SONGS WITHOUT BORDERS: COMPLEX INTERPRETATIVE SONG WORLDS AND THE AUDIENCES THAT INHABIT THEM

by

STEWART CAMPBELL

A thesis submitted to the University of Birmingham for the degree of
DOCTOR OF PHILOSOPHY

UNIVERSITYOF
BIRMINGHAM

University of Birmingham Research Archive

e-theses repository

ABSTRACT

The genre of music commonly referred to as *art song* often elicits emotionally charged responses in accounts of audience experiences. However, scholarship has largely neglected the object of inquiry where these responses and experiences materialise: the live art song event. The principal research task in this study is to *investigate audience experience of live art song events in the UK*. The audiences and events at the centre of this inquiry coalesce around the work of the art song promoter Oxford Lieder. Using a mixed method approach (questionnaire, diary methods and guided interviews), statistical and thematic analysis, and Interpretative Phenomenological Analysis, is applied to a dataset that utilises 82 individual participants' experiences of live art song events, including regular attendees and those experiencing live art song for the first time.

To frame the findings of this inquiry, this study establishes the concept of *complex interpretative song worlds*: defined as a collection of interactions that audience members draw upon to construct their experience of live art song events, through a dynamic and multi-faceted interplay with the system of possibilities afforded by live art song environments. In this study, complex interpretative song world theorising takes place across three levels of audiencing:

(1) Interactions with the *live art song domain* (the norms, behaviours, and conventions of live art song environments) are gathered under three themes. *Collecting* activity sees a desire for participants to scrutinise song objects, embrace familiar artists and repertoire, and adopt a connoisseur-like approach to knowledge acquisition. *Connecting* activity reveals a prized sense of close psycho-social resonance, which takes place between songs, performers, spaces and everyday experiences. *Venerating* activity foregrounds a view of songs as inviolable objects, where perceived changes to songs are deemed heretical by some, examined through the (re)introduction of sung English translations into the live art song corpus.

(2) Interactions with *live art song objects* (the lexical and musical features that make up songs) reveal the ways audience members process words and music, and prioritise either, or both features during live art song events. The presentation of these materials in ways that blur senses (sights and sounds), and time (before, during, and after performances), are shown to be as additive to audience member conceptualisations of the nature of lexical-musical relationships as they are disruptive.

(3) Interactions with *live art song actors* (performers, producers, and audiences) reveal processes of role formation at work, where vocal acts, non-vocal acts, and fixed and non-fixed traits complicate the way audience members derive impressions of performers. Art song's hybridity as a genre, which is not a dramatic form, yet 'not not' a dramatic form, reveals the imbricated way audience members construct identities of performers: as professional musicians; as human beings; and as inhabitants of roles defined textually through a song's poetic content.

This interdisciplinary study draws predominantly on three overlapping areas of scholarship, and makes new contributions to knowledge in all three. For musicology, this inquiry develops deeper understandings of live art song objects to complement the hegemony of hermeneutic, musico-analytical and historiographical research that typifies much of the existing art song literature. For audience studies, these findings provide new audiencing insights, by examining an art form not yet analysed by empirical audience research methods, and one that simultaneously combines both words and music as a mode of expression. For translation theory, this inquiry responds to calls within the existing literature for more research to understand the reception of translation in music. This study also generates dividends outside of the academy, providing new insights for performers and promoters of art song to inform approaches to programming, presentation, production, marketing and audience development.

ACKNOWLEDGEMENTS

There are so many people I am completely indebted to for their help, support, and encouragement. To my mother, who really has no idea of how truly amazing she is and the extent to which she has made all this possible. To my father, who I think about every single day; I hope I would have made him proud. To so many friends: in particular to Craig, Emily, Frankie, Grace, Jamie, Jen, Josh, Paul, and Will, who have seen me through some tough times in the past three years and have been a constant rock of support. To Richard, whose suggestion to do a Masters set in motion almost 10 years of education and development, which I would not have had the confidence to embark on without his friendship, encouragement, and mentorship. To Helen and Jo, the best supervisors on the entire planet and a team of all-round-super human beings. To Sholto Kynoch, the entire Oxford Lieder team, and the wonderful participants in this study, whose generous time, words, music making, and love of art song have been, and will remain, an absolute inspiration.

LIST OF FIGURES

‘Song remains an enticing mystery’
(Agawu, 2006, p.280)

CHAPTER ONE:
INTRODUCTION

The practice of singing transcends individuals, cultures and societies around the world. Family members and friends sing to children in infancy. Throughout adulthood, singing plays a role in pastime and pleasure, through celebratory events, and at the end of life in ritual. People sing individually, in isolation and collectively in groups, as amateurs or professionals, in the shower, in the car, on the stage, as part of choirs, at karaoke bars, at gigs and concerts of all genres, in local pubs, and concert halls, and colossal stadia. Individuals listen to singing on the radio, or through digital streaming, or in talent competitions on prime-time television. Singing has played a prominent role in humankind's past, present, but also in its future: records of singing have been sent into outer space, as a means to relay the story of our world to extra-terrestrials in the distant future (NASA, n.d.). Singing can be considered, therefore, to be a universal experience. In the broadest sense, as framed by Jonathan Dunsby, vocality, transvocality and nonvocality are a fact of cultural, physiological and epistemological life (2004, p.13).

The synthesis of singing and words into the form of expression and aesthetic output we refer to as 'song' likewise has universal aspects. Underscoring the universality of songs, a recent study shows how common perceptual, cognitive, and affective human faculties interact with the use of song throughout world societies. Investigating ethnographic texts that featured descriptions of song performances from 60 different societies from around the world, one study has identified universal features across songs (Mehr et al., 2019). Irrespective of the society and culture they were taken from, all the songs examined in this study combined music with

language; all made use of specific musical systems, for example signatures of tonality; and all contained melodies and rhythms that were balanced between monotony and chaos. Moreover, these features were found to be systematically related to predictable kinds of functions and contexts: for example love, care, ritual, and healing. Songs can therefore be said to support the sharing and ritualisation of emotions universally (Potter and Sorrell, 2012).

Like songs, poetry is also closely associated with the sharing of emotion, where, as argued by Viktor Shklovsky in his 1916 essay *Art as Technique*, poetry exists so 'that one may recover the sensation of life; it exists to make one feel things, to make the stone stony' (Shklovsky, 2004). It is perhaps unsurprising that a genre of music combining both singing and poetry as its main mode of expression elicits emotionally charged descriptions in accounts of human audience experiences: the *art song*.

Proponents of the art song genre celebrate its intensity, its ability to mirror reality and to connect to the emotional core of the human condition (Ashley, 2003; Baillieu et al., 2016). It is not only the affective potential of an art song's constituent lexical and musical parts that evoke strong emotional responses, but also the act of fusing words and music together. As the internationally renowned tenor Ian Bostridge summarises, 'one of the great mysteries for singers as well as for audiences is how the weakest of verse … can lie at the heart of some of the most extraordinary and inspiriting music ever written' (2005, p.xvii). Bostridge's identification of the mysterious nature of word-music relations aligns with Kofi Agawu's words used in the epigraph to this chapter, suggesting that song 'remains enticing mystery', as much for audiences and performers as for academic scholarship (2006, p.280).

In tracing the modern origins of live art song, scholars and commentators converge around one specific date: Wednesday 19 October 1814, the day the 17-year-old Franz Schubert composed

Gretchen am Spinnrade, setting a text by Johann Wolfgang von Goethe (Bostridge, 2005; Kimball, 2006; Youens, 2011; Hallmark, 2011a). Schubert's role in the development of art song as a genre is significant, not so much for his chronological place, nor for the number of songs which established him as a founding figure of modern art song, but instead for the transformation of art song his compositions set in train, marked by particular new qualities. In contrast to earlier song composers, Schubert drew upon a far richer portfolio of musical resources to project his poetic interpretation, changing the relationship between musical and lexical components within a song: 'form, melody, harmony, mode, rhythm, meter, tempo, texture, dynamics, timbre, register, and articulation, as well as the relationship between voice and piano' (Hirsch, 2021, p.40). Further to Schubert's transformation of the genre, the support of commercial networks, performers, publishers, new audiences, and technological innovations, as observed by Laura Tunbridge (2010), enabled the widespread dissemination of a rich art song corpus, such that art songs continue to be presented today by performers and promoters throughout the world.

A rich array of existing work has been dedicated to demystifying the art song genre. As I will examine fully in the chapters that follow, often this work is situated within the confines of the printed score, analysing songs as text objects, or using historiographical approaches to uncover the circumstances that surround a song's creation. A more limited understanding exists of the specific object of inquiry where the art song genre's emotionally charged affective dimensions materialise: in the reception and consumption of songs as live audience experiences. It is this object of inquiry that is central to my thesis. Throughout this study I bring into dialogue the sometimes harmonising, sometimes competing elements of *live* art song, a phenomenon where performance, production, and reception elements coalesce with art song's mysterious combining of words and music as a live audience experience. In order to examine art song in

terms of a live audience experience, I thus extend understandings of art song within existing scholarship, but also draw on research from audience and performance studies, translation theory, and empirical musicology.

The principal research task for this study is to *investigate audience experience of live art song events in the UK.* For this investigation, I primarily draw upon Interpretative Phenomenological Analysis as a methodology (Smith et al., 2009). *Phenomenological* analysis in the context of this study is used to capture and describe how individuals experience the phenomena of live art song events, how they 'describe it, feel about it, judge it, remember it, make sense of it, and talk about it with others' (Patton, 2002, p.104). However, I contend 'it' is not, and should not, be isolated to the concert hall and within the performance itself. Instead, the feeling, judging, remembering, sense-making, and talking about live art song takes place as much around the live art song event as inside it. As such, this investigation is underpinned by a series of questions targeted towards multiple points of audience engagement with live art song events:

> A.) How do audiences experience live art song before the events themselves? Why do audiences attend live art song? What are their motivations and expectations, and what might their prior knowledge and experience be?
>
> B.) How do audiences experience live art song during events? How do audiences engage with art song in the immediacy of live events? How do they interact with the multiplicity of resources found in live art song environments?
>
> C.) How do audiences experience live art song after the events themselves? What do audiences think about after their live art song encounters? How do experiences of live art song affect audiences and relate to future interactions with the genre?

The significance of this approach means my study is not therefore an analytical study of specific art song composers, or specific contributions to the corpus. In fact, this study draws upon diverse repertoire from the art song corpus and is designed to encompass different language and cultural specificities within art song, including new works and commissions. My

study offers new critical perspectives that reject the primacy of the printed score which typifies much of the existing art song scholarship, to consider instead how individuals navigate the living art song corpus in and around live art song events in the UK today. The thesis takes as its focus audiences in the UK, but anticipates resonance beyond the specific audiences examined in this study, given the supposed 'universal' dimensions of songs.

The live art song audiences, events, and experiences that are at the centre of this inquiry coalesce around the work of one particular organisation: Oxford Lieder. Oxford Lieder is one of the UK's leading promoters of art song, with a mission to 're-establish an appreciation of song; the meeting of words, music, languages and artistry that can be so powerful, yet which has been neglected in recent decades' (Oxford Lieder, n.d.). To achieve its aims, the hallmarks of Oxford Lieder's work include: high quality performances from world-leading artists and emerging talent; diverse and imaginative programming; a use of intimate and historic venues; and a friendly, informal and welcoming environment. Founded in 2002 by the internationally renowned pianist Sholto Kynoch, at the heart of Oxford Lieder's work is the annual Oxford Lieder Festival. Taking place over a two-week period every October, the Festival is delivered to in-person audiences in venues across the city of Oxford, as well as being livestreamed to audiences internationally. In addition to concert performances, the Festival features an array of learning, participation and study events, and Oxford Lieder has a well-established training programme to support young singers and pianists. The main Oxford Lieder Festival is complimented by a smaller festival: the Spring Weekend of Song, and the organisation has a separate touring operation that works with partners and venues to promote live art song nationally and internationally. Oxford Lieder's reputation as a leading art song promoter has been recognised by the Royal Philharmonic Society for its 'breadth, depth and audacity of

programming that embraced a vast body of repertoire with singular focus and imagination' (2015).

The decision to use Oxford Lieder as a research site for this study emerged through an Arts and Humanities Research Council Collaborative Doctoral Award project developed jointly between Oxford Lieder, the University of Birmingham, and administered through the Midlands4Cities Doctoral Training Partnership. Collaborative Doctoral Award projects have pre-established aims that encourage research that responds to particular needs of the cultural, creative and heritage sectors (Midlands4Cities, n.d.). A particular need—as stipulated by Oxford Lieder and the University of Birmingham in the Collaborative Doctoral Award project *Songs Without Borders*—was a requirement to more fully understand the barriers that prevent access 'to powerful creative materials which combine words in a range of languages with music of the highest calibre in the intimate genre of song' (University of Birmingham and Oxford Lieder, 2017). Questions of art song's accessibility, elitism, and relevance to contemporary society have played a central role in my own career to date. I have previously held a number of artistic and executive leadership roles within arts organisations, worked as a professional singer, and have attended art song concerts since I was a teenager. My experience as a producer, performer, and audience member of the live art song genre has provided an awareness of the challenges with art song engagement and access, that were highlighted in the Collaborative Doctoral Award project proposal. The project placed foreign languages at the centre of these challenges, unsurprisingly due to the common occurrence of live art songs being performed in languages other than the vernacular, and the fact that a key part of the supervisory team was situated in a university modern languages department. However, my own experiences with the genre and my own experience of art song's barriers or 'borders' are not exclusively linguistic ones. When I have performed, programmed, managed, and listened to live art song myself, art

song's 'borders' include physical borders (the physical ability to access art song performances), economic ones (affordability), social factors (feeling comfortable in live art song environments), sensory borders (engaging with an art form that requires reading, listening, and watching), alongside national and linguistic borders (performances in foreign languages), to name a few. In developing my own response to the Songs Without Borders project proposal, these personal experiences shaped my approach in two key ways. First, that questions of language should occupy a prominent place in examining live art song today, but not exclusively so. Therefore, I sought to broaden out the thesis analysis to investigate the holistic live art song experience, rather than to examine live art song experiences through a purely linguistic lens. Second, I contend that a project which aims to understand engagement with any genre of music or artistic practice, must involve audience members themselves, and not engage audience members from a methodological distance. This position necessitated not only the use of existing art song audience members as research subjects, but also audiences unfamiliar to the genre. If art song's borders have the ability to prohibit access to the genre, I believe it is important to work with those who have had little or no experience of the genre to identify these borders in action. These two contentions, and my own experience and positionality, were therefore significant in shaping the methodological decisions and research design for this study.

This thesis is structured as follows: in Chapter Two I consider the literature pertaining to audience experience of live art song in the UK. I will show that Oxford Lieder's view of art song as a 'neglected' genre for which appreciation needs to be 're-establish[ed]' (Oxford Lieder, n.d.), is not only a view shared within public criticism of the genre, but is one that has persisted for several decades, despite a proliferation of live art song performances and festivals in the UK in recent years. In order to understand what might prompt these critical views, I

draw upon existing musicological scholarship, views from music criticism and public media outlets, as well as relevant perspectives from translation theory, to appraise practices that shape audience experiences of live art song today. To devise an approach to investigate audience experiences of the genre, I explore and draw upon the relevant literature from audience and performance studies. In Chapter Three, I develop a methodological framework for this investigation that primarily draws upon Interpretative Phenomenological Analysis to place specific human experiences at the forefront of art song inquiry.

In the remainder of this thesis, I interrogate and present findings from the qualitative and quantitative investigations employed in this study. In Chapter Four I develop the concept of *complex interpretative song worlds* to frame a set of interactions that shape audience experiences of live art song events. Complex interpretative song worlds—and the manifestation of these worlds in and around Oxford Lieder as a research site—are then examined fully across three chapters. I discuss audience member interactions with the conventions and norms that surround live art song environments, for example the celebrated 'hallmarks' of Oxford Lieder's work, such as its use of 'intimate and historic venues' and its 'informal and welcoming environment' (Oxford Lieder, n.d.). The conventions and norms surrounding these features of live art song environments are part of what I term 'the domain' and they provide the focus of discussion in Chapter Five. Oxford Lieder's definition of song as '[a] meeting of words, music, languages and artistry that can be so powerful' is explored fully in Chapter Six, where I examine audience member interactions with the lexical and musical materials that constitute 'song objects'. 'Artistry' and interactions between audiences (what I refer to as *audience actors*) and 'world-leading artists and the best emerging talent' (*performer actors)* are examined in Chapter Seven. In the final chapter (Chapter Eight), I summarise the principal findings and conclusions of this inquiry and evaluate the research methods I have utilised in

this study. In so doing I demonstrate the implications of this research for Oxford Lieder,

performers and producers across the industry, and for future scholarship.

'there is no science […] which exhausts the voice'
(Barthes, 1985, p.279)

CHAPTER TWO:
LITERATURE REVIEW

In this chapter, I examine scholarship pertaining to live art song in the UK. I will further develop my argument that the focus of art song scholarship to date has been on the interpretation of songs as text objects within the confines of the printed score, often to the detriment of other aspects that make up, and contribute to, live experiences of the genre. In this thesis, I propose a new focus on audience experience of live art song events, moving beyond interpretation of the printed score to consider how features from the domains of performance, production and reception shape live audience encounters.

I start this chapter at the level of songs themselves and propose a working definition of an art song for the purposes of this thesis. In so doing, I review scholarly positions on intersemiotic word-music relationships within the makeup of an art song, as derived from commonly-held assumptions in the literature dating back to the emergence of art song's modern practice in the early nineteenth century. I then go on to examine literature within public discourse that evidences critical perspectives towards art song engagement today, exploring provocations and concerns raised by performers and presenters about the current status of the genre. Starting from these provocations, I will appraise habitual practices within performance and production domains that shape audience experience of live art song, using literature from historiographical scholarship documenting the development of modern live art song in the UK today, alongside literature from translation scholarship to examine particular challenges in negotiating interlingual borders common to live art song events. From there, I review literature related to the boundaries of the printed score and hermeneutic studies which feature prominently in art song scholarship as whole. In critiquing the epistemological hegemony of hermeneutic and

analytical approaches, I propose a new methodological approach to investigate *songs without borders*. Drawing from scholarship within performance studies, the sociology of music, and audience research as a means to develop a conceptual framework, my approach aims to go beyond the borders of art songs as text objects and consider factors beyond the printed score to examine art song as *live events*. As such, I identify key studies within audience research that are relevant to this framework, which provide a means to investigate audience experience of live art song events in the UK today. I conclude this chapter by outlining the research aims of this thesis, and by setting out the groundwork from which to build, substantiate, and interrogate the empirical findings from this study of live art song events which are focused on the major annual programmes of Oxford Lieder.

What is an Art Song? De-essentialising Definitions

Examining academic literature reveals how definitions of the term 'art song' are shaped by sets of assumptions which are inflected by particular value systems and cultural contexts, developing over time to coalesce in a series of competing, but overlapping, conceptualisations of the genre as qualified by technical or structural characteristics. Grove Music Online defines an art song as 'a short vocal piece of serious artistic purpose' that is 'intended for the concert repertory, as opposed to a traditional or popular song' and is 'more often applied to solo than to polyphonic songs' (Dickinson et al., 2013). This definition, from one of the primary reference resources in musicology, is laden with value judgements (not least that art songs are 'serious' and 'professional', implying a higher status than 'lesser' forms of vocal music). Indicating the culture-specificity of language boundaries that shape the genre at different moments in history, elsewhere the term 'Lied' is defined as 'a song in the German vernacular' and 'mélodie' as a term 'applied to 19th- and early 20th-century romantic French song', where the impact of German art song on the 'transformation of the romance into the more sophisticated mélodie',

again emphasises the genre's higher status (Böker-Heil et al., 2001; Tunley and Noske, 2001). Performers of song likewise demonstrate how art song's supposed *superiority* has persisted in interpreter mindsets for several generations. For example, on French art song, the tenor Pierre Bernac suggests the enchanted world of French music and poetry 'demands a greater collaboration' and 'that this very demand makes its access free to people of the greatest sensibility and taste' (1997, p.35), suggesting the double superiority of the art song form in addition to its specific French iteration. More recently, Ian Bostridge suggests the term art song 'slightly awkwardly' captures the 'ambition of the genre and its seriousness of purpose' (2005, p.xi), whereas the pianist Graham Johnson also takes aim at the terminology, describing art song as 'an unfortunately prissy term for something so vital and versatile' (2002, p.vii).

The perspective of *higher status* has not always been the dominant view, as others have sought to privilege questions of the meaning of song itself. For example, an earlier edition of Grove describes song as '[a] short metrical composition, whose meaning is conveyed by the combined force of words and melody. The song, therefore, belongs equally to poetry and music' (Wodehouse, 1940, p.584). Although not explicitly referencing the term *art* song, we can infer this definition references art song given the reference to poetry and the fact it is taken from a classical music resource. Lawrence Kramer extends this definition, characterising an [art] song as 'an independent composition for any number of voices' (2017, p.2), in which, according to Edward Cone, 'a poem is set to a precisely composed vocal line united with a fully developed instrumental accompaniment' (1974, p.5). This definition encompasses perspectives which allow for greater scope beyond voice and piano permutations of the genre, but acknowledges the stability of art song's harmonic and melodic content relative to folk or popular songs, where more variation can occur in live performance.

[13]

The combining of (pre-existing, poetic) words and music in art song prompts questions of hierarchy, which are not entirely accounted for in the perspectives on word and music relations by, for example, Jack Stein who offers the definition of art song as 'a miniature Gesamtkunstwerk or fusion of two arts, poetry and music' (1971, p.1). Stein's use of the term *Gesamtkunstwerk* is helpful in drawing out the more extended theoretical and musical analytical challenges which pertain to how music and words interact to form an art song. A Gesamtkunstwerk can be understood as a total work of art, as commonly associated with Richard Wagner's mid-nineteenth-century writings on music and the theory of aesthetics (1849 trans. Ashton Ellis 2002). In Wagner's attempts to modernise creative practice and develop an artwork of the future, the composer strived for a synthesis of multi-media forms. This synthesis was not limited to words and music—as in Stein's use of the term—but also encapsulated dance, drama, painting, sculpture and design. Wagner argued that the division of separate art forms had diminished art's expressive force, which could only be addressed through the reunification of its constituent parts. Stein's deployment of the Gesamtkunstwerk term is likewise suggestive of a synthesis of lexical and musical material that impacts the expressive force of the art song form. However, Stein's use of the term prompts us to challenge the nature of this synthesis. Reflecting on the Gesamtkunstwerk concept, Anke Finger and Danielle Follet question: 'what kind of "totality" is envisioned?' (2011, p.5) An open totality or a set of disparate elements; an organic wholeness or harmonious unity; or an unfinished or open-ended totality? Within an art song, the *kind* of *totality* of words, music and its intersection with liveness, setting, and context, is therefore a premise that needs to be unpacked.

Like Stein, Ian Bostridge similarly alludes to art song being a Gesamtkunstwerk, reflecting that German art song 'should be understood as theatre, as psychodrama. An immersion in the whole work of art, the poetic idea transformed and sublimated through its musical and dramatic re-

enactment' (2005, p.vii). Bostridge's use of the psychoanalytically-inflected term 'sublimate' emphasises the totality of song's constituent parts being modified, as per Wagner's conceptualisation, to create a piece of art that is culturally higher and superior in form. But this view considers only the gains from fusing art forms and fails to acknowledge the potential losses to a total art work's constituent parts, that are inflected in alternative theoretical stances and criticism of the Gesamtkunstwerk concept. For example, in a challenge to Wagner's stance on a need to combine art forms, Bertolt Brecht—in his theorising and development of epic theatre—advocates a 'radical separation of the elements', arguing that the struggle for supremacy between words, music and production 'always brings up the question which is the pretext for what', where various elements will all be equally degraded and each will act as a mere 'feed' to the rest (1964, pp.37–38).

