallfisch (Baritone)	Edward Rushton	Db	Gb	Gb	F	F	Eb	Ab
10	Thomas Hampson (Baritone)	Geoffrey Parson	Db	Ab	Ab	G	F	Eb	Ab
11	Jochen Kupfer (Baritone)	Reinild Mess	Db	Ab	Ab	G	F	Eb	Ab
12	Hermann Prey (Baritone)	Leonard Hokanson	Db	Ab	Ab	G	F	Eb	Ab
13	Roderick Williams (Baritone)	Helmut Deutsch	Db	Ab	Ab	F	F	Eb	Ab
14	Dietrich Fischer-Dieskau (Baritone)	Gerald Moore	Db	Ab	Gb	G	F	Eb	Ab
15	Dietrich Fischer-Dieskau (Baritone)	Günther Weissenborn	Db	Ab	Ab	G	F	Eb	Ab
16	Matthias Goerne (Baritone)	Eric Schneider	Eb	Ab	Ab	F	F	Eb	Ab
17	Matthias Goerne (Bass-Baritone)	Leif Ove Andsnes	Db	Ab	Gb	G	F	Eb	Ab
18	Ulf Bastlein (Bass-Baritone)	Stefan Laux	Db	Gb	Gb	F	Eb	Db	Ab
19	Stephan Loges (Bass-Baritone)	Iain Burnside	Cb	Gb	F	F	E	D	Ab
20	Hans Hotter (Bass-Baritone)	Hubert Giesen	Cb	G	F	F	Eb	Db	Gb

(continued)

	<i>Singer</i>	<i>Pianist</i>	VIII. Stille Liebe <i>Original key: Eb</i>	IX. Frage <i>Original key: Eb</i>	X. Stille Tränen <i>Original key: C</i> Soprano or Tenor	XI. Wer machte dich so krank? <i>Original key: Ab</i> Preferably Baritone	XII. Alte Laute <i>Original key: Ab</i>	Label/Year
1	Margaret Price (Soprano)	Graham Johnson	Eb	Eb	C	Ab	Ab	Helios/1999
2	Hans Jörg Mammel (Tenor)	Uta Hielscher	Eb	Eb	C	Ab	Ab	Naxos/2008
3	Christoph Prégardien (Tenor)	Michael Gees	Eb	Eb	Bb	Ab	Ab	RCA/2001
4	Peter Schreier (Tenor)	Norman Shetler	Eb	Eb	C	Ab	Ab	Brilliant Classics/2014 (Recorded 1974)
5	Stéphane Degout (Baritone)	Simon Lepper	Db	Db	Ab	Ab	Ab	B Records/2019
6	Christian Gerhaher (Baritone)	Gerold Huber	Db	Db	Ab	Ab	Ab	Sony/2018
7	Wolfgang Holzmair (Baritone)	Imogen Cooper	Db	Db	Ab	Ab	Ab	Wigmore Hall Live/2013
8	Simon Keenlyside (Baritone)	Graham Johnson	Db	Db	Ab	Ab	Ab	Hyperion/2010
9	Simon Wallfisch (Baritone)	Edward Rushton	Db	Db	Ab	Gb	Gb	Resonus Classics/2019
10	Thomas Hampson (Baritone)	Geoffrey Parson	Db	Cb	Ab	Ab	Ab	Warner Classics/2006
11	Jochen Kupfer (Baritone)	Reinild Mess	Db	Db	Ab	Ab	Ab	Channel Classics/2000
12	Hermann Prey (Baritone)	Leonard Hokanson	Db	Db	Ab	Ab	Ab	Denon/2009
13	Roderick Williams (Baritone)	Helmut Deutsch	Db	Cb	Ab	Ab	Ab	Wigmore Hall Live/2012
14	Dietrich Fischer-Dieskau (Baritone)	Gerald Moore	Db	Db	Ab	Ab	Ab	Orfeo/1965
15	Dietrich Fischer-Dieskau (Baritone)	Günther Weissenborn	Db	Db	Ab	Ab	Ab	DG/2004 (Recorded 1957)
16	Matthias Goerne (Baritone)	Eric Schneider	Db	Db	Ab	Ab	Ab	Decca/1998
17	Matthias Goerne (Bass-Baritone)	Leif Ove Andsnes	Db	Db	Ab	Ab	Ab	Harmonia Mundi/2019
18	Ulf Bastlein (Bass-Baritone)	Stefan Laux	Bb	Bb	G	Gb	Gb	Hänssler Classics/2004
19	Stephan Loges (Bass-Baritone)	Iain Burnside	Bb	Bb	G	Eb	Eb	Signum/2018
20	Hans Hotter (Bass-Baritone)	Hubert Giesen	Cb	Cb	Gb	Gb	Gb	SWR Digital/2014 (Recorded 1952)

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