The idea of art forms 'feeding' other art forms can be found specifically in musical-analytical models of song, where one model suggests that 'music swallows words', transforming 'entire verbal material, sound, meaning, and all – into musical elements' (Langer, 1953, pp.149–152). However, others have sought to challenge this position. For example, Kramer views music and poetic elements as being on more equal footing, arguing that words are not *assimilated* but are instead *incorporated*, and coexist, with a said text retaining its 'own life, its own body, within the body of the music' (2017, p.4). In examining the relevant literature, how a poem retains 'its own body' within a song is, however, questionable. Stephen Rodgers observes that studies in word-music relations have remained indifferent to how music captures 'poetry's materiality' (2017, p.348). Stein argues that the coexistence or synthesis of words and music is often at the expense of the poem retaining its life as a poem, making the total fusion of poetry and music in an art song a 'virtual impossibility' (1971, p.27). Agawu (1992, pp.6–7) in a foundational essay *Theory and Practice in the Analysis of the Nineteenth-Century Lied,* critiques both the

assimilation and *incorporation* approaches, alongside a *pyramid* model. In the pyramid model, words are placed at the top of the pyramid, with music at the pyramid's base where the musical components within a song support the signification of the text. In the same essay, Agawu's own *confluence* model features overlapping but independent systems, where dual word-music inputs combine to create a third separate shared space, whilst maintaining an independent existence outside of it. The concept of 'overlapping' and 'independent' word-music relationships can also be found in Helen Abbott's *assemblage* model, which she defines as 'a complex intertwinement of bonds which cross multiple layers and voices, forming new connections between both the poem and the music which may resilient and steadfast, or fragile and unstable' (2017, p.29).

Seemingly irresolvable tensions in word-music interrelations go beyond musico-analytical scholarship, and implicate philosophical, psychological and cognitive domains of knowledge which underpin historical understandings of the basis for song. In the eighteenth century Jean-Jacques Rousseau (1781) argued that music and language emerged as one at the birth of society, through inarticulate vocalisations that united language and melody—which then degenerated or were corrupted into separate parts. For Rousseau, music relies on melodies that imitate inflections in the voice. Jacques Derrida (1967) famously challenged this conceptualisation, arguing that, in order to distinguish itself from speech language, music in fact imitates speech language and therefore music could not have emerged as an indivisible whole. In cognitive psychology and neuroscience, studies have sought to understand how the brain processes dual musical and semantic information. The relative autonomy of music and language processing has been emphasised in neurological studies into singing (Peretz et al., 2004), while studies investigating participants' listening comprehension of opera arias also suggested an independent neurological processing of lyrics and melodies (Besson et al., 1998).

More recent experimental studies have diverged from this school of thought, and have instead emphasised a *common* cerebral network in shared music and language processing, as opposed to *independent* domain specificity (Patel, 2010; Schön et al., 2010).

It is clear that these perspectives from musico-analytical, philosophical, psychological and cognitive scholarship wrestle with the supposed 'independence' and 'commonality' of dual lexical-musical materials and—as a product of these tensions—the *in-betweenness* of words and music in songs. This notion of in-betweenness is also a prominent theme within debates in the literature surrounding another feature common to the aforementioned definitions of art song: the presence of the 'vocal' or 'voice[s]'.

The ontological constitution of 'voice' has been contested in recent scholarship in the developing area of 'voice theory' or 'voice studies' research. Konstantinos Thomaidis and Ben Macpherson suggest 'this sense of "in-betweenness" pervades discourses about voice' to the extent the voice is something that becomes 'complex and ineffable' that needs to be understood as a 'plurality' between the body, singing or speaking subject, and receiving audiences (2015, p.4). Key studies in the literature have sought to address the plurality of voice from a range of disciplines: including philosophy, musicology, film studies, cultural theory, and psychoanalytic theory. In philosophy, the nature of the human voice was a particular preoccupation of Roland Barthes, as inferred in the epigraph that precedes this chapter in which Barthes states 'there is no science […] which exhausts the voice' (1985, p.279). Barthes famously examined the intersection between the materiality or 'grain' of the voice—'the glottis, the teeth, the mucous membranes, the nose'—with other features, for example those that belong to the structure of the language being sung, the rules of the genre, and the composer's style of the interpretation (1987, pp.182–183). This divide or rather *in-betweenness* can also be found in the work of

Mladen Dolar, who draws upon psychoanalytic thought to examine the relationship between the materiality of voice, language, and semantic meaning. Dolar considers the voice as 'strangely recalcitrant', both producing meaning materially and serving as a 'vanishing mediator' (2006, p.24). Martha Feldman and Judith Zeitlin develop this concept by exploring the 'object of a divide': not of the 'mouth and throat, nor even inside the mind or ego, but in some harder to grasp inside and outside, on an edge between both body and language' (2019, p.7). This notion of the voice as being something that is exterior and interior is similarly examined by Steven Connor, who characterises the voice as 'not simply an emission of the body' but also 'the imaginary production of a secondary body, a body double: a 'voice-body'' (2000, pp.35–42). It is the voice, in combination with gestures that accompany the voice, that produces a vocal body that speaks to the receiver and invokes the imagination, again demonstrative of the in-betweenness of voice, materiality, and self.

Within musicology, theoretical approaches to voice discourse consider not only the material aspects of voice, but also voice in relation to narrativity. Such studies are naturally located in the disciplines of song and opera. Cone (1974) challenges the speculative nature of what voices are speaking within a song, identifying the existence of multiple *personae* where poetic-vocal and instrumental personae exist within a *complete musical persona* to make-up a song. Supporting the 'assimilation' view of word-music relations, a later revision of this model saw Cone (1992) reduce the vocal persona, instrumental persona, and complete musical persona to one single voice: where the composer takes the poet's words or voice as their own. Alternative perspectives deviate from this notion of a single voice. Carolyn Abbate defines the voice as 'not literally vocal performance, but rather as a sense of certain isolated and rare gestures in music, whether vocal or non-vocal, that may be perceived as modes of subjects' enunciations' (1991, p.ix). Voices are very much plural rather than singular for Abbate who conceives 'an

aural vision of music animated by multiple, decentred voices localized in several invisible bodies' (1991, p.13). Later work by Abbate draws upon feminist theory to extend this idea, examining these decentred, disembodied voices in relation to gender. Contradicting again Cone's view of the hegemony of one (usually male) 'composer's voice', she suggests Strauss in the opera *Salome* 'coaxes the listening ear into occupying a female position, by erasing any sense of a male authorial voice and replacing it with a deluding chorus of disembodied singers' (1993, p.247).

It is clear that the existence of multiple voices that are visible and invisible, embodied and disembodied, gendered and gender neutral, and that operate on a divide between body, language, semantic and aesthetic meaning production complicate the definition and ontological makeup of song. Combined with perspectives from word-music relations, what emerges from this review of significant analytical literature is that no common definition exists of what an art song is, or of how words and music interact within the makeup of art song, or of how our brains process musical and lexical information within a song, or the nature of the human voice. These arguments serve as examples that the *totality* of song's *combining, fusing, belonging,* or the relative *independence* of words and music and the inclusion of the singing voice, in theoretical terms, within the makeup of a song, remains highly contested. However, I suggest, in consideration of questions of audience experience, what is important is not exactly how words and music interact within a song, or how voice exists, but how subjectively held assumptions on these interactions impact the behaviours, norms and values that shape live art song experiences. As I will argue throughout this thesis, established analytical and philosophical positions on how words, music and language interact (and are respectively privileged) within the makeup of a song have profound implications on audience experience of live art song events.

[19]

In an attempt to provide a methodological way through problematic issues within word-music discourse, Eric Prieto suggests 'de-essentialising the arts' (2002, p.51), proposing a need to resist separating words and music into established definitions, and instead using analogies and (albeit unstable) definitions to aid deeper understanding. Rejecting a rigid distinction enables a focus on the significance and implications of the broader cultural questions of meaning and value. In the spirit of de-essentialisation, a degree of commonality does exist in scholarship to enable a working definition of art song, that whilst intended to resist rigid application does provide a basis on which to develop further research. In these terms, art song typically features music and poetry, and is often written for accompanied voice(s) in the classical music genre (as opposed to popular, folk or traditional music). It is this working definition that will be adopted for the purposes of this study and is intended to encompass art song's various linguistic specificities, including the German Lied and French mélodie as well as other language-specific iterations.

Adopting a working definition for art song which aims to be as neutrally inflected as possible, enables a focus on questions of significance, meaning and value on audience experience of the genre. I now consider these issues from emerging critical perspectives on art song as lived audience experiences, drawing upon perspectives which are published in music criticism in contemporary media outlets as well as academic studies. From these critical perspectives I examine determinant and habitual behaviours, norms and values shaped by performance, production, and audience domains that impact audience experiences of live art song events in the twenty-first century.

Contemporary Provocations

In recent decades, the field of art song has attracted a number of handbook-style publications which are aimed at academics and practitioners alike, drawing together contributions from researchers, singers, pianists, and translators. *The Cambridge Companion to the Lied* (Parsons, 2004) sets out a range of historiographical and contemporary perspectives on art song in its German-language iteration. Within that volume, Graham Johnson gloomily reflects on art song's relevance today, characterising the genre as 'an esoteric sub-section' of an 'embarrassingly emotional corner' in an 'already doomed species of classical music' (2004, p.315). This negatively-inflected formulation is predicated on the compositional and attitudinal makeup of art song audiences. Johnson identifies an age demographic not in their 'first flush of youth', who further still may have 'begun to enjoy the fact that [art song's] seeming inaccessibility to the common listener has given it the glamour of a minority cult' (pp.315-16).

Such comments appear strikingly candid from one of the genre's leading musical figures and proponents in the contemporary era. In emphasising art song's emotional characteristics, Johnson's observations resonate with comments by performers and sector leaders who advocate for art song's affective dimensions, as set out in the previous chapter, and the (contested) 'powerful' meeting of words, music, languages and artistry (Oxford Lieder, n.d.). Moreover, Johnson is not alone in highlighting the challenges in developing contemporary audiences for the genre in the UK. Current views from literature in public discourse hold art song events to be a 'hard sell' and an 'endangered species', and artistic leaders observe aging audiences, sporadic programming, and narrowing attention spans of consumers (Gilhooly, 2015). The sustainability of art song outside of established sites in the capital (for example London's Wigmore Hall) is for some 'hanging by a thread' (Canning, 2016); but for others, in consideration of a promising younger generation of international talent, the future might be a

'bright one, if only the concert-goers can survive to see it' (Coghlan, 2017). Performers and presenters have written at length therefore of a need to 'widen the audience' (Hugill, 2018); demonstrating concern about classical music's 'least popular' format, questioning the 'future of this seemingly genteel formula, with its old-lace, highbrow aura' (Camilleri, 2016).

Despite a demonstrable critical concern over art song's sustainability within this particular body of literature, the notion of art song as an endangered species is by no means a recent characterisation. Rufus Hallmark (2011a) cautioned that reports of the death of the genre have long been greatly exaggerated (see: Crutchfield, 1984; Tommasini, 1997), citing new recordings, re-releases, and the fact that art song remains a staple of vocal instruction as reasons to suggest otherwise. Furthermore, the audience development challenges targeted at the genre are not necessarily exclusive to art song but might be viewed in the context of art song as a subgenre of classical music more broadly.

In a 2016 survey of 11,000 members of the UK population, the national *Taking Part Survey* of arts engagement by the Department of Culture, Media and Sport suggests only a minority of the population attend live classical music events: around 7% (DCMS, 2016). Art song as a subgenre naturally occupies a much smaller stake within this segment. However, it is important to note that this data is limited to live attendance. Although this thesis focuses exclusively on live events, recent research evidences classical music recording sales increasing by 10% in 2018, albeit acknowledging that the classical market 'obviously starts from a relatively small base' (Savage, 2019). Further, there is evidence of growth in classical music broadcast figures (BBC, 2016; Classic FM, 2018) including art song specific programming such as Cardiff Singer of the World, broadcast worldwide; and recent art song specific live streaming ventures (Oxford Lieder, 2019; Leeds Lieder, 2019; Wigmore Hall, 2019). Writing in a mid-COVID-19

landscape, the proliferation of live streaming has been even greater, with some heralding the first of Wigmore Hall's Radio 3 Special Broadcasts as 'the musical event of the year' and pointing out that the streaming of live classical music has the potential to 'freshen up jaded listening habits' (Bratby, n.d.). Events at Oxford Lieder's 2020 online festival were streamed over 24,000 times (Oxford Lieder, 2020). Notwithstanding the complexity of quantitatively measuring and defining levels of engagement with digital music outputs (Berger, 2019) this growth suggests that art song's net has the potential to be cast wider than initially assumed.

Whilst audience numbers are helpful in reflecting upon the size of a potential market for classical music (and indeed art song) it is becoming increasingly accepted that purely quantitative measurements akin to market research are insufficient in providing adequate understandings of audience experience (Barker, 2006; Radbourne, 2013; Sedgman, 2017). However, juxtaposing growth within classical music markets with critical public perspectives towards the art song genre, it is striking to note how some commentators are beginning to observe 'a current resurgence of song in the UK' (Maddocks, 2019), with a growing number of regular programmes dedicated exclusively to the genre in musical centres outside of London.[1] I suggest that this proliferation of art song programming amidst a greater public interest in classical music as a whole is seemingly at odds with publicly-held critical views of the genre's demise: critical reflexes may not have kept pace with developments in practice. I now turn to consider specific features pertaining to live art song events that might underpin these views.

---

[1] Examples of programming, and when these series were established, include Ludlow English Song Weekend (2001) http://ludlowenglishsongweekend.com, Oxford Lieder (2002) https://www.oxfordlieder.co.uk, Leeds Lieder (2004) https://leedslieder.org.uk, London Song Festival (2007) https://www.londonsongfestival.org, Sheffield SongMakers (2015) https://concerts.sheffield.ac.uk/songmakers, Cambridge Song Festival (2019) http://www.cambridgesongfestival.co.uk

The Way of Art Song These Days

The following short ethnographic accounts document typical live art song performances.

Despite being recorded nine years apart, they bear striking similarities:

> A solo singer, accompanied by a piano, stands on a stage and traverses a set of songs in the classical idiom. The singer dresses elegantly and is well-coiffed and reserved in demeanour. They generally do not speak to the audience, save for announcing the encores (and not always then). The singer and pianist enter together, to applause from the audience, and perform the songs in a series of themed sets. The audience very pointedly does not applaud between songs in a given set, waiting until the end of each unit to express their pleasure (Neher, 2011, p.325).

> A singer in an evening dress, a grand piano. A modest-sized audience, mostly well-dressed and silver-haired, equipped with translation booklets. A program consisting entirely of songs by one or two composers. This is the way of the Lieder recital these days (Tunbridge, 2020, p.1).

Many of the features documented in these accounts that are familiar to 'the way of [live art song] these days' derive from innovations in late-nineteenth-century performance practice, that are documented in a large body of historiographical literature (see: Kravitt, 1965, 1996; Hallmark, 2011a; Tunbridge, 2010; Loges, 2018; Loges and Tunbridge, 2020). Like the theoretical-philosophical expositions on word-music relationships discussed above, these historiographical approaches have a tendency to dominate debates in art song scholarship, compared to the relative paucity represented through other perspectives such as practical approaches to live performance today.

The origins of modern live art song events are often said to be found in early-nineteenth-century domestic music making, in largely private affairs for the middle-class in small gatherings at home, in salon performances, and later the concert hall. Art song's small scale was compatible with the development of factory produced pianos that featured in middle class homes, enabling further expansion of the genre (Tunbridge, 2010). It is from these roots in domestic settings that the notions of intimacy that pervade the art song genre may derive.

According to Neher, the 'old concept' of private art song performances as being 'intimate, privileged, festive' has become 'a talisman for the modern vocal recital, which constantly strives to re-create the feeling of sitting in the living room of a wealthy nobleman, sipping brandy as a world-class singer performs for you and a fortunate few' (p. 327). Alongside their poetic and musical orientation and status as small scale works, Jennifer Ronyak suggests art songs have served as a 'potent symbol of an interiority' (2018, p.2), a symbol repeatedly evoked by scholars, performers, and audiences, in the domains of analysis, performance and audience reception respectively. However, Tunbridge (2014) cautions that art song's origins in domestic music making are often overstated. Such music making was neither a particularly social activity (in terms of being communal) nor a solitary one, emphasising how the boundaries between private or public in, for example, the salon, are blurred.

With reference to the specific features of performance and production, Neher argues that contemporary attempts to maintain a sense of intimacy in live art song events are 'constantly undermined by the stiff decorum' of performance practices (2011, p.327). In the UK, such performance practices derive from the 'Liederabend' or German art song recital format that accompanied the arrival of musicians from Germany and Austria at the turn of the twentieth century, prompting a proliferation, professionalisation, and sacralisation of song in the concert hall (McVeigh and Weber, 2020). As Kravitt (1965) notes, the reorientation of the musically cultivated towards the art song genre took almost a century to complete, where concert reforms sought to evoke the atmosphere of the musical salon, and included innovations such as the dimming of lights and curtailing of applause between items to create mood. As such, although the performance and production practices of today attempt to preserve 'historical' features of the genre, they are different from live art song's origins and stem from much later nineteenth-century developments. Further technological developments in the twentieth century would also

contribute towards the establishment of these practices. The interaction between recorded media and live art song in the 1930s, propagated by organisations such as the Hugo Wolf Society and London Lieder Club, saw the promotion of concerts, recordings, programme notes and criticism, significantly contributing to the development of production and performance features that would shape the specialist, attentive consumption practices that are familiar today (Tunbridge, 2018).

My own study's particular focus on audience experience of live art song today prevents a more in-depth review of literature pertaining to the historical development of the genre. However, what emerges from this brief comparison of contemporary provocations with selected historiographical literature on the genre's development, is that norms, values, and behaviours deriving from habitual performance and production practices have been embedded since the development of their introduction to UK consumers at the turn of the twentieth century, despite not necessarily adhering to practices associated with the modern origins of the genre. Moreover, with reference to views expressed within public criticism, it is possible to view these performance and production practices as contributing factors towards negatively-inflected criticism of the genre, which may in fact be at odds with the present realities of the genre.

Art Song in Translation

Specific performance and production practices that distinguish art song from other genres of classical music, and which are fundamental to *the way of art song these days*, include the use of translation resources. Live art song's presentation in languages other than the vernacular forces interlingual translation to be a determinant factor in live art song events. Since the late nineteenth century, programme booklets featuring both text and translation were routine in art

song concerts in London (McVeigh and Weber, 2020). The practice of reading printed texts and translations in real time continues to be the dominant translation resource within live art song practice today.[2] Art song in translation challenges both practice-based approaches and scholarly research. As such, there is a relatively small body of academic literature concerned with song in translation, in part due to a requirement for multidisciplinary approaches, challenges to commonly held assumptions around authorship and source texts, and blurred boundaries between theoretical concepts such as translation, adaptation and creative writing (Susam-Sarejeva, 2008; Mateo, 2012). Within this limited body of research, studies of particular relevance to art song are located in developing functionalist views of song in translation, which align with wider trends in translation scholarship that pay greater attention to the reception, social and cultural purposes and effects, commercial uses and ethical and political consequences (Venuti, 2012).

A key model within this developing field is Peter Low's (2013, 2017) functional account of strategies in song translation. Low adopts Hans Vermeer's concept of *skopostheorie* in which the translator's aims are determined by the 'skopos' or purpose of a 'communication in a given situation' (1989, pp.191–196). Applying Low's version of skopostheorie in an art song context, in fact reveals the presence of multiple 'skopoi', each requiring varying translation strategies. These strategies are targeted towards performance (word-for-word translations used by performers for learning) and production and consumption: communicative or semantic translations used for printed programmes; communicative or gist translations used for surtitles and subtitles; gist translations used for spoken introductions by performers; and sung translations used for sung texts. The most commonly established translation practices within

---

[2] In primary research conducted in 2019 of the five art song sites referenced in Footnote 1, all of them continue to use printed text translations as their primary translation resource, despite employing additional resources such as surtitles.

modern art song events are text translations in printed programmes and more recently the use of surtitle technology. Use of sung translations has been more sporadic, historically, with very recent attention being afforded to this translation practice through a modest proliferation of art song performed in new English translations since 2018.[3] Sung translation approaches transfer skopostheorie's 'translational actions' from the domain of production to performance, in making changes to art song objects themselves. Like text translations in printed programmes, the phenomenon of art songs performed in English translation is not a new one. Literature examining historical performance practice reminds us that UK attitudes towards art song in translation were transformed by the political upheavals during World War I when a reluctance to sing or hear the German language resulted in German art song being sung almost always in translation, a trend that would continue until the early 1920s (Tunbridge, 2013).

More recently, the pianist Christopher Glynn observes how sung translations are a 'Marmite project' as, for some audiences, 'the combination of words and music is sacrosanct' (Hugill, 2018). Ideological and attitudinal positions towards sung translations also sit alongside practical considerations. Stein highlights the common practice of composers taking liberties with the poems they set to music, adjusting form, metre and rhythm, duration, intonation, and emotional and conceptual values which make 'the juxtaposition of lyric poem and music' within an art song 'full of problems' (1971, p.9). With reference to the early-twentieth century proliferation of sung translations, works were often not translated by professionals, but instead by singers and their acquaintances, accounting for varying degrees of quality (Tunbridge, 2013). The music critic and translator AH Fox Strangways also comments on the sometimes inferior quality of these translations, stating how 'few have any idea of the gift and, failing that,

---

[3] The pianist Christopher Glynn commissioned Jeremy Sams to translate Schubert's song cycles: *The Fair Maid of the Mill, Winter Journey* and *Swansong* have been performed widely and recorded for Signum Records (2018). A singing translation of Hugo Wolf's *Italienisches Liederbuch* was premiered in 2019.

the effort required to make a good [sung translation]' (1921, p.211). He further highlights

technical obstacles in sung translations, citing tessitura and appropriateness of vowel sounds,

rhyme scheme, syllabic accentuation, and modification of note lengths as critical issues. These

specific challenges map onto contemporary perspectives from functionalist translation

literature. A more recent study by Low (2017) proposes a pentathlon model of sung

translations which seeks to balance sense, naturalness, rhythm, rhyme and singability, as

discrete criteria to appraise a sung translation's success. Johan Franzon although cautioning the

ambiguity of singability as a concept, further suggests a triad of prosodic, poetic, and semantic-

reflexive match, functions which 'must come together if the translation is to be perceived as

fully functional, i.e. singable' (2008, p.376).

In consideration of translation being perceived as 'fully functional' or not, critical reflection on

the end user of song in translation can be helpful: to appraise for whom translations are to be

deemed 'fully functional'. For Strangways, there are multiple end users (the singer, the poem,

the song, the audience):

> The ideal before the translator is, then, to put into the singer's mouth
> words which satisfy him both as a singer and as a man, and which do
> not falsify the poem nor make nonsense of the composition; if there is
> reason to hope that the audience will be able to hear the words, it will
> be necessary to satisfy them too (Strangways, 1921, p.214).

Notwithstanding the gendered assumptions made through inferring a singer is male, these

comments highlight the challenges of perceived competing demands pertaining to production,

performance and audiences. The challenges of the singability or functional aspects of

translation serve to highlight the craft of art song that is different from other forms of song

making. Composers rarely write the poem themselves. [4] Instead, the collaborative process

---

[4] There are however notable examples of composers setting their own texts in the corpus: for example Debussy *Proses lyriques* (1892); Mahler *Lieder eines fahrenden Gesellen* (1884-5); and Messiaen *Poèmes pour Mi* (1936).

between poet and composer is often conducted at a physical and temporal distance, the result is a 'love-child' of two artists, where the 'onus is on the composer to treat the defenceless text with courtesy and honour' (Johnson, 2002, p.xiii). Music interacts with the complexity of the 'defenceless' text which includes auditory material, conceptual and corporal features, in what Abrams (2012) refers to as the four dimensions of a poem: the appearance of the poem on the page, the physical aspect; the sounds of the words when performed aloud; the meaning of the words we hear; and the physical, oral activity of speakers (or in this instance singers) verbalising the sounds of a poem. To successfully translate a poem in a way that satisfies all its dimensions, the musical demands of a song, and multiple stakeholders, requires a developed skillset that is rare, causing art song translation to be a more rarefied phenomenon. Such challenges prompt consideration as to whether it is possible, or even desirable, for translated poems in songs to be *equivalent* to the complex makeup of an original poem, transformed in an original song—aligning with debates surrounding *equivalence* in translation scholarship more broadly, for which (functional) equivalence has become 'a central concept in translation theory' (Chesterman, 1989, p.99). As such, art song in translation challenges both practice-based approaches and academic research.

Although the studies examined so far are useful in highlighting the need for varying types of translation resource within different contexts—and in so doing to privilege the needs of the end-user (or audience member) within song translation—they do so from a methodological position of some distance from the end users themselves. Low, for example, is both an academic researcher and a practising translator, and although we can infer that working as a translator requires an understanding of the end user (or certainly the end function of translation resources for art song audiences), in these studies we access this understanding through the

views of the translator rather than the audience themselves.[5] The current lack of empirical research to evidence the practical application of art song translation skopoi and the demands that they place on audiences leaves gaps in knowledge, in both practical and scholarship terms, providing areas for further inquiry that will be explored as part of this thesis. Within translation research more broadly, there are calls for further research to understand the reception of translation and music, looking beyond individual works and composers to consider wider contexts, changing audience tastes, expectations and ideologies (Susam-Sarejeva, 2008). I suggest that whilst it is apparent that critical positions exist toward art song in translation, key questions remain as to why these views are still held today and how these affect individual audience members' experiences with the art song genre. These are questions which I address in this thesis.

Charges of Elitism and Challenges of Accessibility

Having discussed and appraised relevant scholarship concerning some of the performance and production features from live art song events, I now return to critical provocations targeted towards inaccessibility and declining audience numbers. While features of performance and production (such as song translations) are part of, and intended to aid, reception, these resources and approaches can conversely act as a barrier to engagement, where a deficit in an individual audience members' knowledge and experience could be constituted as lack of cultural capital, hindering participation.

Cultural capital as a concept was first developed by Pierre Bourdieu (1986) in a study of cultural taste and class stratification. Bourdieu argues that the ability to appreciate cultural artefacts is not only impacted by aesthetic judgement, but is also a product of social conditions.

---

[5] Low's translations of French art songs can be found on LiederNet, one of the primary reference sources for song translation on the internet https://www.lieder.net/lieder/index.html

Bourdieu posits a broad definition of capital, which can be 'embodied' (for example one's accent or bodily manner), 'objectified' (material goods or possession and knowledge of cultural artefacts) and 'institutionalised' (credentials and qualifications), all of which can confer status of belonging to a particular social class (1986, p.243). Knowledge of cultural artefacts such as art song or other classical music, according to Bourdieu, can be used to legitimate social boundaries. For Bourdieu, classical music represents the highest form of cultural legitimacy which cannot be decoded using commonplace cultural capital, and a number of contemporary studies featuring classical music have sought to confirm and to challenge Bourdieu's ideas empirically. For example, a study using Arts Council England *National Taking Part Survey* data identified 'persisting socio-demographic inequalities' in classical music attendance (Chan and Goldthorpe, 2006, p.9). However, in a challenge to Bourdieu, instead of providing evidence that upper and middle classes were embracing 'legitimate' art forms to the detriment of popular ones, the authors instead noted that those who consumed classical music also valued more popular genres too. These observations support arguments put forward by Richard Peterson and Robert Kern (1996), who used statistical data from audiences in the USA, to demonstrate that aesthetic taste in contemporary societies has moved away from the supposed divide between elite and mass culture (which the authors term 'snob versus slob') to instead distinguish between cultural omnivores who consume a wide variety of cultural genres, and univores who consume narrowly. Critically, as also evidenced by Chan and Goldthorpe in their UK dataset, these distinctions occurred in line with class differentiators, with those from lower class backgrounds demonstrating univorous consumption habits in contrast to the more omnivorous higher classes.

What is clear from these arguments is that although relationships between aesthetic taste, cultural capital, and class stratification with reference to classical music (and by extension art

song) exist, they do so in more complex ways than originally conceived by Bourdieu. Moreover, notions of class are highly nuanced—particularly in recent years in the UK—and it is not clear from these large quantitative studies what specific factors contribute towards these trends, and how. Further, nuances between the strength of class structures exist across societies, and are also differentiated nationally and historically. As such, additional qualitative studies have sought to examine more specific factors in the relationship between class, Bourdieu's ideas, and classical music performance and consumption in the UK. For example, in relation to educational aspects (institutionalised capital), studies have shown that graduates were six times more likely to report a preference for classical music than those with no qualifications (Bennett et al., 2009), showing that 'classical music emerges as still the most clear marker of "educated" musical taste' (Savage, 2006, p.173). Empirical studies by Anna Bull and Christina Scharff (2017) highlight how perceptions towards the value of classical music at home also appeared to map on to class structures. These studies show that for young people from middle-class backgrounds, engagement with classical music was natural, and the attribution of value towards classical music was uncontested. The nature of this engagement was in contrast to those from lower class backgrounds, where classical music was unfamiliar, not listened to at home, and participants struggled to garner parental support and encouragement to engage. Moreover, with regard to musical performance, Bull also observes that feeling comfortable and confident in grand spaces, and dressing appropriately, is something that is not equally available to those from different class backgrounds. In so doing these examples emphasise 'the role of cultural institutions as spaces where inequalities of production and consumption may influence each other and be reinforced' (2018, pp.295–296)

Applying these principles to art song contexts, it is possible to see how differences in class and cultural capital have the potential to impact audience experience of the genre. Observations on

dress, lack of dialogue with audience members, curtailing of applause, languages, and the use of translation resources within the immediacy of live art song events (as highlighted by Neher above) can be viewed as being representative of behaviours, norms and values within cultural institutions that have the ability to influence and reinforce inequalities. The need to engage not only with musical features of songs but poetic ones as well impacts the genre's accessibility. Alongside material and sonic features of poems is the challenge of understanding poetic meaning (as per Abrams 2012) which can be obtuse or unconventional. This challenge is further reinforced by the cultural specificity of poems that appear in the live art song corpus— for example, differences in the narrative features of German romantic poetry compared to the esoterism of French poetry—creating further demands on audiences of the genre. These musical and poetic challenges associated with *the way of art song these days* are indicative of embedded social norms, generated by experiences of sharing cultural capital, which Bourdieu defines as a 'habitus', characterised as a 'system of durable, transposable dispositions' or orientations where individuals habituate or ritualise certain practices' (1977, p.72). The habitus of live art song events might therefore be considered a potential barrier to engagement for those not versed in its practices and conventions.

Within art song specific contexts, commentators have also spoken about how to change current practice and tackle art song's alleged inaccessibility. For example, on art song's status as 'elitist and unapproachable', the baritone Stephen Varcoe (2011, p.122) argues that while imaginative programming has played a key role in developing contemporary audiences for the genre (citing Graham Johnson's established SongMakers Almanac programmes), this feature alone falls short in terms of attempts to widen audiences for the genre. Instead, for Varcoe, audiences need to be 'encouraged to sing for themselves, to experience the process directly', which, he goes on to argue, is 'clearly the province of musical education in schools'. However,

given cuts to lesson time, staff and facilities it seems difficult to justify the prioritisation of art song in an era where UK educational policy is widely claimed to hinder music education (Arts Professional, 2018). Outside of the school system a classical music education is costly, resonating with the UK studies cited above that suggest classical music is an extreme marker of educated musical taste. Furthermore, considering art song's presentation in languages other than the vernacular, it should be highlighted that foreign language provision in schools has declined sharply since New-Labour government policy made foreign languages non-compulsory at GCSE (Tinsley, 2018). In the context of educational provision outside of the school system, and in a move that reflects these challenges to both music and language learning, the leading UK provider of examinations and assessments for classical music, the Associated Board of the Royal School of Music (ABRSM), recently changed the syllabus for graded singing exams, dropping a long-standing requirement for candidates in graded singing exams to perform songs in two different languages (ABRSM, 2018). This change aimed to widen access to the accreditation as a result of candidates' likely lack of exposure to different languages, emerging from recent national education policy. It is thus apparent that significant educational barriers persist, in terms of equipping audiences at various stages of the pipeline with the necessary capital, to enable them to be versed into the habitus of live art song engagement today. However, I argue that suggesting an individual needs to read music, sing or play the piano, or speak a foreign language in order to engage with the genre (acquiring sufficient levels of cultural capital in the process) paradoxically reinforces the elitist and unapproachable stereotype of the genre that Varcoe and others seek to overcome.

From this review of relevant literature, it is clear that the possession of cultural capital and deeply embedded attitudes and norms within art song practices have the potential to create barriers to overcome for those not versed in them. Yet, empirical research with audiences or

end users of art song is currently lacking, and new approaches are therefore needed within art song scholarship to explore how audiences shape, and are shaped, by features of production, performance, and reception that are specific to the genre. In the remainder of this chapter, I aim to develop a conceptual framework to support these new approaches. I first review a critical body of literature which dominates art song scholarship: interpretative word-centred text-music hermeneutics. In so doing I highlight calls within scholarship to go beyond these methods, that interpret songs predominantly from the perspective of the printed score. In response to these calls, I propose approaches that draw from related fields of sociology of music and empirical audience research, in order to interpret art song beyond the printed score, and instead as a live phenomenological experience.

Songs With Borders: The Printed Score

Alongside historiographical and word-music analytical studies within existing literature, musical-hermeneutic methods have prominence within art song scholarship, which, as Jennifer Ronyak notes, occupies such a central space that it has become a 'privileged laboratory for the hermeneutic project within music study as a whole' (2014, p.544). Work-centred text-music hermeneutic methods situate musical analysis within an interpretative paradigm to draw out hidden meanings latent in the score. Within this extensive body of literature, Kramer is a key contributor, whose writings not only serve to interpret songs themselves, but also provide valuable insight into the application of hermeneutics as a methodology, and the processes and materials employed in such analysis. Kramer states that the objective of hermeneutic methods is to decipher not what is overtly legible but to uncover veiled meanings that must instead 'be made to yield to understanding' (1993, pp.5–7). In consideration of art song's small scale, sense of interiority, its use of poetry with multiple levels of meaning, and the complex ways poetry interacts with music within the makeup of a song, it is not unsurprising to see how art

song offers fertile ground for musical hermeneutic methods. Examples of these studies include work by David Lewin (1982) who, in seeking to interpret at a micro level of the song itself, examines the relationships between structural reading, harmonic treatment and textual imagery in Schubert's *Auf dem Flusse* from *Winterreise;* by contrast, Hallmark's (2011b) hermeneutic interpretation is at the level of the *Winterreise* cycle as a whole, arguing that distinct changes in the musical settings (including mode, register, texture, dynamics, melodic style, and rhythmic text-setting) coincide with occurrences of the apostrophe as a rhetorical device in Müller's poetry. Susan Youens (1991), whose substantial output of books, chapters, and journal articles have focused on Schubert's text setting practice, also examines *Winterreise* as a whole, offering a detailed analysis of each song in the cycle, considering Müller's texts and Schubert's musical settings both separately and together. A comparative study by Charles Brauner (1981) analyses settings of the same Heine poem *Allnächtlich im Traume seh' ich dich* by Schumann, Franz, and Mendelssohn, examining the ways in which musical devices illuminate irony in poetry that is either explicit in the poetic content (overt irony) or implicit (covert irony). Approaches also include a broadening to incorporate biographical contexts within song itself: Benjamin Binder's (2016) analysis of *Der Doppelgänger* examines changes in musical processes and concludes that the song is a self-portrait of Schubert being physically, psychologically and compositionally disabled in his final years. Kristina Muxfeldt (1996) explores sexuality, gender and identity in observing Schubert's setting of Platen's poetry where encoded same-sex desire coincides with dramatic musical emphasis. Kramer (2003) similarly draws upon Lacan and Foucault to identify the presence of these themes within Schubert's wider canon. Katherine Bergeron (2010) examines the connections between the French cultural focus on the orality of language, song, and national identity, in close textual and musical analysis of songs by Fauré, Debussy and Ravel.

An evident strength of this sample of studies is the situation of the songs themselves within wider contexts. This literature rejects the autonomy of the song as a text object that can be analysed in isolation from its environment, and instead focuses on songs as sociocultural outputs that are amenable to interpretation: for example, through the frames of gender, sexuality, and disability. However, such an approach relies on a focus on composition, rather than that of performance or audience experience, representing a preoccupation with the interiority of the music within the printed score, as opposed to its 'outward, audible form' (Head, 2002, p.429). These approaches ignore the ways meaning and understanding are emergent and shaped by events beyond the boundaries of the compositional process or the printed score itself—such as elements from performance, production and audience domains of relevance to this study. I suggest hermeneutic studies such as these has helped the literature reach a point, over the past few decades, where this type of research can be extended and supplemented with new approaches. Although hermeneutic methods often employ analytical schema or frameworks to interpret the songs themselves, critical questions remain as to what kind of interpretative frameworks are employed by those who interpret song in the immediacy of live art song events—that is, by audiences today. Given the evidenced complex factors that shape art song events in contemporary times (and especially within Anglophone contexts), such as habitual practices shaped by performance and production, and deeply held subjective positions on translation within current practice, I suggest that this line of thinking represents a significant gap in understanding.

It is apparent then that more attention has been given to interpreting songs as text objects, despite developing, opposing trends within wider musicological debate. A key study by Christopher Small (1998) illustrates such trends. Small proposes the concept of *musicking*, and contends that the fundamental nature and meaning of music lies not in musical works as text

objects, but instead in action and in what people do. Taking an ethnographic approach, Small argues that it is only through understanding what people do, as they take part in musical acts, 'that we can hope to understand [music's] nature and the function it fulfils in human life' (1998, p.9). Small's approach is useful in privileging the agency of the human music-making process. Nicholas Cook (2001) similarly contends that the text-based orientation of traditional musicology and theory hampers thinking about music as a performance art and suggests that musical scores should not be seen as texts to examine but rather as scripts to prompt 'the enaction of social relationships in real time performance'. Elsewhere Eric Clarke and Nicholas Cook (2004, pp.4–5) argue '[musicology's] predominantly historical self-image' and focus on 'text objects' means scholars are prone to build interpretations on relatively small datasets. They suggest that empirical approaches to musicology could enable the discipline to be 'a significantly "data richer" field than we generally give it credit for'.

I suggest that reflection on the musicking of art song and consideration into *what people do* as they engage with the genre, has the ability to enrich previous word-centred score-based methods. Here, it follows that our understanding of art song could be greater and data-richer if we did not habitually limit our approaches to songs as text-objects, or to the relationships between songs and the production environments of the past. Ronyak calls for an art song discipline-specific variant of the 'soul-searching' taking place in performance studies, that demand more 'than "adding on" to the explication of the musico-poetic work' and instead, taking as its starting and ending points, the idea of song as performance events of 'radical singularity'(2014, pp.545–549). Ronyak's intervention implies that the interpretation of song is neither situated in the score, nor within the performer, nor the audience member, but instead within a dynamic exchange between these three domains, in a more virtual space. To use Ronyak's terminology, these 'radical events of singularity' are unique, and are made up of a

[39]

complex dynamism between performers, producers, and audiences, and within not only the songs themselves, but also the actions of 'what people do' (as per Small's theory of musicking). By applying what Peter Martin (2006) refers to as a 'sociological gaze' to understand how we interpret songs as audience experience, allows for greater consideration of live art song's dynamic interrelationships between performers, producers and audiences. As shared musical practice, it is possible to examine art song through the lens of what Susan McClary calls those 'heterogeneous elements that lead away from the autonomy of the work', through ways which 'intersect with endless chains of other pieces, multiple—even contradictory—cultural codes, various moments of reception' (2001, p.7). This more postmodern, (inter)semiotic approach integrates fragmentary (rather than unitary) understandings of art song with shared social experiences of cultural artefacts. In order to apply a *sociological gaze* to art song and to examine the *endless chain* of art songs and *cultural codes,* I now turn to appraise relevant literature and approaches developed from the fields of audience studies and empirical musicology.

Investigating Audience Experience

Scholarly interest in audiences' experiences of different types of media has proliferated in recent years, as a result of critical interventions which rejected the notion of audiences as singular homogenous entities, prompting detailed analytical interrogation of audience responses, so as to understand the cultural conditions that inform a given audience experience. Nicholas Abercrombie and Brian Longhurst (1998) consider audiences as complex socially interacting individuals and groups, distinguishing between three modes of audience: simple; mass; and diffused. Each mode features differentiating degrees of: directness of communication within the experience in question; the localisation of that experience; ceremony and ritual employed (noting all performances are invested with a sense of the sacred and the

extraordinary); being situated within private or public spaces; the distance or distinction between producers and consumers; and the attention required in the concentration of energies, emotions and thoughts. Abercrombie and Longhurst designate concert attendance as featuring a 'simple audience' as opposed to 'mass audiences such as television audiences and "diffused audiences" that are 'constitutive of everyday life' (1998, pp.2–5). This typology of audience experience is helpful in foregrounding varying dimensions that shape live experience of art song events alongside the music itself. Within live art song it is possible, for example, to observe direct communication between musicians and audience members; the localisation of experience within a concert hall which is often a public space; a high degree of ritualistic practice; a marked distance between the roles of musicians and audience members; and the demand for high levels of attention and involvement. Yet these dimensions are not fixed and are ultimately shaped themselves by a complicated network of performers, producers, and audiences, each having varying degrees of agency to shape the live art song experience. Typologies such as these prompt questions as to how these dimensions are formed, and by whom, as well as how they are experienced, and how value is placed on certain features over others. Therefore, although Abercrombie and Longhurst's model is helpful in identifying nuances within audience experience, as a generalised theory heavily reliant on reductive categorisation, it fails to account for questions raised concerning specific elements of art song as audience experience. As Martin Barker (2006) argues, there is a tendency for studies like this to singularise audiences and then adduce qualities to *an* audience from a methodological distance which does not actually talk to audiences. These approaches subsequently struggle to advance our overall understanding of audiences and audience research as a whole.

Despite setting out the case to advance understanding of art song audiences throughout this chapter, it is important to acknowledge that attempts to understand audiences through audience

[41]

research are not without limitations in disciplinary terms. Challenges include the fact that audience studies are inherently cross-disciplinary as opposed to inter-disciplinary, in spanning numerous fields and disciplines. Cross-disciplinarity has meant research has often failed to bring together and forge new theories and models authentically (Hadley et al., 2019). Further, audience studies has been charged for its tendency to be constrained by methodological insecurity (Walmsley, 2017) and its ability to be compromised by claims of positive bias (Johanson and Glow, 2015). In methodological terms, audience research has also been accused of being too similar to market research. Such approaches are often undertaken by the likes of arts organisations, lobbyists and government bodies, and are characterised by analysis of demographic customer information in order to segment audiences and develop strategies to achieve a particular benefit. However, these approaches differ from academic audience research in that they do not prioritise the impact of arts on an individual's life, the relationship between arts and an individual's values, or detailed understanding of sense-making (Radbourne, 2013). A key challenge in audience research, therefore, is a need to develop insights that do not reproduce objectified knowledge akin to market research. Research aims are not so much in search of a positivistic or 'objective truth', as outputs will never be transparent reflections or 'direct slices of reality', but instead interpretations of certain ways individuals and groups understand their aesthetic experiences (Ang, 1991, p.184). A critical distinction between audience and market research lies in the way audience research is not so much interested in what people think of their experiences, but rather in how they make sense of, and come to their positioning in the first place. As Kirsty Sedgman elaborates, the aim is to capture an understanding (albeit partial and incomplete) of the complex and multifaceted ways audiences bring their own perspectives, 'cognitive schemas or cultural frames of reference' to a performance, and how they employ value systems to make sense of their experiences (2017,

p.18). Sedgman's choice of terminology in seeking to understand the 'cognitive schema' and 'cultural frames' that enable audiences to make sense and interpret their art song experiences, is not so far removed from the 'analytical schema' employed in the concept of hermeneutic windows in work-centred hermeneutics proposed by Kramer (1993). However, audience research brings the benefit of broadening the object of inquiry from art songs as text-objects to art songs as live events, and the *active* contribution of audiences to these events of *radical singularity*.

In response to art song's (overstated) origins in domestic music making, Tunbridge reminds us that art song was always performed to 'a passive, if not always silent, audience' (2014, p.556). Supposed audience passivity has been increasingly challenged in recent literature and is central to audience studies scholarship. Tia DeNora, for example, argues that emotional responses to music are not something that simply 'affect' a passive individual; on the contrary audience members are active in constructing their 'passivity' towards music and therefore their own ability to be 'moved' (2003, p.92). Barker likewise posits the notion of audiences being more active than initially assumed, contending that viewing, reading, and listening (such as engaging with art song) is a 'motivated experience' (2006, p.134). From this position, he develops the concept of 'viewing strategies' actively deployed by audiences, in which experiences are shaped by: how individuals prepare for the act of listening (why people attend, motivations, expectations, prior knowledge, cultural capital); how preparatory activities lead to different kinds of sense-making in response to aesthetic experiences; and, in turn, how these preparatory activates impact individuals in terms of satisfaction, acceptance, rejection and the longer-term integration into feelings, experiences, lives, and future encounters.

Applying these theories to live art song events suggests that, despite being silent, audiences are not passive. The notion of active audiences, as derived from DeNora and Barker, raises critical questions about the relative degree of agency audience members hold, the extent of their ability to influence other factors within production and performance domains and, not least, their rather more questionable ability to influence the songs themselves. This resonates with debates around whether meaning is something that is latent in music (for example songs) and waiting to be uncovered, or emergent in audience response. Rather than establishing a binary opposition between these positions, scholars have sought to chart a middle ground. For example, in describing musical listening, Clarke draws upon terminology from cultural studies to outline a dynamism between 'subject-position' and 'subjective reaction', exploring the space between 'unconstrained relativism' and the notion that meaning is contained within the objective structures of a musical work itself (2005, pp.92–94). Doing so attempts to resolve tensions between the music itself and its receiving contexts, which permeate the new-pure musicology and sociology of music debate (Shepherd and Devine, 2015). As such, these approaches have resonance with those I have adapted for this study, and the specific object of inquiry I seek to investigate in this study: live audience experience. Having established a need to investigate art song through empirical approaches, albeit acknowledging the methodological and ontological considerations and limitations within audience research as a discipline, I now consider relevant literature that investigates the experiences of audiences of predominantly classical music.

Empirical Perspectives on Classical Music Audiences

It has only been possible to locate one published empirical study to date, which provides a snapshot of contemporary art song engagement from an audience perspective: a study examining Australian singers' and listeners' perception of German Lieder (Nafisi, 2011).

Whilst a refreshing addition to art song scholarship, limitations can be found in this particular study's exclusive focus on German song and its use of a small sample of participants at a particular song competition, the majority of whom identified as singers or instrumentalists themselves (i.e. as performers). The lack of any other published empirical work that examines audience experience of live art song is particularly striking. In contrast to other musical genres, art song has not been the focus of the recent proliferation of research, which seeks to move beyond generalised theories of audiences to advanced understanding of experiences of classical music audiences for opera (Edelman et al., 2016; Rössel, 2011); chamber music (Pitts and Spencer, 2008); contemporary classical music (Gross and Pitts, 2016); and orchestral music (Kolb, 2001; Thompson, 2006; Wolf, 2006; Dobson, 2010).

Such empirical studies have investigated the complex and nuanced ways in which individuals make sense of their classical music encounters. For example, studies have used questionnaire methods to evidence diverse listening modes of consumption, challenging the prevailing—yet narrow—conceptualisation of the silent and concentrated listener of classical music, and instead evidencing escapist and superficial (or partial) listening; emotional or mood-orientated listening, and analytical or structural listening modes (Rössel, 2011). Jennifer Radbourne et al (2009) sought to understand how audiences measure the quality of experiences, and, using large-scale questionnaire approaches, proposed four strands as a measure of the audience's experience of the quality of a performance: sufficient knowledge to understand the experience; risk of feeling either loss or gain in attendance; authenticity in terms of truth and believability; and collective engagement with audience and performers. Alan Brown and Jennifer Novak (2007) similarly empirically evidenced the relationship between *readiness-to-receive* or the individual's level of preparedness to engage with live performance, which was found to influence the nature and extent of intrinsic impacts (subjective outputs or benefits) of live

performance. 'Readiness-to-receive' included context, in terms of how much experience and knowledge an audience member has about the performance and the performer; anticipation, in relation to an audience member's psychological state immediately prior to a performance; and relevance, in the sense of how comfortable an audience member is and the extent to whether the situation is familiar socially or culturally. These features bear some resemblance to Bourdieu's notion of *habitus*, and enable researchers to gauge individuals' dispositions and habitualised practices. The notion of intrinsic impact, on the other hand, examined the degree to which an individual was captivated or engrossed; stimulated intellectually, emotionally and spiritually; grew aesthetically by being exposed to new art forms or features of art; and social bonding. Brown and Novak's linking of readiness-to-receive with impactfulness is echoed by a study by Henk Roose (2008), who examines audience members' aesthetic dispositions and motivations for attendance according to their degree of engagement. This particular study evidences differentiation in the value placed on intrinsic motives by highly engaged audience segments, to attend particular concerts (for example, interest in a particular music or performance) as opposed to extrinsic motives (spending time out with friends) which were more salient for less engaged segments.

What is clear from these studies is that audiences engage with classical music in multifaceted and complex ways, drawing on features beyond the performance of a cultural artefact itself to *actively* shape their experiences. It is also clear that the dearth of analytical and empirical perspectives on art song experiences is countered by a growing body of knowledge in other art forms, including other genres of classical music. This represents a significant gap in knowledge, as art song's synthesis of poetry, music and (foreign) language as a form of expression, employs distinct practices that shape live events and in turn differentiate it from other classical music subgenres.

Alongside investigating the multifaceted ways individual audience members engage with classical music within contemporary audience studies, scholars have also sought to place emphasis on community and the value placed on social dimensions of engagement. Studies into chamber music audiences found that audiences saw themselves as active participants in valuing the intimacy and intensity of their collective listening and being amongst like-minded individuals (Pitts, 2005). Further resonating with Bourdieu's concept of habitus, as Barker summarises, audiences display patterns of processes which bind them into researchable communities of response that are communal in complicated ways, carrying with them a 'sense of belonging to different discursive communities…even as they may watch, listen, and read alone' (Barker, 2006, p.125).

The value of community and the presence of other people in listening encounters within these examples is particularly striking, given the prevailing stereotypes of audience experience that pervade classical music, and by extension art song, where audiences sit 'still and silent in their seats' where they 'experience it, and expect to experience it, in isolation, as solitary individuals' (Small, 1998, p.41). Applying concepts such as communal listening from existing literature to the research context of this particular thesis, it is important to observe that the current resurgence of art song primarily takes place in festival contexts which form a sense of (habitual) belonging, including festivals such as Oxford Lieder. The sense of habitual belonging to live art song, in the case of Oxford Lieder is fostered through repeated, sustained engagement, over two decades. Special features of community and festival have been explored in recent scholarship. Alessandro Falassi emphasises communal dimensions in his definition of a festivals as 'a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees, all members of a community, united by ethnic, linguistic, religious, historical bonds, and sharing a

[47]

worldview' (1987, p.2). Reflecting specifically on arts festivals, studies have observed that festival attendance can be viewed as a group celebration of shared mythologies and values, but provides further nuance in describing this process as a 'managed interaction among performance, audience and place' (Waterman, 1998, p.59). The concept of managed interaction between performance, audience and place also goes some way towards highlighting differences between festivals themselves. The experiences of art song audiences will likely be very different to those of a large outdoor music festival such as Glastonbury for example. In highlighting managed interaction between performance, audience, and place across such varied settings it is possible to observe differences: in performance, between the type of performers, genres, songs themselves; in consumption, between differing audiences (for example the types of nuance within Abercrombie and Longhurst's typology of audience experience, and in the norms, attitudes and values that inform and reinforce audience behaviour); and in the differences in production elements (for example small intimate venues to large outdoor stages, amplification to acoustic music, and varying degrees of marketing resources).

I have argued throughout this chapter that a focus on audiences members' interpretation of art song is lacking within current scholarship, but these observations serve as a reminder—as do my previous reflections on the habitus and embedded norms of art song events—of a need not only to examine audience experience at an individual level, but to pay attention to the ways interpretative, or dedicated listening communities shape and are shaped by live art song events. The notion of interpretative, researchable communities of response might therefore be considered as active dedicated listening communities for the genre with an ability to shape live art song practices. Drawing attention to the ways in which dedicated listening communities and audiences place value on collective experiences also brings to the surface issues around

accessibility and the challenges that face individuals entering pre-established communities for the first time.

Key research from the literature has examined assumptions and experiences of audience members new to classical music. Following studies by Bonita Kolb (2001), research by Dobson and Pitts (2011) has looked at the question of inaccessibility within classical music audiences by categorising audiences as either 'classical cults' or 'learning communities'. Culturally aware non-attenders, defined as musically inclined but absent from the concert hall (Winzenried, 2004), were invited to attend a classical music concert for the first-time. Compared to more seasoned attendees, participants articulated feelings of inaccessibility, which prevented full participation due to perceived lack of knowledge. Rationales for such feelings of inaccessibility included a sense of exclusion through not knowing how to navigate ritualistic practices associated with classical music: participants articulated a sense of not knowing the 'correct' way to listen or engage. Returning to festival-situated studies, Stanley Waterman similarly notes the multiplicity of ways festivals can be exclusionary: in marketing, in the transmission of publicity in forms and locations that reach 'only those who are already tuned to the right wavelength' and 'may at the same time contribute to its sacrilege'; in choices of repertoire that are 'constructed upon a format that favours those with a specific cultural background and/or education'; in pricing, in mechanisms and preferential booking (to help ensure that a 'desirable' audience forms); and in class-specific social etiquette, restricting the attractiveness of the Festival to a self-chosen group' (1998, p.67). Although collective engagement, as Kevin McCarthy et al argue, can be a facilitator of 'private feelings to be jointly expressed and reinforce the sense that we are not alone' (2004, p.50), with regard to classical music and art song, qualities and practices which are taken for granted in the world of art song may paradoxically exclude those not already versed in the habitus of art song events.

[49]

These perspectives from audience studies remind us, in contrast to the idea of passive silent audiences within art song scholarship, that audiences are complex, socially interacting groups and individuals. They have varying degrees of agency in shaping their encounters with the genre, as part of a complex network of elements drawn from performance and production elements alongside songs themselves. The value placed on specific elements of aesthetic performance, and indeed the values individuals bring to these experiences, are highly nuanced. The existence of these values, taken alongside art song's unique synthetic features, and the evidenced challenging (yet potentially contradictory) critical perspectives from public discourse, warrant further investigation, not yet addressed in existing literature.

Songs Without Borders: Researching Live Art Song Events

In this chapter, I have shown how limitations in art song scholarship and explorations of related fields mean that the existing literature is insufficient to advance understanding of art song engagement today. Scholarship to date has sought to define how words and music interact within the makeup of art songs themselves. However, these analytical approaches, combined with historiographical and hermeneutic methods that seek to interpret meaning, often do solely within the confines of songs as text objects. Such approaches neglect the significance and implications of meaning and value for those audiences, performers, and producers who interpret art songs in live event contexts today.

Habitual practices pertaining to art song events—deriving from both nineteenth-century performance practice and art song's proliferation in the UK at the turn of the twentieth century—remain deeply embedded in contemporary practice, particularly but not exclusively in the UK, yet their impact on audiences, and indeed on those who choose not to attend, is not fully understood within existing research. This gap in knowledge is most clearly demonstrated

in translation research, where translation of song, despite being a determinant factor in live art song events, is relatively under-studied. Furthermore, studies that research translation practices, that claim to privilege the perspectives of the end-user, have done so at a methodological distance from the users themselves. Despite English language adaptations of art song occupying a significant part of the live corpus, I suggest songs in English translation are as problematic now as they were during the genre's development in the UK, both in regard to the technical challenge of translating song, but also attitudinally in respect of the ways particular translations are accepted or rejected in different communities of art song practice. Further research is thus necessary to understand audience use of translation in music more broadly. This thesis addresses the gaps in knowledge within this particular debate.

Having critiqued relevant literature to this study, I will now set out my own approach to address gaps in knowledge identified thus far. Throughout this chapter, I have shown that, although existing scholarship has examined the dynamism of interdependent lexical and musical materials that make up a song object, this literature has largely ignored the ways the materials in these song objects are *activated* by the *actions* of human 'actors' present in song events. As such, I contend that empirical approaches drawn from the developing field of audience research can go some way to address gaps in our knowledge of audience experience of live art song events. Addressing these gaps in our knowledge requires an alternative epistemological focus to examine art song beyond borders, an approach that foregrounds the 'musicking of art song' and the 'poeticking of art song', which in combination we might refer to as the 'art songing of art song'—that is to say the actions in what people do with the materials and relationships afforded by art song environments, which include the contents of song objects (e.g. as printed score) but also the wholeness of the art song event (e.g. venue, translation booklets, interactions with other audience members). Similar approaches can be

found in performance studies scholarship. A study by Susan Bennett, which theorises audience spectatorship in theatre studies, proposes the existence of two frames as part of theatrical experiences: an inner frame featuring 'the dramatic production in a particular playing space' and an outer frame that 'contains all those cultural elements which create and inform the theatrical event' (1997, p.228). Audience experience takes place at the point of intersection between these two frames. Drawing upon Hans Robert Jauss's (1982) concept of a *horizon of expectation*, Bennett similarly argues that contemporary theatre audiences '[come] to the theatre as a member of an already constituted interpretative community and also [bring] a horizon of expectations shaped by the pre-performance elements' (1997, p.139). Jo Robinson extends Bennett's work to suggest horizons of expectation for audiences include economic and geographical issues (ticket cost, ease of access to location, disposable leisure time on behalf of the audience member), but also the cultural value and location of the event 'which can affect the receptive mood' (2004, p.7). Willmar Sauter similarly foregrounds the boundaries of events, observing the 'significance of contexts for both the presentation and the perception of a performance' in a study showing how 'theatre manifests itself as an event which includes both the presentation of actions and the reactions of the spectators, who are present at the very moment of the creation' (2014, pp.9–11). A study by Ric Knowles provides a useful framework, one that takes into account the roles of all aspects of theatrical performance, production and reception to 'frame the entire theatre experience', in which production, consumption and performance can be considered as an 'interpretative triangle working dynamically and relationally together' to provide meaning (2004, p.19). Similar approaches can be found in music specific studies, where DeNora advocates approaches that move 'towards the materiality of music as event, its relations, circumstances and technologies of production/reception, its uses' (2003, p.58). The 'musical event' as an alternative object of

[52]

inquiry needs to take into consideration not only the experience of actors (in all senses of the term) involved, but also how these experiences are connected to an actor's past as preconditions for engagement, and the role of the musical event in shaping future outcomes of engagement. DeNora (2003, p.40) suggests investigations into the musical event demand empirical approaches that 'follow actors in and across situations as they draw music into (and draw on music as) social practice.'

As will be demonstrated in the methodology chapter that follows, I have drawn upon these concepts to develop my own Songs Without Borders approach, taking as a starting point Knowles' interpretative triangle, due to its simplicity and clarity. The part of the interpretative triangle of most concern in this study is the 'consumed live art song event' and the 'consuming actions' of 'audience actors' in live art song events. However, in devising this approach, the terminology of 'consumption' and 'consumer' appeared at odds with my contention that not enough scholarly attention has been targeted towards the active nature of art song audiences. As I wish to move away from the perception of audience passiveness, implied within the notion of consumption (recognising that such an implication is not necessarily that of Knowles), I can identify similar challenges around other terms I considered for this study, for example 'reception' and 'receive'. These terms not only have one-directional and transactional connotations, but are further closely related to reception theory which, instead of drawing out data from audiences directly, relies on discourse in circulation, for example by analysing audience feedback and reviews (Sedgman, 2017). Instead, I have adopted the term 'audiencing', which—as Sonia Livingston observes in a similar use of the term in a study by John Fiske (1992a)—despite being 'grammatically awkward' is constructive in acknowledging 'processual relations with production, regulation, interpretation, and vice versa' (Livingstone, 2015, p.443).

This study is therefore not an investigation into the 'producing actions' of 'production actors', for example artistic directors and other individuals with agency to shape live art song events. Nor is it a study into the 'performing actions' of 'performance actors', as it is beyond the scope of this thesis to comprehensively investigate art song under a performance studies lens. Instead, as set out below, this study seeks to understand how audiences navigate the materials presented to them in complex interpretative song worlds: that includes, but is not limited to, the actions of performers and producers that take place during the immediacy of live art song events (inside the triangle), in addition to activity that takes place outside, before, and after the live art song event (outside the triangle) as represented diagrammatically in Figure 1.
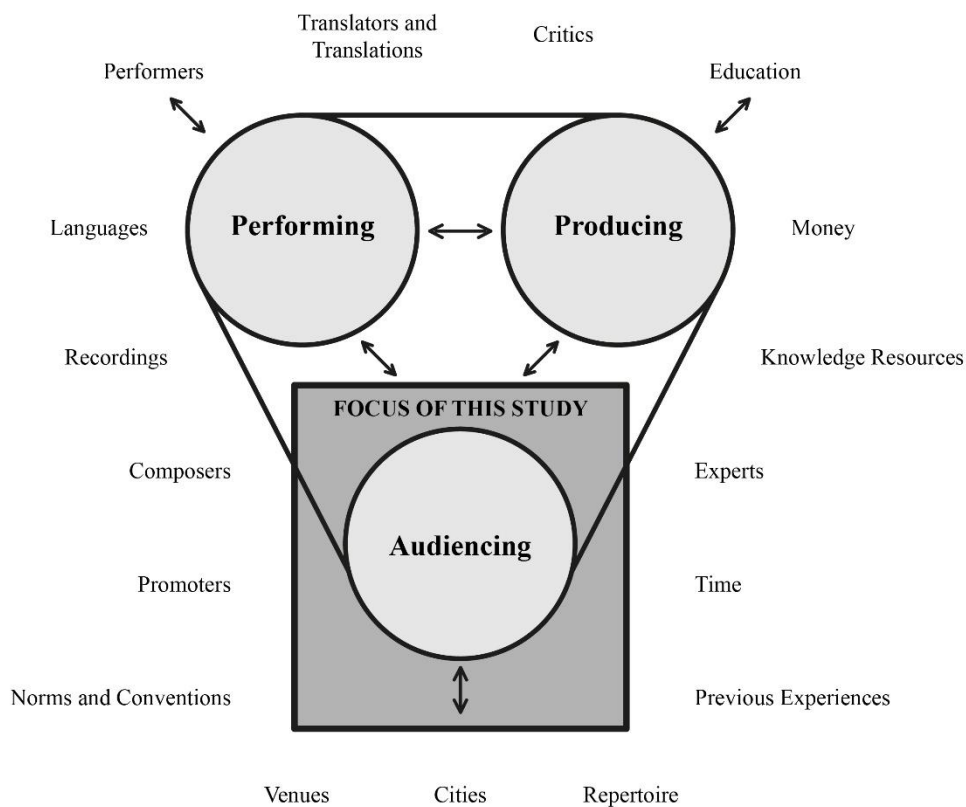
Figure 1: The live art song event: a conceptual framework with examples

Through my discussion of the literature thus far, I have shown that the diversity and breadth of art song literature is demonstrative of the value placed on art song scholarship. An aim for this research is to add new dimensions by putting human experience today at the forefront of art song inquiry. In so doing, I argue that this will enable us to appraise art song from new angles, as interconnected systems of actions, actors, and activities not yet explored in detail. Moreover, this research seeks to privilege not only areas of convergence between these experiences, but also divergence, with a desire to understand a multiplicity of meanings and perspectives. Furthermore, in practical terms, rather than tacitly accepting the commentary in public discourse that highlights audience development challenges and the genre as being a 'hard sell', further aims for this research include understanding more about those barriers to engagement, and about potential enablers to engagement, in consideration of live art song's current resurgence. Within the domains of performance, production, and audiencing, whilst art song evokes an affective, emotionally charged lexicon such as intensity and intimacy, a final aim for this research is to generate new insight into the dynamic interrelations that elicit such responses. It is my hope therefore that this research will provide a more nuanced vernacular to describe and further substantiate audience experience of art song in the UK today. As such, having examined literature from scholarship pertaining to art song as broadly conceived, and having developed an epistemological approach to investigate songs without borders and art song events, the following chapter examines the methodological and empirical approaches that underpin this study.

'Well, I'm not intellectual about music, I'm just emotions, is that alright?'
[Rose/RAS5/I]

CHAPTER THREE:
METHODOLOGY

In the previous chapter, I critiqued the literature and developed an alternative focus to address

gaps in our knowledge of art song: an approach that investigates the actions in what people *do*

with the materials and relationships afforded by art song environments and the whole live art

song event. In this chapter, I develop a critical framework that underpins the research design

for this new approach, predicated on rich qualitative enquiry of an 18-month study, comprising

observations with Oxford Lieder audiences, as outlined in detail below. I consider

epistemological factors which shape the research context and, in turn, govern the theoretical

perspective employed throughout this study. I then go on to introduce and appraise

Interpretative Phenomenological Analysis (IPA), the principal methodology for this study, and

one that privileges subjective human experiences. Finally, I discuss methods and approaches to

data collection and analysis, outlining key practical and ethical considerations that have

materialised and been addressed during the course of this study.

Epistemology

According to Michael Crotty (1998) the four central tenets of research design are a study's

epistemology, theoretical perspective, methodology, and methods. Epistemology concerns the

nature of the social world and forms of knowledge: that is, it goes some way to explain 'how

we know what we know' (Crotty, 1998, pp.2–3). In the previous chapter, I suggested 'how we

know what we know' about art song to date is lacking in empirical evidence on art song

audiences and events. However, empiricism in this instance marks a departure from the

objectivist or positivist epistemological worldview it is commonly associated with. Instead, as

Clark and Cook (2004) observe in empirical musicology, the epistemological orientation of this study is essentially a pragmatic one, employed as David Huron describes as 'a potentially useful strategy for discovery rather than a belief about how the world is' (1999, p.19). The strategy for discovery undertaken in this study is done within a constructionist epistemological frame, that is based on a philosophical belief that individuals construct their own understanding of realities based on interacting with their surroundings (Guba and Lincoln, 2005). Through engaging with constructionism as an epistemology, I suggest that meaning-making is constructed by audiences as they engage with the art song events they are interpreting, by negotiating elements from performance, production, and audiencing domains, and the features of environments that make up *the way of art song these days*. How audiences make sense of these processes of negotiation, and how they share these experiences via the medium of language, is a central focus of this study (Berger and Luckmann, 1991; Shotter, 1993).

Decisions on a study's epistemology also concern the relationship between me, as a researcher, with the object of inquiry (Creswell, 2007). In examining audience experiences of live art song events, existing audience studies scholarship highlights the importance of examining differentiated experiences, whereby audiences make sense, find meaning and articulate value in their own artistic encounters. These experiences, according to Sedgman should not be considered as 'verifiable slices of experience, able to transmit the reality of audience response from spectator to researcher to reader' but instead result from 'a complex interplay between 'research context and analytical approach' (2019, p.465). It is important to observe that this study will not seek to compare current audience responses to live art song with historical accounts of audience experience, such as those featured in historiographical literature. Doing so would involve a different interplay between my positionality as a researcher and the specific research context, and would require a different approach that exploits methodological distance.

[57]

Instead, this study seeks to interpret varying realities and perspectives of contemporary audience members, to help build an overall picture of audience experience of art song events today.

The complex interplay between research context and analytical approach will not be politically neutral. Indeed, questioning the neutrality of audience research within arts contexts has been afforded particular attention in the literature, given the complex political, economic and social environments within which arts organisations exist. Reflecting on the political implications of empirical audience research, Ien Ang cautions that audience research practice is not situated in 'a social and institutional vacuum' (1991, p.183), but that hidden agendas, and commercial and political usefulness, impact the practice of knowledge production itself. It is possible to situate these challenges within the context of the UK music industry, in tandem with the proliferation of knowledge exchange activities between UK Higher Education and the creative industries. For example, studies have argued that a focus on the impact of research beyond academia gives rise to knowledge resistance, if conclusions do not fit with pre-existing worldviews and policy ends (Williamson et al., 2011). Moreover, academic values can come into conflict with instrumentalist arts policy agendas, resulting in the blurring of boundaries between advocacy and research (Belfiore and Bennett, 2008). These challenges are important ones, given the research context in which my study is situated: an Arts and Humanities Research Council Collaborative Doctoral Award, which, as discussed in Chapter One, is designed to respond to 'particular needs' of the cultural, creative and heritage sectors (Midlands4Cities, n.d.). This study's epistemology, the positionality of me as a researcher, and the methodological and ethical challenges which demand consideration of the political situatedness of research context, in turn prompt the need to acknowledge and subsequently bracket off extraneous factors in

approaches to data collection, analysis, and dissemination. This is an aspect I will examine more fully towards the end of this chapter.

Theoretical Perspective

A study's epistemological position governs the philosophical stance or the theoretical perspective that underpins its methodological logic and criteria (Crotty, 1998). Thomas Schwandt (2007) argues that constructionism is synonymous with an interpretivist theoretical perspective, which seeks to identify culturally derived and situated interpretations of the social-life world. I do not approach this research with a detailed hypothesis to test, but instead seek to employ detailed personal accounts to examine how individuals make sense of their experiences of live art song events. By exploring interpretations of audience experience, this study is firmly placed within an interpretative theoretical perspective. As Ang suggests in the earlier discussion of theoretical approaches to audience research in Chapter Two, this study is not situated within 'the privileged domain where the answers should be sought. Answers—partial ones, to be sure, that is, both provisional and committed—are to be constructed, in the form of interpretations' (1991, p.183). Through adopting a constructionist epistemology and an interpretative theoretical perspective, the interpretations derived from this study seek to increase understanding of audience experience of art song events today, from the standpoint of the individuals implicated within them.

Methodology—Interpretative Phenomenological Analysis (IPA)

A study's methodology is its central strategy that links together a choice of methods with desired outcomes (Crotty, 1998). In the previous chapter, I set out the theoretical underpinning of my focus on examining the whole musical event, and an aim to investigate audiencing actors and their relationships with the performing and producing actors and actions within these events. A methodology I briefly considered for this study—but eventually rejected—is Actor

Network Theory (Latour, 2005). At the core of the actor-network approach is 'a concern with how actors and organizations mobilise, juxtapose and hold together the bits and pieces out of which they are composed [...]' (Law, 1992, p.386). One of my aims throughout this thesis to view art songs as interconnected systems of actions and activities, aligns with the concerns of Actor Network Theory. However, a central principle of Actor Network Theory is *generalised symmetry:* the view that there should be no distinction between human and non-human actors and these should be analysed in the same terms. It was necessary in this study of audience experience for me to privilege human (audience) actors over non-human actors, for example the material and technological resources that feature in live art song events (printed programmes, the chairs audiences sit on, and surtitle screens, to name a few). Although these non-human actors, or resources, feature prominently in audience experiences of live art song events, it became clear that I sought to understand what human actors do, and how resources are employed by audiences, instead of mapping out the network of relationships between the constituent parts.

Instead, I selected Interpretative Phenomenological Analysis (IPA) as the most appropriate methodology: one that that seeks to understand how people make sense of lived experiences (Smith et al., 2009). Interpretative methods can be said to rely predominantly on naturalistic approaches, through interviews, observations and analysis of existent texts (Angen, 2000). IPA enabled me to produce in-depth first-person accounts from research participants through undertaking rich qualitative inquiry. The construction of audience members' art song events was dependent on consensual language generated in various methods employed in this study, as will be discussed in the Data Collection section of this chapter (Guba and Lincoln, 2005).

As a methodology, IPA integrates and adapts phenomenology, the philosophical exploration of experience, with hermeneutics (extending its hegemonic use in art song scholarship, to widen the object of inquiry from the song itself to the whole art song event), and idiography, a focus on the particular or *specific*. In other words, this study is grounded by the philosophical interpretation of *specific* lived experiences, or the interpretation of *specific* art song events by the individuals who experienced them.

Phenomenology, in the context of this thesis, is used to capture and describe how individuals experience the phenomena of live art song events. IPA employs phenomenology's use of intentionality to interrogate how structures of consciousness intentionally direct individuals' focus, in order to describe different realities (Smith et al., 2009). The concept of intentionality suggests every act occurs in relation to the directedness of experience towards certain objects in the world. To analyse this experience, IPA extends the concept of 'bracketing', or putting aside, to enable 'the suspension of presuppositions and assumptions, judgements and interpretations to allow ourselves to become fully aware of what is actually before us' (Willig, 2013, p.84). Bracketing occurs within the IPA process at the point of data collection, with a view to suspending 'preconceptions when it comes to designing and conducting interviews or other data collection events' (Smith et al, 2009, p.42). Therefore, there are specific moments in the process when I can reliably bracket off, and these are at the point of neutrality in data collection, through rigorous methodological planning and data capture techniques, reviewed by an external ethics committee, and the wider supervisory team. However, the concept of bracketing off preconceived bias and personal judgement is contested in contemporary praxis. I have already briefly discussed the lack of political neutrality in examining audience experience and the situatedness of song events. This lack of political neutrality has implications for me, not only as a scholar, but also in terms of my own personal experience of art song—as a

professional singer, as an artistic director, and as an audience member—all of which inform my own preconceptions of the object of inquiry, and inflect my positionality. Similarly, as a doctoral researcher working with a supervisory team advising on the development of the project, their experiences and presuppositions also necessarily inform the inquiry process. Recognising that these tensions pose a challenge to IPA, this study requires an analytical process which promotes differently situated interpretations, as analysis moves forward into levels of theorising. I discuss these approaches more fully in the Methods and Data Collection section of this chapter.

The phenomenological approaches used in this study highlight the complexity of human existence within live art song events, and bring to the surface the multiplicity of perspectives, which will be unique to each person and their relationship with distinct, temporal live art song events. This phenomenological emphasis on multiple individual perspectives foregrounds the need for interpretative practice, for which IPA draws on the hermeneutic tradition. Jens Zimmermann defines hermeneutics as the 'basic human activity of interpretation concerned with understanding the meaning of communications or life situations' (2015, p.6). With regard to the application of IPA in this study, if phenomenology is concerned with examination of art song events as specific phenomena, hermeneutics is concerned not only with how audiences interpret and make sense of art songs within live art song events, but also with how I facilitate and make sense of this audience experience as an object of inquiry within itself. In so doing, throughout my research I have engaged with a 'double hermeneutic' (Smith et al., 2009, p.3), where I am making sense of the responses of a sample of participants who are themselves making sense of their experiences of live art song events. This represents a key challenge in terms of how accurately IPA can capture meanings of actual audience experience in this context, in that it relies on my account as a researcher of audience members' accounts of the

experience itself. This challenge is ultimately shaped by the role of language, and it is dependent on whether audience members, and indeed I as a researcher, have sufficient skills to communicate these experiences fully, in a process which constantly defers understanding. These challenges are echoed in critical scholarship, where Barthes reflects on the difficulty of language being the only system capable of interpreting another artistic medium, such as music: 'How, then, does language manage when it has to interpret music? Alas, it seems, very badly' (1987, p.184). Peter Dayan likewise alerts us to the potential 'inappropriateness of the medium' when we write on the subject of music, as when working in words 'in this process there is a sense in which we have to betray our subject' (2006, p.2). Inviting audience participants to describe what might be indescribable therefore remains a key hermeneutic challenge in this thesis, which is recognised and accounted for in the research design of this study, as detailed below.

Alongside hermeneutics and phenomenology, idiography is the third foundational pillar of IPA and represents a concern with the particular or specific. In designing this study, it has been important to consider the *particular* social context in which this research takes place, in order to reflect what the *specific* data collected actually means (Guba and Lincoln, 2005). In consideration of the social situatedness of this research, a focus on the particular or specific operates at three levels: first, this research is particular in the sense of a commitment to detail and depth of analysis of audience data; second, the research focus is on the particular experiential phenomena of live art song events in the specific social context of the Oxford Lieder Festival; and third, the research applies detailed analysis of individual audience members' accounts, and then seeks to identify possible areas of convergence and divergence. Idiography as an approach is therefore in direct opposition to research that aims to establish generalisations that apply to all people. I do not contend that the findings from this thesis can

be generalised to apply to art song audiences nationally, or even internationally, due to the uniquely situated research context and the unique perspectives from participants engaged in this study, although there may well be appropriate points that emerge which are of direct relevance to other contexts. In that sense idiography in this context does not preclude applicability to other circumstances and situations—readers might be able to identify parallel themes and findings that resonate with other art song contexts, that may shine a light on similar practices elsewhere—generalisation of this nature is neither a precondition nor a given. The tension between idiographic research of this nature, and wider generalisability, can also be articulated in terms of the specificity of a Collaborative Doctoral Award, which, as discussed in Chapter One and Chapter Two, must respond to a 'particular need' of the cultural sector. This aspect is one I explore in more detail in the closing chapter of this thesis.

Methods and Data Collection: Conceptual Framework

Having considered IPA as the methodology and central strategy to connect this study's desired outcome—to understand what audience members do with the materials and relationships afforded by art song environments and the whole live art song event—with its methods, I now examine the methods employed in closer detail. Methods, according to Crotty (1998), can be understood as the techniques used to gather and analyse data related to the research problem. Data for this study was gathered at specific points identified in a 12-month timeline: before, during, and after Oxford Lieder's 2019 Festival 'Tales of Beyond', held in Oxford on 11–26 October 2019. In collecting audience data prior to the October festival, as well as during and after it, I was able to account for considerations outlined by Barker in which audiencing is a 'motivated experience' where audiences employ 'viewing strategies' to make sense of their experiences (2006, p.134), highlighting resonances with work by Brown and Novak on audience members' 'readiness to receive' through relevance, anticipation and context (2013,

p.226). I have drawn upon the viewing strategy concept to design the methods for this study, in order to understand: how individuals prepare for the act of engagement with their art song experiences; how preparatory activities lead to different kinds of sense-making in response to art song experiences; and in turn, the impact of these activities on satisfaction, acceptance, rejection and the longer term integration into feelings, lives, and future art song encounters. Audience experience of live art song events does not start directly in the immediacy of an event itself, but rather develops through multiple points in the audiencing process: before, during, and after a given art song encounter. To acknowledge this staggered, yet imbricated nature of audience experience, data collection has been undertaken at all three points in the audiencing process, to represent a holistic view of art song engagement—one which, as represented diagrammatically below, is an extension of the conceptual framework I put forward in the previous chapter [Figure 2].
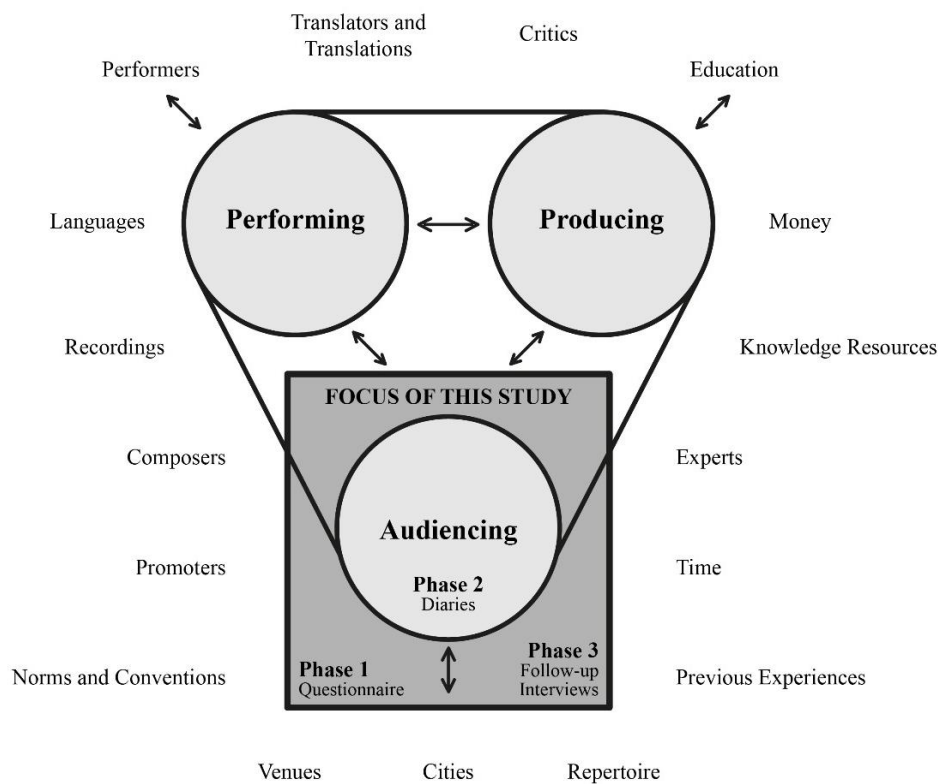
Figure 2: Phases of research and how they intersect with the conceptual framework

[65]

Methods and Data Collection: Phase 1—Questionnaire

A cross-sectional questionnaire was designed to elicit responses from audience members who currently attend live art song events at the Oxford Lieder Festival, before the Festival took place. The questionnaire (which can be viewed in Appendix 1) was created using Qualtrics survey software. Timed to coincide with the launch of the Festival booking period in May 2019, a page was set up on Oxford Lieder's website, linking to the questionnaire, with an option for participants to request a print version. As per the conceptual framework above, this method was the only part of the study that took place before the 2019 Oxford Lieder Festival. As such, the questionnaire leaned heavily on questions targeted towards the choices participants made in deciding how to engage with the genre, and their previous experiences more broadly, distributed at a time when participants were making decisions about how they would engage with the 80 upcoming festival concerts, study, and family events in the 2019 Festival, if at all. Questions provided an opportunity for individuals to reflect on tastes and patterns in their art song choices, and invited them to identify specific programmes they were or were not planning on attending. Elsewhere the questionnaire sought to contextualise art song engagement within wider views on cultural audiencing and motivations for engagement more broadly. Questions were targeted towards individuals' history of engagement with the genre, but also sought to assess depth of engagement—be that simply attending events, or engaging with art song in other ways, for example philanthropic giving and volunteering. Demographic data was collected to benchmark against UK-wide data on cultural engagement from the *National Taking Part Survey* (DCMS, 2016), with added questions on musical training and foreign language competencies. This data was then used to profile the Oxford Lieder audience population, as shown in the section that follows.

Questionnaires do not emerge fully-fledged, and have to be 'created or adapted, fashioned and developed to maturity' through well-organised pilot work (Oppenheim, 1992, p.47). A pilot exercise was carried out with a sample of individuals, known to me, who had attended art song events before, but who had not attended Oxford Lieder events to date (in 2019). Participants were requested to provide feedback on the following aspects: if any elements of the questionnaire were unclear, difficult to answer, or did not make sense; the amount of time it took for participants to complete the questionnaire; observations of incorrect spelling and grammar; and suggested changes to question order and flow. Nine individuals participated in this pilot exercise and gave largely positive feedback. This feedback critiqued the way the questionnaire collected information on foreign language competencies, and adjustments were made to how these questions were asked in the final version. Adjustments were also made to the formatting, and a larger type face was used, following feedback from the pilot sample.

A strength of the questionnaire method is its ability to reach a large sample of participants, and an email was sent to a segment of 1,338 subscribers on Oxford Lieder's mailing list in July 2019. The questionnaire was designed to capture data from a sample of the entire Oxford Lieder population, in order to counter the limitations of using smaller samples in more detailed follow-up investigative work. Throughout preparations for this study, a key consideration was a need for me to gain trust, to encourage participation and to ensure that audiences felt their participation would contribute towards the development of understanding within an art form they actively engage with. Email reminders were sent to Oxford Lieder mailing lists in August, as part of Oxford Lieder's marketing campaign for the Festival by Sholto Kynoch, the Artistic Director, and a prompt, asking audiences to participate in the questionnaire, was added to online box office systems. The cut-off date for submission of questionnaires was 30 September 2019. Doing so enabled me to parse the questionnaire results—including demographic

information and information on the level and nature of engagement of the sample, a summary of which is provided below—so as to begin to implement final design of Phase 2 of the data collection process.

77 questionnaires were submitted in total. With respect to the size of the sample, limitations can be found, both in terms of numbers and the data collected. First, some individuals complained that the survey took longer to complete than estimated, which may have, in turn, put other audience members off completing it. Second, conversations between me and audience members in-person at the Festival also revealed some participants lacked confidence in using technology. Additionally, others had the intention of completing it at the Festival itself, misunderstanding the instructions provided, which provided a clear cut-off point. The questionnaire had to be taken offline prior to the Festival, due to questions being targeted towards specific audiencing choices in preparation for festival attendance, where retrospective completion would have made these particular questions redundant. In terms of the data collected, audience members do not always attend alone, and it can be inferred from some responses that some were completing the questionnaire on behalf of a pair, which also might have limited the potential pool of participants. These observations corroborate with well-researched limitations in online survey methods, which cite variation in participants' online experience, technological resources, and unclear instructions to facilitate self-administered research methods, as contributing factors towards low response rates (Evans and Mathur, 2005).

Capturing both qualitative and quantitative data allowed me to profile the Oxford Lieder audience population. The majority of respondents were aged 65 - 74 (48.6%) with 75+ being the next most represented age bracket (20.0%). This means the age of Oxford Lieder audiences

deviates from national average data on classical music attendance, where 29.3% classical music attenders are aged 65 - 74 and 20.1% are aged 75+ (DCMS, 2016). No questionnaire respondent indicated they were under the age of 35, suggesting a more heavily weighted older demographic of attendees than national averages.

Amongst questionnaire respondents there was a 57.1% - 42.9% gender split, male to female, a reversal of national classical music data which is 40% - 60% male to female. No participants chose 'other' and no participants declined to volunteer their gender. With regard to ethnicity, the majority of respondents identified as being White–English/Welsh/Scottish/Northern Irish/British or White–Any Other Background (98.5%) which aligns with national averages for classical music attendance (94.7%, DCMS, 2016).

In terms of employment status, the majority of respondents were retired (74.3%). National classical music data on employment status was not available to benchmark. The majority of participants were educated to undergraduate degree and professional or vocational equivalents (37.7%), followed by masters or postgraduate degree and professional or vocational equivalents (30.4%), followed by PhD (27.5%). Although it is not possible to break down national data to this level of detail, this represents a total 90.4% educated in higher education and/or professional/vocational equivalents. This proportion is a significantly larger one than the national average of classical music attendees (60.3%, DCMS, 2016).

Participants were also asked to comment on their musical and foreign language competencies. Although no national average data is available to benchmark against, 84.2% of participants had learnt to play an instrument or sing at some point in their lives, suggesting a high proportion of musical literacy amongst participants. A large majority of respondents spoke at least one foreign language (91.4%). This data can be benchmarked against data from the Common

European Framework of Reference for Languages, which organises language proficiency into six levels, the wording of which was adapted as part of a series of multiple-choice questions for the purposes of the questionnaire (Council of Europe, n.d.). This framework is organised across three broad levels of competencies: Basic, Independent, and Proficient users of language. A breakdown of participants' language competencies follows [Figure 3].

% participants that speak a foreign language	Proficient User	Independent User	Basic User
1st foreign language: 91.4%	29.5%	49.2%	21.3%
2nd foreign language: 61.4%	14.3%	33.3%	52.4%
3rd foreign language: 54.3%	-	28.6%	71.4%
4th foreign language: 20.0%	-	14.3%	85.7%
5th foreign language: 7.1%	-	-	100%
6th foreign language: 2.9%	-	-	100%

Figure 3: Foreign language competencies of participants

A survey by the European Commission (European Commission, 2012; British Council, n.d.) found 38% of people in the UK can speak one foreign language, whereas just 18% speak two languages, and only 6% of the population speak three or more. It is clear the respondents' foreign language competencies exceed national averages by some way. However, it is possible that some respondents do not speak English as a first language, and therefore English itself is a foreign language to them. Given the large number of languages spoken throughout the world and variations within these language groups, I took the decision to offer a qualitative open text field for participants to indicate the languages they speak, rather than a quantitative tick-box option. A consequence of this decision is that it is not always possible to attach levels of proficiency to specific languages. Some individuals added more than one language to each

open field, and others failed to indicate a language altogether, despite simultaneously providing quantitative feedback on their own competency levels. It is, however, possible to extract languages spoken individually for each respondent, and I have done so to profile each of the participants who took part in follow-up phases of the research. All limitations considered, of the whole questionnaire sample, the most commonly spoken foreign languages are French (spoken by 34.7% of respondents), followed by German (22.4%), Italian (13.5%), and Spanish (9.4%), which align with those common to the art song repertoire that featured in the Festival.[1]

Finally, the questionnaire tracked engagement habits and history with Oxford Lieder and other cultural providers. The majority of respondents had attended the Festival for 5–7 years (28.6%) followed closely by 2–4 years (27.3%) and then more than 10 years (26.0%). Participants were asked how many times they engaged with art song events in the 24 months that preceded them completing the questionnaire, and were given the option to comment on their attendance at evening and lunchtime concerts, masterclasses, study days, and language labs. This data was captured through a grouped frequency table, where respondents were asked to comment on their frequency of attendance from a series of class intervals (for example 0–4 concerts in the past 24 months). The modal group of evening live art song performances respondents had attended in the past 24 months was 6–10, and the modal group of lunchtime performances was also 6–10. The estimated mean number of total concerts attended in the past 24 months per participant was 17.

Participants were further asked to comment on how often they attended other cultural activities by completing an unpopulated group frequency table. The most popular activity was 'other

---

[1] An analysis of programmes in the 2019 Oxford Lieder Festival demonstrates that of the 628 songs performed (excluding encores where data is unavailable): 45% songs were sung in German, 28% in English, 13% in French, 4% in Norwegian, 3% in Russian and Spanish, 2% in Finnish, and 1% in Italian and Danish.

classical music concerts' where respondents attended an estimated mean of 12 concerts over the past 24 months. This activity was followed closely by 'art galleries and exhibitions' (10 occasions over 24 months). The least popular activity was 'non-classical music concerts or gigs', where the average was 3 times in the past 24 months.

In summary, this data from the questionnaire sample provides a broad overview of the profile of Oxford Lieder audiences as a whole. The live art song event audiences in this study are older and more educated than national average classical music attendees, and conform to those national average classical music trends in regard to gender and ethnicity. These audiences are mostly retired, have received a musical education in terms of learning to play an instrument and have significantly higher levels of foreign language competencies than the UK population as a whole. Collecting audience data in this format enabled me to account for any of my own presuppositions concerning audience profiling, and to effectively 'bracket off' extraneous factors. The questionnaire summary data suggest these audiences bring a significant amount of knowledge and cultural capital to their art song encounters, which has been developed not only through previous musical, language and other educational benefits, but from attendance at the Festival over a long period and high levels of engagement, not just with art song but other cultural activities too. Oxford Lieder audiences are also highly invested in the genre, not only through levels of attendance at events, but through the stated value they place on art song on in their lives and their propensity to invest in the genre financially. More specific aspects and analysis of questionnaire data (including analysis of free-text comments) and how this impacts audience experience, will be further explored within the findings presented in the subsequent five chapters.

Methods and Data Collection: Phase 2—Diaries

The second phase of this study sought to address limitations in the questionnaire, namely a need to provide opportunities for audiences to reflect on actual art song encounters, as opposed to relying on recall and memories of the past, or describing future opportunities to engage. A challenge with questionnaires and interviews is that these methods rely not only on an assumption that what people say is what they actually mean, but also on the influence of participants' partial or selective memory (Baxter, 2010). Due to Oxford Lieder's marketing cycle, and in line with my desire to capture a 'before', 'during', and 'after' snapshot of audience engagement, the questionnaire was distributed four months prior to performances taking place. Therefore, follow-up research that took place during the 2019 Festival counterbalanced this limitation. Questionnaire respondents were invited, at the end of the questionnaire, to register their interest in being part of a sample for this follow-up research phase.

Another limitation that this follow-up phase sought to mitigate was the fact that the questionnaire was targeted exclusively at those who were already highly engaged in art song audiencing. Reflecting on critique of the typical demographic makeup of an art song audience, and the charges of elitism found in public criticism as examined in Chapter Two, this thesis is predicated in part on an assumption that barriers exist in art song engagement more broadly— as per the co-created Collaborative Doctoral Award project outline, designed in partnership with Oxford Lieder prior to my involvement as doctoral researcher. As discussed in Chapter One, interrogating the attitudes and approaches of regular attendees seemed insufficient in understanding fully the kinds of factors that may deter or enable live art song engagement. Consequently, alongside follow-up research with existing audience members, I decided to include a further sample of individuals who had limited exposure to the art song genre. This is

a group which I refer to throughout this thesis as the 'new attendee sample', drawing upon approaches I referenced in the preceding chapter that have sought to understand the experience of new audiences in classical music settings (Kolb, 2000; Winzenried, 2004; Dobson, 2010). The experiences of members of this sample were used to illuminate the responses of the regular attendee sample, providing a richer dataset, and an additional resource for Oxford Lieder in support of practical audience development aims.

When designing methods for the second phase, comprising both regular and new attendee samples, a number of practical considerations informed my approach. The traditional triad of interviews, questionnaires, and focus groups remains common practice in audience research, despite the development of other participatory methods (Sedgman, 2017). I briefly considered holding focus group sessions with audiences after performances took place. A difficulty with this approach was the density of the Festival programme, which made identifying time to meet with audience members between concerts a challenge, as was holding multiple focus groups with regular attendee and new attendee samples. The option to combine regular attenders and new attendees in one mass focus group also did not seem appropriate, as potential issues around social inhibition, peer pressure, and encouraging new-attendees to talk candidly about their experiences of art song for the first time was already a concern. I therefore developed an alternative approach to combat these limitations, using diary methods for individuals to track their own experiences around the Festival.

Diary methods provided an opportunity for me as a researcher to 'probe deeply to uncover new clues, open up new dimensions of a problem and to secure vivid, accurate, inclusive accounts that are based on personal experience' (Burgess, 1982, p.107). The method enabled participants to give their perspectives, whilst mitigating concerns with focus group approaches around

social inhibition. That these methods were conducted away from my presence as a researcher, also limited the effects of potential personal bias, which will be examined further in the Ethical Considerations section of this chapter.

Paper diaries were circulated to participants with clear instructions (see Appendix 3). A key consideration was how much guidance to provide participants to help them complete the exercise, whilst at the same time avoiding bias in the research. Participants were given prompts about what they noticed or took away from performance, production, and audiencing domains. To reduce the likelihood of retrospection, I felt it was important to minimise the amount of time between performances and diary accounts of the experience (Bolger et al., 2003), and participants were encouraged to complete their entries at the earliest opportunity. Participants were told they could leave any additional comments or clarifications at the end of their diaries, and although not intended to be systematically analysed, this information supported editing and coding in the data analysis phase (Corti, 1993).

Regular attendee participants in this phase of the study were selected from individuals who submitted questionnaires as part of the first phase, and who indicated they would be willing to take part in further research. Louise Corti (1993) cautions that diary methods are especially prone to errors arising from respondent conditioning; incomplete recording of information and under-reporting; inadequate recall; insufficient cooperation; and sample selection bias. A purposive sampling approach was used, relying on my judgement to select participants and to focus on characteristics of interest to me as a researcher (Given, 2008). This decision was taken in order to create a diverse sample, notwithstanding limitations of diversity within the Oxford Lieder audience population as a whole, as indicated in the questionnaire data summary provided above. Participants were selected based on their gender, age, current level of

[75]

engagement with Oxford Lieder (their frequency of attendance, their participation in donation schemes, the length of their association with Oxford Lieder), their level of musical ability, including former training, and their level of proficiency in foreign languages.

The new attendee sample was recruited through an advertisement on Oxford Lieder's website with an aim to recruit up to 10 participants. This target number was selected based on an estimate of the likelihood of how many could be recruited, and the need to provide financial incentives through complimentary tickets and gift vouchers to encourage participation. The latter had budgetary considerations: both for Oxford Lieder in terms of how many complimentary tickets they could offer for performances, and for Midlands4Cities who provided a grant to fund the vouchers. I made contact with other arts organisations in Oxford, including the Oxford Music Network, to circulate the advertisement to existing audiences elsewhere and through mailing lists at Oxford Lieder. This advertisement was also circulated on social media, and through professional networks, by me and Oxford Lieder staff and volunteers.

During the research exercise, members of the regular attendee sample were asked to document any Oxford Lieder Festival event they attended between 11-26 October 2019, based on their own ticket purchasing choices. This decision enabled them to track freely their experiences around the Festival, opened up the potential for more participants, and counterbalanced limitations in terms of order in allowing individuals to choose their own performances (and therefore the order of experiences). Whilst this meant it was not possible to compare exactly the same art song events, repertoire, or artists all of the time, there was, in the end, significant overlap between the events individuals self-selected to attend. In contrast, for practical and budgetary reasons, the new attendee sample were asked to choose from a selection of concerts

[76]

to attend, and attended four in total, based upon realistic time expectations and the level of reimbursement provided in vouchers. Participants in this sample chose from a selection of concerts mostly performed in foreign languages, a concert in English translation, and a concert in an atypical setting (for example a promenade concert around a museum or a concert with projected video). I briefly considered using this approach for both samples, limiting the number of participants in each sample, and stipulating the exact performances participants should attend, to create false equivalence between the two samples. However, I rejected this strategy, as it would restrict the potential richness of the data sample. Whilst acknowledging performances are distinctly unique events (as supported by the idiographic underpinning of IPA), each of the performances were in the same art song genre, the majority of which were also held in the same venue, and it was therefore appropriate to assume that there would be sufficient overlap in attended events, which proved to be the case.

A pilot exercise was carried out in conjunction with a live art song concert on Thursday 26 September 2019 at St John's Church, Waterloo, where a professional singer known to me, was participating in a song competition at the church. Word-of-mouth marketing and use of professional networks were used to recruit four individuals who attended musical concerts but not Oxford Lieder performances, alongside two participants with very limited experience of classical music. Participants completed a diary for the performance and engaged in follow-up interviews, as per the next phase of the study. The participants responded to the exercise as expected and reported no obvious issues with the methods employed for this phase of the study.

Of the individuals who indicated they would be willing to participate in follow-up research from the original audience questionnaire, 17 participants signed up for the second phase. A cap

of 20 participants was set for this sample, as a realistic number I could work with as a researcher, and therefore none were rejected from the sample. For the new attendee sample, it was important for participants to have experience of other cultural events, to compare and contrast their art song encounters with. Alongside the criteria used for the regular attendee sample, a further criterion was used to gauge their level of engagement with other cultural activity, alongside prioritising individuals who had never attended an art song event before, or had done so infrequently in the last 24 months. Interested participants were invited to fill in a short questionnaire on the Oxford Lieder website to provide this information. 18 individuals completed the questionnaire, indicating their interest in participating in the study, although a large number of these volunteers were rejected on the grounds that they had attended art song events frequently in the past 24 months. 10 participants were deemed eligible for the study and six of them signed up to participate. All six enrolled onto the study, but one failed to respond to correspondence after starting the exercise, meaning a total sample of five completed this phase. A breakdown and profile of the 22 participants for both samples can be found in Appendix 5.

Each of the 22 participants was provided with a blank A5 notebook, with a print out of instructions outlined in Appendix 4. Diaries were asked to be filled in by hand and—if participants preferred—later typed up on a computer. Diarists were requested to complete their entries as soon as possible after each performance attended, providing clear details of the event date, time, artists, and concert title. A number of diarists, in fact, brought their diaries with them to the concert hall, and would complete aspects of their entries immediately after the concert in the concert hall; others opted to write their diary entries at home afterwards, with most completing their entries that evening, or the following morning. Participants were requested to submit their diaries to me after the last event they attended at the Festival, and did so via an in-person meeting. Just two participants chose to type up their diaries themselves. For

the remainder of the hand-written diaries, these were then transcribed manually be me using Microsoft Word. Although this approach was time consuming, it enabled me to familiarise myself with the data to a far greater extent than would have been possible if I had used a paid transcription service or specialist software, and it was useful in finalising the design of Phase 3.

Methods and Data Collection: Phase 3—Follow-up Interviews

Approximately one month after the Festival had concluded, I conducted a series of interviews with participants, to ask further questions and provide the opportunity for participants to elaborate on their diary entries. These interviews also enabled me to clarify meaning and extrapolate further reflections from the diaries. Originally, a semi-structured question framework was planned and developed, that would be asked of all participants. However, after the diaries were returned in the pilot exercise, I rejected this strategy in favour of developing an unstructured interview framework that was bespoke for each participant—a decision also supported by the idiographical underpinnings of the selected IPA methodology. Given participants' accounts were idiographically differentiated, and the volume and order of concerts attended varied considerably, developing an interview framework that could be used consistently across all participants proved impossible. Instead, I used a subset of an unstructured interview method: *guided* interviews (Rubin and Rubin, 2005). In this method, I presented a general order of questions based on the participants' diary entries in order to guide the interview, yet gave participants the freedom to tell their story of their experiences at the Festival. A limitation of this method concerns reliability, in that interviews were only partly equivalent, as respondents were not all asked the same questions. However, in a process of what Janice Morse (2012) calls synthesised interviews, all participants shared a similar story (art song attendance) in similar circumstances (in the context of the same festival) and were driven by an identical research question: to investigate live audience experiences of art song

[79]

events. All interviews were reasonably consistent and followed a similar course, each of a duration of approximately 60 minutes, and this approach enabled me to produce a better question flow, allowing me to explore participants' experiences and key topics in the order they came within their diary responses. In line with the manual approach to diary transcription, all interviews were audio recorded, using an Olympus VN-5500PC recorder, and transcribed manually using Microsoft Word prior to coding and analysis.

The three-phase design was pre-planned; but the refinement of it over the 12-month period was important, both through pilots, and then 'check-in' points within the data collection timeline, which ensured that each phase could be finessed before progressing to the next one. In this way, approximately 220,000 words of audience data was collected from 22 participants via diaries and interviews and attendant free-text comments, supplementing the quantitative data from the 77 questionnaires.

Supplementary Data Collection Opportunities

In addition to questionnaires, diaries, and follow-up interviews with participants of the regular and new attendee samples, the Festival provided unique access to a diverse range of internationally renowned performers. Recognising that performers too are also audiences of art song at other moments in time, seven unstructured interviews were held with performers during the course of the Festival itself, or immediately afterwards (in the following week) depending on each artists' diary commitments. Although these additional interviews were not conceived to be part of the formal methods for this study, they did provide additional data to illuminate the perspectives of the two audience samples, by factoring in additional aspects of art song expertise and alternative perspectives, and are drawn upon in Chapter Five, Chapter Six, and Chapter Seven.

Supplementary data collection opportunities also arose in response to COVID-19. Although the data collection took place in 2019, I initially conceived the 2020 Oxford Lieder Festival as a contingency data collection option, if there were any problems with the original dataset. As the initial data collection phase was successful in regard to both the quantity and richness of data acquired, contingency plans were not enacted. However, the global pandemic meant that Oxford Lieder produced their 2020 Festival entirely online. The pandemic and online festival afforded me the option to re-engage the same participants in an additional phase of research one year later, which added an unintentional but valuable longitudinal dimension to this study, extending to 24 months rather than the original 12 months. Additional data provided a way to develop my analysis and support my approaches to clarify data validity, showing whether or not the follow-up online data confirmed my findings and conclusions a second time round, despite the change in format.

In discussion with Oxford Lieder, I opted to repeat the diary phase of the research exercise, and asked participants to complete diaries of their experiences at the online festival. On this occasion I did not undertake any pre-festival questionnaires or post-festival interviews, in part for reasons of time, but also to avoid participant fatigue (noting also that the participants are valued audience members for Oxford Lieder, and it was important not to stretch that relationship to the detriment of the organisation). Although this does mean there was not full methodological consistency with the main study, it is important to emphasise that the follow-up component was not deemed as a phase in this study in its own right, but primarily as a tool to illuminate the findings and conclusions I had developed in response to the main dataset. Diaries were completed digitally by participants using Google Docs, and the research exercise was limited to the regular attendee sample, due to not having a budget to compensate a further new attendee sample, or the required length of time to recruit such a group. A total of 12 of a

possible 15 participants of the original regular attendee sample agreed to participate in this supplementary research exercise.

Data Analysis

The data sourced in this study was primarily qualitative natural language data, alongside quantitative data captured as part of the audience questionnaires. The quantitative measures presented in the previous section of this chapter were subjected to statistical analysis, and used to produce descriptive statistics, in view to identify patterns that emerged and to extrapolate information about the wider Oxford Lieder audience population. Qualitative natural language data from the questionnaires was analysed using thematic analysis (Braun and Clarke, 2006). I read through questionnaire transcripts to familiarise myself with the data, and took notes of emerging themes and patterns. Analysis was therefore inductive in allowing the data to determine what themes would arise. Although theorising drew upon IPA approaches, (as IPA requires close reading approaches and is suited for small samples), undertaking an IPA analysis across all 77 questionnaire transcripts was deemed too time consuming, and unnecessary, given the aim of the questionnaire phase of the research was to capture broad views of the Oxford Lieder audience population as a whole, rather than detailed perspectives from individual engagement. Instead, I adopted a two-tier approach. Initially, all questionnaire transcripts were analysed thematically, drawing upon grounded theory, where a process of conceptualisation was used, articulated as short, precise explanatory variables in each of the transcripts, referred to as codes (Charmaz, 2004). Codes were recorded electronically within questionnaire transcripts and then collated in a separate document, and clustered to develop higher level axial coding, or themes (Strauss and Corbin, 1998). After the 77 questionnaire transcripts were analysed, data from the transcripts of participants who participated in subsequent diary and follow-up interviews as part of the regular attendee sample for Phases 2 and 3, was extracted

and compiled into individual document case files for each participant, along with their diary and interview transcripts. This approach enabled me to compile case files for the regular attendee sample that contained data captured before (questionnaire), during (diaries), and after the Festival took place (follow-up interviews) to build a holistic snapshot of live art song audiencing for these participants, analysed using IPA. Initially done by hand, and then digitised using NVivo software, line-by-line coding was applied initially for each individual case file, identifying broader patterns (themes) and locating elements of convergence, commonality and divergence within each case. Coding was done iteratively for each individual case file, and notes and quotations were developed to produce an individual case analysis for each participant, in a process of dialogue between me as a researcher, the data, and my knowledge of theory, to generate an interpretative account of each participant's encounters (Smith et al., 2009). From this interpretative account, material was organised into coding, themes and clustering to develop a series of subordinate themes that could be applied comparatively across multiple cases. Supervisory time was used to audit and help test assumptions and I used a process of iteration, re-reading and re-coding to develop connections and explanations across the dataset. An example of this process can be seen in Figure 4.

Emergent Themes	Original Transcript	Exploratory Remarks
Relationships with physical spaces	One of the reasons for coming to the lieder festival is the wonderful atmosphere of the Holywell music room.	*Physical places, spaces, what makes the atmosphere?*
Audience makeup and demographics Festival context	Whereas the 5.30 had been ½ empty, now it is filling up, and a great sense of occasion is obvious.	*Observations about attendance, capacity, aspects of audience* *Sense of occasion, concentrated experiences, being in-festival?*
Song Communities Fandom	I meet a very old friend and the sense of belonging to a community of like-minded enthusiasts is another part of the experience.	*Communal listening and engagement?* *Enthusiasts, dedicated listening, connoisseurs?*
Visual and physical Rules and conventions	There was a very extraordinary moment in the 2nd item as they got more and more fluid – [singer 1's name redacted] watched [pianist's name redacted] rushing around the keyboard, flung out her arms and grinned – 'we are here to enjoy ourselves!' What? Really? Is that allowed?	*Use of gesture, body language, visual?* *Is that allowed? Rules permitting acceptable and non-acceptable practices,*
Horizons of Expectations Rules and conventions Sacredness of song Serious art	What a difference from the very solemn intensity that counts for the mood in most song recitals, [Singer 2's name redacted] in the evening was a very conspicuous] example of the genre, very, very serious).	*What a difference? Change from the status quo. Seen 'in most' recitals.* *Deviates from expectations.* *Solemn intensity, serious, or even sacred?*

Figure 4: An example of the IPA coding process

Throughout the data analysis phase, concern was given to the adequacy and appropriateness of data quality, and various validation and verification strategies were used to promote rigour in methods and analysis. Interview transcripts were checked with the audio recordings to identify and correct transcription errors. The use of member checking, a technique used to support data validation, where transcripts are returned to participants to check accuracy and resonance with participant experiences, was originally considered, but rejected, as I was concerned the quality of data could be compromised if participants were given the opportunity to alter their recollections of encounters. Furthermore, interviews were used as an opportunity for participants to elaborate on their own diary experiences, which they had written themselves in the first place, making this additional check seem redundant. Peer review was a useful strategy in discussing emerging interim findings with the supervisory team, in order to support the development, conceptualisation and abstraction of data (Morse, 2012). Further, an audit trail was used as a verification strategy, through the production of my own research journal. Using reflexivity to document all stages of this research process, coding decisions and how abstraction emerged and how theoretical concepts were developed, has been useful in tracking the development of my own thinking throughout this study. Adopting these measures strives towards what Sedgman characterises as 'good audience research', where research methods and analysis have been rigorously designed to explore the interplay of 'conditions from which varying individuals go about making sense of a performance' and their articulations of the sense-making process (2019, pp.474–475).

Ethical Considerations

Ethics can be considered as the interaction and relationship between me as researcher, the participants in this study, and the effect of inquiry on the wider population and research context (Schwandt, 2007). A request for ethical approval was submitted on 11 January 2019 and was

approved by the University of Birmingham Ethics Review Committee on 27 February 2019. Maurice Punch (1994) describes ethical challenges as a 'swamp' through which individuals trace their own path; and a number of key ethical considerations materialised in the design, implementation, analysis, and dissemination stages of this study, underpinned by informed debate on phenomenological research which privileges individual experience.

Key ethical considerations for this study included obtaining consent, and ensuring participant confidentiality and the privacy of research subjects. Consent forms and information sheets can be found in Appendices 2 and 4. During this study it was impossible not to collect unique identifiers of individual research subjects. For example, when individuals signed up to participate in follow-up research, I needed to contact them to exchange diaries and interview them personally. Whilst this meant it was impossible for participants to be anonymous, confidentiality was instead guaranteed to participants. All participants were assigned an ID code and, whilst questionnaire data has been used largely in aggregate form, direct quotes lifted from the dataset are attributable only to ID codes and not to individuals themselves. Throughout this thesis, participants' remarks are also cited verbatim throughout—irrespective of errors in spelling, grammar, and syntax—in order to preserve the immediacy and authenticity of personal accounts. The quotations from the dataset that are presented throughout this thesis are formatted as follows: [Name of participant pseudonym/reference to questionnaire, regular attendee, or new attendee sample/participant reference number/and whether the data is sourced from the questionnaire, diary, or interview]. For example [Derek/RAS13/Q] uses Participant pseudonym [Derek], who is participant 13 from the regular attendee sample [RAS13], and indicates this is a questionnaire response [Q]. In order to maintain confidentiality across a participant dataset of 22 individuals, selected pseudonyms do not necessarily match gender profile of the participant, and attendant pronouns are used in

relation to the pseudonym rather than the participant's designated gender. Pseudonyms have been generated randomly, drawing on a name-generator tool online to minimise bias and influence.

Confidentiality issues also arose due to the nature of the Collaborative Doctoral Award and the need to share data with the partner organisation. Doing so prompted issues of research control, or in other words, who dictates how research is produced and used, and how this is shared between inquirer and participants (Guba and Lincoln, 2005). The Artistic Director of the organisation is a co-supervisor of this research study and, as founder of the Festival, his 20-year tenure at Oxford Lieder means he has well-developed relationships with audiences, and therefore participants, spanning some two decades since founding the organisation in 2002. In outlining the instructions for diary methods with participants, a large number emphasised a personal loyalty to him, and asked if their comments would get back to him. It was important for participants to remain confidential, both from an ethical perspective, but also in order to build trust and facilitate honest accounts of their engagement with art song. Therefore, only anonymised and aggregate data was made available to the partner organisation and the wider supervisory team.

Alongside confidentiality issues, recruitment of participants, as per the inclusion and exclusion criteria cited in previous sections, was also a key ethical consideration, as was the need for informed consent. For the questionnaire, the consent form and instructions were embedded in the questionnaire itself. For the diary methods, incentives were offered to the new attendee sample through gift vouchers and free tickets. Once recruited, all participants consented to participate in the study by signing a paper consent form, accompanied by a detailed information sheet for the diaries and interviews. Both the consent form, information sheet and

accompanying communications stated clearly participants' rights to withdraw from the study at any time. Doing so would not result in any consequences for the participant, and as the researcher I committed for all data (recorded diaries, questionnaire, and typed up transcripts) to be destroyed at the request of the participant. No participant has requested this to date.

Once data was collected, approaches to enable secure storage, access and disposal of data were also put into place. Interview recordings and transcripts were stored on a secure hard-drive and were deleted from the audio recorder as soon as it was successfully transferred across.

As the research process developed, further ethical considerations materialised around the nature of researching audiences as a process itself. As stipulated, diaries were accompanied by instruction sheets with guidance for participants to complete the task. The use of instruction sheets required careful consideration: these instructions could be viewed as biasing the research subjects to talk about aspects they might not have thought about otherwise. However, a greater risk was that participants would not feel comfortable writing without any guidance and would be intimidated by the research process itself. All participants were instructed that the guidelines were not prescriptive, but merely provided examples of the type of content they could reflect on, and participants were told that they were free to ignore these entirely. As such, none of them used the prompts provided as a strict framework, and the richness of the dataset evidences reflection far beyond the points set out in the instruction sheet provided.

Ethical issues also materialised in the relationship between participants, me as a researcher, and the nature of my research. Throughout this chapter I have alluded to the ethical implications of collaborative research in relation to the challenges of the positionality of me as a researcher. Guba and Lincoln describe positionality as 'inquirer posture' (2005, p.196) in considering the point of view in which I as a researcher operate, and how I approach the inquiry process as a

co-constructor of knowledge in the interpretation of the meaning of audience experiences. I was present as an audience member myself at many of the concerts that participants attended. I made my contact details available for participants to contact me if there were any problems and said individuals could speak to me in person if need be. None of them had any questions, but a number interacted with me personally at concerts. It is possible that my presence could have been intimidating for participants, knowing the researcher was in the audience, but in practice me being there helped build up trust and rapport. Some participants questioned their knowledge, specifically academic or musical knowledge to complete the study in the first place. Sentiments like this highlight additional positionality concerns in their assumptions that, as an academic researcher, I was anticipating a response beyond what they felt they could offer intellectually, as demonstrated in the remarks which form part of the epigraph to this chapter:

> Well, I'm not intellectual about music, I'm just emotions, is that
> alright?
> [Rose/RAS5/I]

Limitations exist in qualitative research in that what individuals say will be shaped, not only by the questions they are asked, but also 'by what they think the interviewer wants; by what they believe he/she would approve or disapprove of' (Hammersley and Gomm, 2008, p.100). It was important for me, as a researcher, to gain participants' confidence, stress confidentiality throughout, and also to emphasise that an aim for this research was to understand a multiplicity of meanings and perspectives with no predetermined *right* answer. Rose's comment above resonates with my own observations of participants questioning their own ability and knowledge prior to completing the research exercise, and therefore it is impossible to rule out participants not being honest in their responses and instead communicating what they think I, or Oxford Lieder, would like to hear. Interviews by their nature involve a process of co-creation and dialogism between researcher and participant. However, combining interviews

with diary methods restricted (but did not remove entirely) involvement from me as a researcher, and went some way to offset these limitations. At the same time, me being visible at events offered the sense of approachability, community, and opportunities for participants to check in with me as the study progressed. This decision seemed to offer the right balance between being close to participants, whilst at the same time maintaining necessary distance.

Ethical challenges can be found, not only in the process, but also in the appropriateness of asking people to describe musical experiences in the first place—experiences which in themselves maybe indescribable in language, as discussed earlier in this chapter. Asking audiences to use language to describe musical encounters has the potential to inhibit audience experience of the music itself, as seen in comments from one participant's diary:

> I don't want to spoil my memory by over analysis, but the piano playing in *The Town* was just extraordinary in setting the scene of the misty horizon of a desolate town—it was like our collective hearts had stopped together at one stage of silence.
> [Rose/RAS5/D]

Implicit in this response is the notion that the research process and the perceived analytical dimension the research required would *spoil* the participant's memory of something that clearly generated an affective response. Examples such as this one represent an ethical contradiction and problem in research of this nature. On the one hand, the participant holding back from an additional level of analysis puts barriers up, and limits my access to their own sense-making and interpretation. Yet, on the other hand, them not doing so would have an adverse effect on their own experience. However, these concerns are to some degree countered by a proportion of participants suggesting how their contribution towards the study did not inhibit, but instead enhanced their experience of live art song events, as shown in these comments from a participant's diary:

> Which is perhaps the right place to end—except to say how very
> pleased I am to have been asked to keep this diary and how I do feel it
> has really enhanced my experience of the Festival.
> [Douglas/RAS1/D]

Several participants indicated that they were grateful for the opportunity to participate in this study, commenting in diaries, interviews and in subsequent correspondence that they valued the opportunity to reflect in more detail on the way they engage with art song experiences. This feedback somewhat counterbalances challenges aimed at audience research in using audiences as research subjects, in that the process itself added meaning and enriched and enhanced their existing engagement and practices. However, simultaneously it could be argued that this creates a false situation and limits the possibility of objective participation, as consequently I am not only analysing their experiences of engaging with art song events as an object of inquiry, but also their experiences of art song events as a research subject in this specific time and place. Although achieving perfect conditions for undertaking studies of this nature that satisfy ethical, practical, participant, and researcher needs pose great difficulty, I believe the strategies employed and decisions made have been done in a way that is methodologically rigorous to support sound theoretical abstraction from the dataset.

Conclusion

In this chapter, I have developed a critical framework that underpins the research design in this study of audience experience of live art song events. I have demonstrated how a constructionist epistemological stance has informed interpretivism as a theoretical perspective, which underpins my use of IPA as a principal methodology governing the choice of methods. I have shown how a mixed method approach, comprising of questionnaire, diary, and interview methods was employed to acquire quantitative and qualitative data to investigate audience experience, and I have set out approaches to data analysis that have acknowledged the need for

methodological rigour and careful ethical consideration that have materialised in the design, implementation and analysis phases of this study.

I have integrated these methods into the conceptual framework first illustrated in the previous chapter, showing how audience experience as an object of inquiry is situated with performance, production and audience domains within the whole live art song event. The remainder of this thesis is dedicated to exploring the empirical findings that derive from these approaches, and the experiences of live art song audiencing processes that take place before, during, and after art song events, in the specific context of one of the UK's most prominent live art song festivals, Oxford Lieder. In describing the three phases of the research design across a specific timeline, the considerations of the data collection process being shaped by an annual festival context—in which over 80 concerts are condensed into a 14-day period each autumn—also needs to account for the intensity of the experience, often concentrated in particular venues. While I have reflected on the intensity of a condensed experience in terms of the practicalities affecting decisions in methods and research design, as the remaining chapters will begin to reveal, this aspect of a concentrated art song experience becomes a significant contributing factor which underpins the analysis that follows.

'I do find that there is a general problem, in that, as a listener, my brain is trying to do at least four things: listen to the music; watch the performers; follow the foreign language text; and read the English translation, and that is something I find almost impossible.'
(Hugh/RAS6/D)

CHAPTER FOUR:
COMPLEX INTERPRETATIVE SONG WORLDS

The design of this study enables portraits of audience experience of live art song events to be captured. The comments in the epigraph to this chapter reflect the multifaceted nature of live art song engagement, and signal a common theme across the questionnaires, diaries, and interviews of the research participants, even if the specificities of individual experiences then diverge. These remarks empirically evidence some of the challenges of art song as a live audience experience: highlighting both the complexity of interpretation, and the balancing act that ensues for audiences when they engage with live art song events. Focus and attention are frequently called into question by participants, highlighting the condensed and concentrated nature of the experience of live art song events. The specific words of the epigraph comments (Hugh/RAS6/D) were given in response to a typical art song encounter: that is to say one that featured many of the components that make up *the way of art song these days* as I set out in Chapter Two. The three areas which make up the interpretive triangle of the entire live art song event frame these observations: these remarks reference performing actors and actions, in terms of listening to and watching the performers; the producing actions of producing actors in the use of translation resources; and audiencing actions of audience actors, through the participant's views on his own interpretative challenges. These interpretative challenges will be scrutinised in this chapter, alongside those of other participants, in order to show how audiences navigate *complex interpretative song worlds.* This is a concept I use to describe systems of possibilities afforded by the norms, behaviours and conventions that are present in live art song environments; the lexical and musical features of live song objects; and the

interactions with performing, producing, and audience actors that feature in live art song events.

Synergetic Cultural Capital and Motivated Art Song Engagement

In Chapter Two I introduced the idea of art song engagement as a motivated experience (Barker, 2006). Through this model, individuals engage with preparatory activity consciously or subconsciously, to support their acts of art song engagement and their own readiness to receive (Brown and Novak, 2007), which is in turn determined by each audience member's horizons of expectation (Bennett, 1997). Hugh, like other participants in the regular attendee sample, synergistically brings, builds and exchanges supplies of capital in support of his art song encounters[1]. Drawing upon the definition of capital developed in Chapter Two as a 'set of actually usable resources and powers' (Bourdieu, 1984, p.114), we can infer that Hugh exchanges three types of capital in his live art song encounters: economic capital, cultural capital, and social capital. In terms of economic capital, an integral part of engaging with live art song, for Hugh, is supporting an organisation whose values he believes in. Alongside bulk ticket purchase (for example, he purchased 20 tickets in the past 24 months before participating in this study), Hugh provides additional financial support to the organisation through ad-hoc philanthropic donations. Hugh also uses and develops cultural capital that is embodied. This capital is developed through his socialisation into the culture and tradition of art song engagement over a sustained period. Hugh had attended Oxford Lieder for more than eight years before participating in this study, and positions himself as someone who has 'a lot of knowledge' of art song. Elsewhere Hugh articulated high levels of enthusiasm in stating that art song was 'very important' to his life, and he brings to his art song encounters basic

---

[1] Demographic and engagement profiles for all participants in this study can be found in Appendix 5.

language competencies in both German and French, although he has had no formal musical training. Finally, Hugh contributes and develops social capital, through his participation in the organisation's Friends scheme as a 'durable network of more or less institutionalised relationships of mutual acquaintance and recognition' (Bourdieu, 1986, p.248). Taking Hugh's history of engagement with art song into consideration, alongside his investment of time (for example, he attended 18 events at Oxford Lieder's 2019 Festival alone) it is striking to see him describe his interpretative challenges of watching, listening, and translating as 'almost impossible'.

In Chapter Two, I referenced studies that showed how intellectual stimulation, learning and thinking were key parts of the intrinsic impact of engagement for multi-arts audiences (Brown and Novak, 2013). Within classical music, studies have shown that audiences place value on a desire to be challenged, as well as entertained and aesthetically satisfied; audiences of new music in particular, enjoy being 'challenged by' or wanting to 'engage with challenging' works (Gross and Pitts, 2016). However, Hugh's use of language in characterising his engagement as a 'problem', appears to go further and beyond listening to unfamiliar works or engaging with challenging themes or content. Instead, the required act of engagement itself that is situated in Hugh's actions, is at times 'almost impossible'. This impossibility is irrespective of the embodied cultural capital that supports Hugh's readiness to receive, and his own horizons of expectation in his motivated live art song experiences, resonating with Agawu's characterisation of art song analysis and interpretation as a 'potentially boundless activity' (1992, p.13).

Alongside navigating elements from the interpretative triangle of performing, producing, and audiencing actions that frame the entire live art song event, Hugh stipulates that his 'brain is

trying to do' four things simultaneously. Hugh's explicit choice of language in referencing his brain, highlights his awareness of a degree of neurological processing, aligning with the literature I discussed in Chapter Two that examined the sophisticated (albeit contested) nature of semantic and musical operational processing, undertaken by the human brain when encountering songs. Hugh further describes acts of sensation, collecting data both through auditory signals (he references listening) and visual signals (both watching the performers and reading the printed programme texts). The over-abundance of simultaneous tasks identified in Hugh's account (despite Hugh being a highly experienced art song audience member) can be usefully compared with comments by another participant, this time from the new attendee sample, who reported resorting to actively eliminating or tuning out certain inputs in their own experiences:

> I listened more than read. And sometimes read more than listened. I
> think it was, when it was sung in German, it was just one step too far to
> follow the translation and locate it in the German, and then respond to
> it in some way as well. So, I tended to just stop and listen instead.
> [Dale/NA3/I]

Dale brings to live art song events a degree of embodied cultural capital (French at the level of an 'independent user', for example) but had never attended a live art song event before participating in this study. The interpretative challenges, which Dale characterises as a 'step too far', resonate closely with Hugh's account ('almost impossible'). Differences in these accounts—such as Dale opting to omit 'watching the performer' in his experience—highlight each audience member's own agency in navigating complex interpretative song worlds. In contrast, the following remarks point to the potential effects of these challenges:

> With two more sonatas and a *Die schöne Müllerin* to come, this feels
> like half time…The day started with Rugby—well done England. Poor
> old Ireland. And perhaps benefited from the diversion—my brain, at
> least was glad of the rest and change of use—deep listening is so tiring.
> I'm exhausted. Satisfied.
> [Harriet/RAS3/D]

[96]

Harriet, like Hugh, in referring to the human brain, emphasises the intensity of neurological processing in her live art song encounters as causing a sense of fatigue. The way Harriet attributes temporal attributes to this remark in stating this 'feels like half time', alongside situating this account within the quantity of song objects she is yet to encounter (three more works) and the scope of these song objects (a whole Schubert song cycle), indicates that the 'fatigue' she experiences is in part a response to the volume of programming and the extent of her engagement within live art song in a busy festival context. But irrespective of the number events attended, Harriet suggests a need for an intensity of engagement by articulating a requirement for 'deep listening'. A similar analysis can be gleaned from another participant:

> But there's something about song that … it's like someone gets you by the neck and forces your head down and says 'right you do some work on this and listen now'. It's pretty brutal actually, if you're an engaged listener. You end up exhausted. In the way that, the most engaging chamber music is not. It is intellectually, but it's not in a sort of relational and emotional way.
> [Grant/RAS2/D]

Grant, like Harriet, emphasises the intensity of live art song events and how they prompt feelings of fatigue and exhaustion, in a process he explicitly characterises as 'work'. Further, the nature of engagement is illustrated more fully in this account, through suggesting elements of intellectual, emotional, and relational engagement. If Hugh's account tells us the 'four things' his brain is actively trying to do, Grant highlights what is achieved from this activity, and how this differs from other forms of classical music engagement: relationally and emotionally—relating to Dale's observation of a need to 'respond to it in some way', in turn creating additional interpretative demands. That these interpretative demands are given additional nuance in Grant's observation that live art song is different from chamber music, is presumably because of the presence of lexical material, as also seen in the following comments:

> The other thing that struck me about the Schubert was how
> astonishingly depressing it is, and I think, understanding the poetry, this
> had a real effect on how I listened. It got to a point that I,
> unconsciously, started to fidget and distract myself from the
> performance. I had despair fatigue.
> [Zac/NAS6/D]

Zac, as a member of the new attendee sample, was attending live art song for the first time. His explicit use of the term 'despair fatigue' is not a result of the number of events attended (as alluded to by Harriet) but, in this instance, as a result of the poetry itself, aligning with Grant's description of emotional engagement.

In comparing these accounts of audience experience, incorporating perspectives from both the regular attendee and new attendee samples, key points emerge. The interpretative complexity of art song engagement is not necessarily confined to experiences of those who are new to the genre, as shown in the examples of Dale and Zac, but also appear in the accounts of those who are well versed with the practices of live art song: Hugh, Harriet, and Grant. This analysis corroborates comments relayed to me by a number of participants before their involvement in the study—as highlighted in Chapter Three—who were concerned about the appropriateness of their participation, criticising their own *expertise* and suggesting they were not 'musical', or 'academic enough', compared to (imagined, unspecified) 'others'. Further, throughout this study, the interpretative demands of art song events are frequently articulated as forms of 'work', or as a requirement for 'concentration', or 'deep' interaction. As per these examples, such intense activity had a tendency to prompt a sense of 'fatigue' and 'exhaustion', which are not necessarily negatively connoted, as further comments by Grant illustrate:

> Amongst so much song, which requires so much concentration and
> harnessing of emotion, the intellectual nature of this day is something
> of a test for me. Absolutely engaging, but refreshing—a bit like
> changing a dead leg when ascending a long flight of stairs.
> [Grant/RAS2/D]

[98]

Although Grant emphasises the required effort of emotional and intellectual concentration, heightened by a concentrated festival experience and being 'amongst so much song', he stresses that the experience is 'refreshing'. Like Harriet's characterisation of being exhausted yet 'satisfied', participants in this study viewed art song participation as a positive experience precisely because of the intensity of the 'work' involved.

From these comments then, it is possible to establish a schema of specific interpretative acts which comprise 'work' as part of live art song events: 'listening to the music', 'watching the performers' and acts of translation, in a requirement to 'follow the foreign language text' and 'read the English translation'. Listening to ('the music'), watching ('the performers'), and reading ('the text/translation') are persistently identified by participants as the necessarily imbricated activities that make up the live art song experience. The way audience members prioritise these activities characterises audience relationships with the varying aspects of live art song events and the complex interpretative song worlds participants seek to navigate. The schema of interpretative actions—'listening', 'watching', and 'reading'—is now examined in further detail.

Interpretative Actions: Listening to the Music

Music is given primacy in Hugh's account, through the way that he stipulates 'listening to the music' as the first of the four interpretative actions which his 'brain is trying to do'. But this prompts us to question what precisely Hugh means by 'the music'. Hugh talks about 'following' foreign language texts and 'reading' the English translation as separate, discrete activities, as if 'the music' is stripped bare of semantic elements. It is questionable if it is possible or indeed desirable to listen to a song and segment the actions in this way; these are challenges that I examine further in Chapter Six. As with a number of the accounts of audience

experience referenced thus far, it could reasonably be argued that comments like these ones are reductive, in the sense that they do not provide greater nuanced understanding of the nature of auditory processing and features of the listening activity at hand. This omission is not surprising, given that these remarks were extracted from a richer individual case file of questionnaire, diary, and interview data totalling over 12,000 words. Nor should we expect participant data of this kind to demonstrate expertise in cognitive neuro-processing. As such, these comments are useful to foreground the IPA process, and the need to interrogate further audience remarks provided at face value—in the context of the synergies and contradictions present in their entire case files, and indeed the case files of other participants in this study—to establish what 'listening to the music' actually means.

Within the characterisations of *the way of the art song these days* I explored in Chapter Two, in discussing programming conventions, I highlighted the regular occurrence of performances structured in 'themed sets' (Neher, 2011, p.325), and concerts 'consisting entirely of songs by one or two composers' (Tunbridge, 2020, p.1). In this study, the choice of songs and programme structures feature prominently in audience members' accounts of their live art song encounters, and play a key role in what 'listening to the music' entails:

> In the first section, we went from Mahler in his folk style to Chausson's Wagnerism, to Ireland's folk style to Brahms—not a very logical or satisfying progression. Similar stylistic jerks occurred in the other sections of the programme.
> [Maxwell/RAS7/D]

'Listening to the music' for Maxwell in this example, is very much influenced by structural features of the programme itself. He explicitly states that the progression from one song to another impacts satisfaction levels, and suggests that if these progressions are not satisfying in listening terms, they at least need to make sense and be 'logical'. It is not clear how the success of such logic in progressions might be evaluated in this example, although it is likely to be

informed by embodied cultural capital, developed through Maxwell's previous experiences with the genre, and its associated programming conventions. Moreover, this view is subjective, and such programming was not an issue for all audience members, as illustrated in these comments on the same live art song event by another participant:

> The short groups, the words from the singer, the lovely mix of music,
> this is a model recital in every respect.
> [Douglas/RAS1/D]

What Maxwell deems as 'stylistic jerking', Douglas suggests is a 'lovely mix'. Embodied cultural capital acquired through previous art song experiences and differing horizons of expectations have enabled Douglas to develop an idea of what a 'model recital' looks like, just as it has enabled Maxwell's criticisms of the juxtaposition between Wagnerian and folk styles. Maxwell and Douglas make sense of the same experience differently—and this is helpful in terms of advancing our understanding of art song events as complex and conflictual, rather than static or stable. Comments from another participant help to illustrate this point further:

> Today's Cheryl Frances-Hoad's premiere *Une Charogne* sets a
> gruesome text I didn't want to pay attention to, so I ignored the printed
> text (and helpfully in this case don't understand French that well) and
> just listened to the music.
> [Beatrice/RAS15/D]

> The texts and melodies were boring. Voice so-so. French vowels don't
> offer much variety, at least as done by him. I tried to listen more to the
> luxurious piano music.
> [Beatrice/RAS15/D]

Beatrice's remarks, describing two separate performances, provide a greater nuanced understanding of the listening process for her. These remarks help emphasise some of the multi-dimensional features that the act of 'listening to the music' can entail: semantic, musical, and sonic features of language; the nature and quality of vocal production; and melodic and harmonic features of songs themselves. In Beatrice's accounts of her own live art song experiences she engages in a process of compartmentalising: blocking out features she actively

[101]

chooses not to listen to, for example the 'gruesome' poetry of Charles Baudelaire's *Une Charogne*. Beatrice identifies other texts that are deemed 'boring', suggests issues with the sound of the French language itself (specifically vowels), and questions the quality of the singer's voice. The piano writing or playing (it is unclear which she is referring to) is alternatively deemed 'luxurious' and is instead made the focus of her attention. This explicit process of sense-making by Beatrice both foregrounds the complexity of the song world she is interpreting, and the decisions she makes along the way to chart a course through her experience of live art song events.

Although Beatrice's process of compartmentalisation was prompted by idiographic resources of art song environments in the immediacy of audiencing (for example the rejection of specific features of specific texts), further comments by Hugh highlight how this might also occur for some more generally:

> The real point to me of Lieder in many ways, is that it's different from people singing opera arias and things, because they're trying to interpret the poem for the listener. And in many ways it's just an expanded way of reading poetry aloud in my view. And therefore, if somebody doesn't get the poem over to you, they've failed.
> [Hugh/RAS6/I]

Hugh's concept of live art songs as 'an expanded way of reading poetry aloud' resonates with views in musicological literature that conceptualise the function of musical scores as an attempt to transpose a 'declamation out loud' (Dubiau, 2007, p.12). Throughout Hugh's own casefile of questionnaire, diary, and interview data, he consistently gives precedence to lexical features in songs over musical ones. Hugh's view of the purpose or function of songs is poetic interpretation for him as a listener, an experience akin to poetry reading. Hugh's privileging of lexical features over musical ones, still while listening to the music (as opposed to watching the performers and reading the translations) ultimately impacts his listening experiences and the acceptance or rejection of specific song encounters, as these examples show:

They both excelled on 'putting over' the meaning of the words.
[Hugh/RAS6/D]

Very impressed by his beautiful legato singing, but perhaps at the cost
of his ability to 'point' the phrasing of the words.
[Hugh/RAS6/D]

The act of 'listening to the music' for Hugh appears to be shaped by his conceptualisation of what a song is: its nature of being, structure, purpose and value, and the relationship between its constituent parts. In specifically articulating himself as the object of intent (interpreting the poem 'for the listener') Hugh provides insight into his view of the performer-audience relationship and the agency he attributes to parts of this relationship. Not all audience members agree with the view that art song performance is 'for the listener'. Instead, audience members' understandings of their own positionality and their 'role' as audiences relationally to performing actors has a major impact in shaping audience experience of live art song encounters, as will be examined in Chapter Five and Chapter Seven.

The analysis I have developed in this chapter so far, highlights the extent of what is at stake in complex interpretative song worlds: the dynamic and complicated interplay within a system of actors and actions situated in and around live art song events. 'Listening to the music' then, sees participants navigate the materials and features available to their song environments, prioritising certain elements over others as part of a strategy to engage. Participants' prioritisation of musical elements over semantic ones in some of these art song experiences shows empirically how the tensions within word-music interrelationships go beyond theoretical perspectives in musicology, musical analysis, anthropology, and cognitive and neuroscience literature, as I have discussed in Chapter Two, and will go on to develop in Chapter Six. Tensions are inherent in the active process of decision- and sense-making by audiences as

much as by theorists, which make up some of the actions and interrelationships that constitute complex interpretative song worlds.

It is audience members' interactions with actors and actions in complex interpretative song worlds which shape how individuals process, experience, feel about, evaluate, and understand live art song events. As can be gleaned from this discussion so far, what at face value might seem a relatively straightforward action such as 'listening to the music' is disrupted by participants' own interpretation of the complex interpretative song worlds they inhabit as audience members—worlds which are perpetually shaped through developing horizons of expectations, built from increased exposure to the genre, and ultimately, cultural capital.

Interpretative Actions: Watching the Performer/s

A visual dimension follows 'listening to the music' as part of the schema of interpretative actions, volunteered by Hugh, that his brain is 'trying to do' when engaging with live art song events. Like 'listening to the music', 'watching the performers' is a reductive categorisation used by participants, which does not always capture the possible nuance within the array of actions that feature in live art song environments to shape this process of 'watching', illustrated in the following examples:

> For much of the time, he positioned himself in an unusual way.
> [Brian/RAS9/D]

> He was singing off the copy, and had a way of almost clutching the music stand which made it look as if he was rather too dependent on being able to read what was in front of him.
> [Brian/RAS9/D]

She opens her mouth so wide and in such a fast mechanical way she looks like marionette.
[Beatrice/RAS15/D]

[The singer] appeared in a very striking dress looking I thought like something from Tennyson's The Idylls of the King, quite fearsome.
[Derek/RAS13/D]

At times, you find yourself making eye contact with the singer. I think very rarely you find that with the accompanist who is more noticing their singer, and quite head down. I found myself making eye contact with [pianist's name redacted] a lot, very engaging. I don't know, maybe she's just such a talented person and accompanies so well, her attention was more on the audience, not more on the audience than the singer, but more than you'd expect than most accompanists. I just felt she sort of floated free at the music and the relationship in a way, and was able to connect herself, almost, separately. It was interesting.
[Grant/RAS2/I]

Gesturing, posturing, positioning, expressing, dressing, and performer interactions with instruments, scores, and music stands—these are just a few examples of how interactions with visual actions in complex interpretative song worlds shape audience experience. Further, this small sample of comments show the extent of how 'inter' these relationships are. By deploying the phrase 'watching the performers' in his schema of interpretative actions, Hugh uses the plural, signalling that there is typically more than one performer present (a singer and a pianist) in live art song events. However, as can be seen in the comments by Grant, in the broader context of complex interpretative song worlds, questions of balance, purpose and agency are bound up with ideas of identity and social perception, in which the visual aspects, including 'watching the performers', play a key role in shaping audience experience. For example, for Brian to comment on the positioning of the artist as being 'unusual', suggests the existence of a 'usual' position in Brian's own horizon of expectations, developed from embodied cultural capital acquired from Brian's previous experience of live art song events. Brian's observation that the use of a music stand 'made it look' as if the performer was dependent on the printed

score, foregrounds not only the presence of visual actions, but the impressions forged by these visual cues, which are both intended and unintended. It is impossible to know whether or not the performers in these examples had intended to give the impression to audiences that they were reliant on sight of a printed score to deliver their performances, or opened their mouth in way that deliberately resembled a puppet. However, the contribution of their visual actions to complex interpretative song worlds, and audience members' interpreting actions to construct inferences from these visual actions, ultimately shaped audience members' experiences of these particular live art song events.

That participants make comparisons with prior experiences, in these comments, including those that take place outside of live art song environments—be that puppetry in the marionette analogy, or the poetry of Alfred Lord Tennyson—show that audience members' interpreting actions of both the visual and non-visual actions of performing actors often take place in an intertextual way. Intertextuality, in poststructuralist terms, suggests a text should be considered as 'a mosaic of quotations' and that any given text represents 'absorption and transformation of another' (Kristeva, 1986, p.37). In other words, intertextuality shows how the meaning of a given text object is shaped by the existence of other texts, where the term 'text' can describe any signifying structure that communicates meaning, including accounts of audience experience. These intertextual relationships not only complicate the interactions and interrelationships with the actors and actions that make up complex interpretative song worlds, but also challenge us to reflect on the temporal and spatial boundaries of these worlds that audience actors, and producing and performing actors, draw upon to shape live art song events.

Interpretative Actions: Reading the Texts

Complex interpretative song worlds are often multilingual, and 'listening to the music' and 'watching the performers' are often accompanied by translating actions. Despite being a determinant factor of live art song events, as I examined in Chapter Two, scholarship to date offers little detail in terms of understanding the nature of translation actions in the immediacy of live art song audiencing, and the ways in which translation resources and actions impact audience experience. The prominence of comments on handling translated texts in this study suggests that it occupies a significant place in audience experience:

> Our arrival just before the start meant that I couldn't do my usual thing with the programme, which is to go through what is to be presented and then spend a few minutes skimming through the words of the various songs to see what they are about. Doing that enables me to concentrate on looking at the singer and listening to what he or she is singing without needing to follow the words in the programme.
> [Brian/RAS9/D]

> **Researcher:** I want to talk to you about translation. You talk about how you want to get there before-hand to look through the programme; you flick through it to see what the songs are about. Is that a general kind of pattern?
>
> **Participant:** Yes it is, yes it is. Particularly when there are translations to be gone through. As there nearly always are, in a Lieder concert: there's not much sung in English, generally.
>
> So I think it's important. Not to get the translation, but to get…for example, in English, a poem in English, it's good to be able to see the whole poem on the page, and, you have a quick read of the poem, enables me to then go, oh this is about, whatever it's about.
>
> Distinct from if you just look at the words on the screen, for example, behind the performer, you don't know what's coming. So, you can listen to the singer singing about it and not being much wiser in the end.
> [Brian/RAS9/I]

In these comments, Brian describes the actions he takes when approaching live art song in translation. This involves preparatory work (ideally arriving early) to produce his own gist

translation in his head, based on communicative or semantic translations often found in programmes: all of these being types of translation *skopoi* I outlined in Chapter Two. Brian's preparatory gist-translation work enables the focus of his attention to shift to the other features presented to him within art song environments, and to filter out other actions to aid his navigation of complex interpretative song worlds. Brian's comments also highlight that the act of reading translations is not limited to printed programme booklets, but can also include surtitle technology, while observing important differences in these formats and the way they serve his own translation needs. Brian's comments that he needs to see 'what's coming' and 'the whole poem on the page' suggests an element of anticipation and wholeness is required, made possible only through printed translations. In Brian's case, this pre-work is done rapidly, in the context of the event, despite texts and translations typically being available online (or in printed song translation handbooks) well before the concert itself. Brian suggests doing preparatory work in the concert hall enables the gist translation to be kept fresh and held in one's mind for just long enough to support short-term recall, adding further intricacy to the navigating and filtering that audience members do in complex interpretative song worlds.

Comments made elsewhere by Hugh echo the type of work identified by Brian, and emphasises the process more clearly, comparing live surtitles appearing on screen to the printed programme:

> If (like Oxford Lieder!) you are given both languages, there is only usually room for at most a couple of lines, whereas, if you have a printed text, you can see the whole 'shape' of the poem and know where you currently are within it—both, for me, very important to appreciating the quality of the setting.
> [Hugh/RAS6/D]

Translation actions in Hugh's account here are not an isolated activity aimed at understanding the meanings of individual words, but are rather a method to navigate spatially through songs themselves as a device to '[know] where you currently are within' the poem. Like Brian's

comments, Hugh's reflection highlights the temporal features of translation in complex interpretative song worlds as bound up with perceptions of space, or pacing of the individual song and the programme as a whole. As such, 'reading the translation' is part of a 'poeticking' action, which takes place—variously—before, during, and after specific song encounters, particularly if an experience of translation does not resonate with expectations:

> The last time I heard this translation, some bits of the translation
> surprised me, and I'll have to check with the original to satisfy my
> curiosity (I remembered the drastic difference in the first song!)
> [Beatrice/RAS15/D]

Beatrice's comments on a sung translation suggest that translation actions, for her, also take place at home after an art song encounter itself, to confirm or recast prior knowledge of the text(s). However, *reading the text* activities are not always viewed as aiding the art song experience. For some participants, having to also engage with printed translations are conversely identified as (distr)actions:

> The timing of the surtitle operator was impeccable—an audience and
> performance are sometimes better united when there are no printed
> words to shuffle, drop, plus the bobbing heads etc.
> [Barnabas/RAS12/D]

If audience and the performance are better connected through use of surtitles (on the proviso that the surtitles are well timed), use of printed programmes might act as a barrier to this connection for audience members more widely. Barnabas highlights that the sense of connection might be broken by audience behaviours (shuffling, dropping materials, bobbing heads) as they interact with conventional norms associated with *the way of art song these days:* physical translation resources such as printed programme booklets. Barnabas's remarks illustrate how translation actions impact, variously, upon auditory and visual actions which, in turn, affect an audience member's focus and attention. In complex interpretative song worlds, actions and behavioural responses to established norms that one audience actor appreciates or

[109]

prefers, another may find challenging or disruptive, demonstrating the possibilities afforded by interpreting actions in the immediacy of audiencing in the live art song event.

Complex Interpretative Song Worlds

What we learn from the schema of interpretative actions explored in this chapter (listening to the music, watching the performers, reading the texts) is how different art song experiences emerge as a result of fundamentally conflicting motivations, both between and within individual audience members at a given moment in time. What underpins complex interpretative song worlds is a balance of positive and negative interactions, usually reliant on an individual's filtering process in a particular context, within a complicated system of actions by performing, producing, and audiencing actors. Such filtering processes are ultimately a result of both intentional and unintentional decisions to support audience members' individual attention and focus within live art song events.

'Individual attention', according to Yves Citton, 'finds itself constantly and thoroughly overdetermined by the collective structures by which it is channelled' (2017, pp.78–79). Conceptually, the 'collective structures' of complex interpretative song worlds that determine audience members' individual attention, bear a resemblance, in many regards, to other *art worlds:* such as Howard Becker's foundational Art Worlds concept, defined as 'the network[s] of people whose cooperative activity, organised by their joint knowledge of conventional means of doing things, produces the kind of art works that art world is noted for' (1982, p.x). Although Becker draws upon multiple art forms to develop this concept, in one example he uses a symphony orchestra performance to describe 'art as *activity'* (emphasis my own), which is reliant on instruments to be made, music to be composed and learnt, rehearsals organised, publicity arranged, tickets sold, and—with particular relevance to this study—'an audience

capable of listening to and in some way understanding and responding to the performance must have been recruited' (1982, p.2). Although the 'collective structures' of complex interpretative song worlds, and other art worlds, determine individual audience attention and filtering possibilities, the extent of possibilities afforded by these structures mean audience members' use of their own 'attention capabilities' 'open[s] up margins of agency', to make the 'attention which orients [audience] behaviour' (Citton, 2017, p.79). An underlying concern of such complex interpretative song worlds is therefore what people actively *do* with the actions presented to them within live art song events, contesting the common misconception of audience passivity as examined in the previous chapter.

Complex interpretative song worlds can be considered to be a collection of interactions that audience members draw upon to construct their experience of live art song events, through a dynamic and multi-faceted interplay with the system of possibilities afforded by live art song environments. Although I consider it important to explore relevant *art worlds* theory briefly in this chapter*,* a key difference with this theory and my own complex interpretative song worlds concept emerges as a result of my close attention to the participants' actual accounts of experience. Consistent with the principles of IPA as a methodology, despite entering into dialogue with theories and concepts such as Becker's, complex interpretative song world theorising is 'from within' instead of being 'imported from without' Smith et al (2009, pp.166–167). In so doing, my approach foregrounds audience interactions with idiographic nuances specific to complex interpretative song worlds: norms, behaviours, and conventions that are present in live art song environments (the live art song domain); lexical and musical features within a song (the live song objects); and interactions with performers, producers, and audiences that feature in live art song events (the actors). Domain interactions, song object

interactions, and actor interactions, are now examined more fully in the three chapters that follow.

'Oh for heaven's sake, do I need to explain this really? What a question from a Lieder organisation!'
[Dorothy/QS62/Q]

CHAPTER FIVE:
DOMAIN INTERACTIONS

In the previous chapter, I developed and explained my complex interpretative song worlds concept that frames this thesis analysis. I described this concept as a collection of interactions and interrelationships that audience members draw upon to construct their experience of live art song events, through a dynamic and multi-faceted interplay with the system of possibilities afforded by live art song environments. Some of the features of these environments are social in nature, and include the norms, behaviours and conventions which make up the *live art song domain*. I characterise the domain as the social sphere of activity that determines and governs *the way of art song these days*. Through my analysis of the dataset, I have identified a number of values in the domain—that is, a series of participant beliefs and conceptualisations of what is valuable, significant, or important. These values are supported and maintained by the existence of normative behaviours, or guiding conventions and rules. Such conventions are sometimes written and formal, as much as they are also unwritten and informal, and emerge from participants' horizons of expectations based on their experience of the genre as a motivated experience and their prior interactions with live art song events.

Specific sections of the dataset allow us to explore questions of values and normative behaviours. Within the questionnaire, two elements were specifically targeted towards investigating the value of live art song events: closed-ended, quantitative measures asked how important art song was to participants' lives; while an open-ended, qualitative question asking participants to describe why live art song was enjoyable to them. An additional question provided an opportunity for participants to provide examples of the value of live art song in

practice, by asking them to describe particularly memorable live art song experiences. Further closed-ended quantitative questions asked participants to identify the most important features of live art song events. Examining questionnaire responses, alongside data from diaries and interviews—and identifying commonality in the language and terminology used throughout—has enabled me to gather values and normative behaviours under three themes, which I use as a framework to structure this chapter. First, I will turn my attention to the connoisseurial value placed on dedicated engagement for the participants in this study, which included focused and attentive audiencing, and a desire to engage with the familiar, which I term *collecting*. I will then consider the value placed on performer-audience relationships and the perceived intimacy and directness that live art song fosters, which I term *connecting*. Finally, I will consider the value placed on the sacredness or inviolability of songs, and resistance to change in live art song events, which I term *venerating*.

Collecting—The Un/familiarity of Song

Throughout this study, the value audience members placed on live art song environments as a dedicated space for enthusiasts was evident, with 73% participants identifying live art song events as being *extremely important* or *very important* in their lives:

> There's some real enthusiasts in there. I know people in there every
> night, people who go to even more events than I go to. They literally go
> to everything. They're extremely keen!
> [Derek/RAS13/D]

> The Lieder crowd are a dedicated bunch I conclude.
> [Herbert/NAS4/D]

These remarks by Derek, a member of the regular attendee sample, and the observations of Herbert, a member of the new attendee sample, show the perceived dedicated audiencing practices of participants in this study. We might infer that the presence of dedicated and keen 'real enthusiasts' who attend live art song events 'every night' is the type of audiencing that

Graham Johnson describes as having 'the glamour of a minority cult' (2004, pp.315–316), enabled perhaps by the idiographic concentration of art song events in a festival context. Notwithstanding the problematic use of the term cult in this context, and a tendency for contemporary and popular application of the term to develop negatively connotated and confused meanings (Richardson, 1993), a more neutral definition of a cult is that of 'a system of devotion towards an object, with potential for misplaced or excessive admiration; or an object that is popular or fashionable amongst a particular section of society' (Oxford Dictionaries, n.d.). This more neutral definition is not so far removed from the dedicated audiencing practices evidenced in this study, which align with more nuanced descriptions of invested and dedicated audiencing practices that are situated within fan studies. Given the public criticism of the genre I examined in Chapter Two, and the overview I presented on the demographic composition of art song audiences in Chapter Three, live art song audiencing might seem far removed from the language of *fans* and *fandom*: as with the popular use of the term cult, the literature on fandom suggests that it can evoke pathological connotations of deviance, obsession, and the fanatic (Jensen, 1992). However, as Joli Jensen suggests, in terms of the level of interest displayed, and affection and attachment to the object in question, fans are not so different from patrons, aficionados, and connoisseurs. The dividing line, in practice, is situated in issues of class and status, with the latter terms usually reserved for objects deemed as high culture, in which classical music, and therefore art song is situated. Fiske (1992b) describes fans as *excessive readers,* who are differentiated from the *ordinary* in the degree of their engagement, rather than the kind of engagement in question. That art song plays such an important role in these participants' lives is hardly unsurprising given the levels of

economic, temporal, and cultural capital invested in these encounters.[1] The *collecting* and

connoisseurial activities of fans, or excessive readers, in this study manifest themselves in a

number of ways:

> Generally the enjoyment can come from: Hearing familiar songs sung
> by someone with a different voice from last time with a different
> interpretation, being introduced to new repertoire (categories of
> repertoire new to me such as Nordic song, American song), getting to
> hear new singers, and, if they have pleased me, following their progress
> subsequently.
> [Brian/RAS9/Q]

In these comments, Brian posits a rubric of collection targets which are prevalent throughout

the dataset: collecting songs, both in terms of adding unfamiliar songs to existing participants'

stores of previous experiences and in terms of collecting new interpretations of familiar

repertoire, as well as collecting singers whose careers he can then follow. In response to a

question asking participants to identify the most important features of live art song,

'discovering and learning more about song' was the third most popular feature out of 10

features (chosen by 54.5% of participants), behind those pertaining to quality of musicianship

and emotional experience.[2] Like Brian's reflection above, the discovery of new and unfamiliar

repertoire was volunteered by other participants as an important part of the live art song

experience:

> If I come out of a festival feeling I have discovered some new gems it
> makes everything worthwhile. Practically every evening worked for me
> with the odd exception.
> [Derek/RAS13/D]

---

[1] Ticket prices at the 2019 Oxford Lieder festival ranged between £10 and £45. A full festival pass was priced £730 and a weeklong pass was priced £440. The mean number of events attended by the regular attendee sample in this study was 21.

[2] In response to the question 'what are the most important features of engaging with live art song experiences for you?', 'quality of musicianship' was the most popular, chosen by 85.7% of participants. 'Having an emotional experience' with the music was second (74%); 'discovering and learning more about song' was third (54.5%). 'Relaxing and unwinding' was the least popular response (5.1%).

Derek's choice of language in his use of the word 'gems' is helpful in understanding participants' dedicated engagement activity as collecting, evoking the idea of a metaphorical treasure chest of songs that are added to and scrutinised by audience members as part of the live audience experience. At the same time, despite being well-stocked, the lack of perceived diversity within participants' song arsenals was apparent, where the challenge of acquiring new or unfamiliar songs emerged as a key issue:

> I would quite like people to go a bit broader than the established corpus of songs. For example, if you're a tenor you 'have' to sing 'these' songs. Obviously, you've got the big three cycles of Schubert, the Liederkreis, the two Liederkreis, these are the cycles of Schumann. So many people are telling us, [name redacted] is the one who cannot write a single programme note about Heine without saying he's been set by 200 different composers, all these people, and hundreds of settings, yet we never hear them in concert!
> [Maxwell/RAS7/Q]

> The programmes suggest that the repertoire is highly limited. Yet commenters are constantly falling over themselves to tell us how massive it is… In 2017, [name redacted] told us that César Cui wrote over 100 settings of Heine, but all we ever hear of him is The Statue at Tsarskoe Seb. This year [name redacted] told us that Mörike had been set by 80 or so composers—however we only hear those by Schumann and Wolf. [Name redacted] is very fond of telling us that Loewe wrote 400 songs and yet all we get to hear are a dozen or so of his ballads. I fully understand why concert promoters prefer to stick with the tried and tested—although surely even the BBC Proms will one day have to accept that people other than Shostakovich, Mahler and Beethoven wrote symphonies—but couldn't soloists try to dig a little deeper into the available music?
> [Hugh/RAS6/D]

Hugh's plea to soloists to 'dig a little deeper' supports the metaphor of mental treasure chests of art songs and participants' collecting activity. These comments illustrate an appetite to discover new songs that is prevalent throughout this study. Further, they demonstrate features of art song environments that define the boundaries and scope of art song collectors' collections. Whereas audiences have built sufficient cultural capital to know additional

[117]

repertoire exists, gatekeepers of the genre in the form of experts, promoters, and performers are situated in these examples as depriving access to these desired songs.

However, it is important to distinguish between participants' needs to dig deeper into the 'available' music and 'newly available' music. Comments suggesting promoters 'stick to the tried and tested' acknowledge the economic risk of promoting the unknown. This is unsurprising, taking into consideration that contemporary music was not valued in the same way as unknown works by more familiar composers were:

> **Researcher:** Are there types of performances that you're particularly drawn to?
>
> **Participant:** 'OK, I admit it...the music of deceased composers.'
> [Rose/RAS5/Q]
>
>
> I would avoid a recital of new songs if I were able to forecast that they had been composed with the composer's self-esteem in mind rather than the audience's enjoyment.
> [Brian/RAS9/Q]

For the participants in this study, collecting is not so much an exercise in filling the treasure chest with *new* gems, as it is obtaining existing gems that are yet to be seen. Quantitative data collected in response to the question 'how important or unimportant are the following factors in your decision on whether or not to attend', reveal that the composer and repertoire are central factors that influence live art song attendance [Figure 5].

Factor	Very important or important	Neither important or unimportant	Very unimportant or unimportant
Specific compositions or pieces	90%	6%	4%
Composer	92%	7%	1%
Singer	96%	4%	0%
Pianist	75%	15%	4%
Poetry	35%	49%	17%
Poet	35%	56%	18%
Language	40%	33%	27%

Figure 5: Different factors that influence live art song event attendance

While the singer, the composer and the repertoire were cited as the most important factors that influenced attendance, languages, the poet and the poetry were identified as the least important factors. Similarly, languages, poetry and the poet were the factors participants were most indifferent towards when selecting live art song events to attend; and the composer, repertoire, and singer were cited as factors participants were most indifferent towards. The inclusion of an open field text box revealed additional factors that influenced attendance decision-making: price; location and accessibility of venues; properties of venues (acoustics, comfort, and sightlines); the timing and length of performance; and participant availability to attend in the first place.

Collecting, for many of the participants in this study, was also seen as a process of reappraising song objects within existing mental collections, through searching for new insights and interpretations. Therefore, the value placed on participants' collecting activity is not limited to collecting songs themselves, but also singers and specific performances, as associated with the stage of career and status of performers:

> **Researcher**: I'm interested in the comment you made about her potential and your choice of language 'what she could become'. Are you attracted to attending concerts by up-and-coming younger musicians?
>
> **Participant:** Yeah! And that's what's great about what they do in Oxford Lieder. Yes, they have super-established people who have great kudos, so obviously it's great to have a really famous person singing as well. But then the young artist programme seems to be one of the most exciting things to happen.
>
> People come to it and they sort of expose them around the country. And they come back and, they invest in them. So, it is exciting. And I know Sholto [the Artistic Director] is very keen to not get it stuck in the German nineteenth century. So that's a decision, it's a clear decision he's made to do that. So, yes, of course we're excited about young singers. I don't know anything about how voices work, but I see someone in their early 20s and anything could happen. Something extraordinary could happen there.
> [Barnabas/RAS12/I]

The attraction of collecting up-and-coming-artists, for Barnabas, is a means to develop the genre and future-proof it so that it does not get 'stuck' in the past. Such approaches also link to questions of patronage, and resonate with fandom, where the motivation lies in ensuring live art song can continue into the future. But this discussion also highlights issues of identity and image of the genre. Changing the singers and introducing new interpretations, rather than changing the songs themselves, is seen as a means to delimit live art song interpretation as an otherwise *boundless* activity (Agawu, 1992), whilst ensuring an element of freshness is maintained by the live experience:

> **Researcher:** Do you find yourself attracted to repertoire you're familiar with then?
>
> **Participant:** I mean yes, to the extent I actually do find, particularly Lieder, I don't get full value out of it first time around. And I'm one of these people that don't read music, I don't play anything, except the record player, very assiduously. And I get to know pieces of music by playing them over and over again, to the extent if it stops in the middle I know what the next bit is. And, that applies to Lieder as well. And you get to know what the words are. Yes, put it like this, a lot of people will say I don't want to hear that, I've already heard it sort of thing, I'm very happy to hear the great works as many times as somebody wants to perform them.
> [Hugh/RAS6/I]

Hugh's choice of language in 'getting the full value out of a song' shows the importance of acts of repeated engagement for many participants in this study. In contrast to Hugh's assumption that a 'lot of people' will be put off by hearing the same works multiple times, these highly-engaged participants strongly identified repeated listening as being a fundamental practice to collecting activity:

> As ever, hearing the same piece more than once is welcome; these very elaborate songs reward repeated listening and at a festival like this would you ever get the chance?—no. Hearing the same song twice is never a disadvantage; it is positively welcomed.
> [Douglas/RAS1/D]

According to Douglas, 'elaborate songs reward repeated listening', and I examine the elaborate nature of lexical-music relationships in song objects in the following chapter. However, there may be another aspect to the benefits of 'repeated listening' for audience members: the idiographic nature of the experience of a performance by a given singer and pianist on a particular day, in a particular concert hall, can result in interrupted or problematic engagement, when factors extraneous to the song or the performers themselves impact the experience. Collecting singers and their songs also becomes a process of mitigating different imperfect conditions—listening more than once is not just about familiarity with a song or a singer, but also about constructing ways of listening that are uninterrupted by the realities of the live concert hall. Throughout the dataset participants frequently complained about the interruptions in the concert hall that resulted from the actions of other audience members, however inadvertent, in terms of their impact on collecting performances of songs. These violations inhibited the live experience, interrupting dedicated, focused engagement, by breaking concentration through auditory and visual distractions:

> The audience insisted on applauding every item—a practice that I deplore as 'provincial', but then, as my friend [name redacted] said at the interval, "[Brian]—this is Oxford: we are provincial." Thinking more about the audience: the house seemed very full. Concert audiences are usually undisciplined, with lots of coughing throughout the playing and in the silences between movements.
>
> Last night's was better than usual—Oxford audiences are usually fairly cough-free. Despite the presence of the BBC, and [the Artistic Director's] plea to us at the start to keep the coughing down, there were a few twerps in the audience, of the sort that like to cough in the last couple of bars of a song.
> [Brian/RAS9/I]

References towards the disruptive coughing and clapping practices by these (at times) 'undisciplined' art song audiences, featured recurrently throughout the dataset. Brian's use of negatively-connoted terms 'provincial' and 'twerps' demonstrates the impact these supposed

[121]

norm violations have on audience experience amongst highly engaged, dedicated art song collectors. Such comments also signal a degree of othering, inferring notions of elitism and expectations of those 'in the know' of *the way of art song these days*, resonating with the challenges of access and elitism I examined in Chapter Two. It is revealing that Brian's use of the term 'cough-free' featured in multiple participants' diaries, where concepts such as 'cough-free concerts' and 'cough-free audiences' (or a lack thereof) were used to measure good or bad audience behaviour. In these accounts, both coughing and clapping were posited as voluntary rather than involuntary actions:

> **Researcher:** In this performance—and I attended this performance— you talk about how the performer had a deep connection with the text and 'held the audience rapt.' Do you think about those around you when you listen to song?
>
> **Participant:** I do actually, look around, every so often to see how people are reacting. But of course, one of the prime things is how many people are coughing. At the Wigmore Hall they invariably put up a surtitle saying please don't cough, or try and hold back the cough, it's quite interesting, the audience psychology as it were, invariably at this time of year you'll get somebody who has got a cough. But most people don't seem to make any effort to control it; at a very quiet moment, you can hear someone coughing, or dropping their keys on the floor. I find very jarring!
>
> But if, if a performance is really engrossing, they tend to forget they've got a little frog in their throat and try and repress it. And I think that's a kind of index or benchmark.
>
> **Researcher:** That's interesting: so your focus of attention is so on the performance itself that you fail to notice physiological things like your throat, or things like that. Is that what you're suggesting?
>
> **Participant:** Well, I had a cough during that concert, but I held it. And I always carry a supply of cough sweets with me!
> [Maxwell/RAS7/D]

The idea of coughing as 'one of the prime things', through which to 'index or benchmark' audience engagement, was echoed by a performer who, likewise, observed that 'if people are coughing it's usually because they're bored': in other words 'if they're completely focused on

[122]

what they're doing they don't have the impulse to cough' [Michael/PS4/I]. The activities of

audience members policing other audience members, is foregrounded in Sedgman's recent

study on reasonable audience spectatorship, which examines the use of theatre etiquette

campaigns to tackle *bad* audiencing in the theatre, and promote *good* audiencing practices,

which embody 'manners', 'respect', and 'common sense' (2018, p.43). Although coughing and

clapping are negatively connoted, a minority position amongst the participants suggests these

patterns of behaviour, on the contrary, add value:

> Smallish crowd. One bout of coughing. Scrummaging in handbag for a pastille by helpful neighbour. No hearing aid action. Nice expectant hum of the Lieder die-hards at being at the beginning of a new festival. The every ten second sniffer. (And nothing this audience likes more than identifying, and ahh-ing in knowledgeable appreciation of an encore.)
> [Barnabas/RAS12/D]

> **Researcher:** I'm really interested in these comments here, smallish crowd, coughing, pastels, hearing aids, expectant hum.

> **Participant:** That's right, I think that's the whole package. That's the live experience. It sounds as if that's a nag, and I'm sorry if it does.

> I'm not complaining, I'm observing, we aren't always the best audience. Things can happen. Someone can drop their programme…I think it makes it human, and alive, and living, and that can only be a good thing as well.
> [Barnabas/RAS12/I]

In these comments, Barnabas embraces the disruptive behaviours that violate accepted norms

as valued parts of the live experience. His use of the term 'Lieder die-hards' connotes the

language of fandom, yet his observation that, despite this level of engagement and the

associated cultural capital brought to the experience, these participants do not always make up

'the best audience'. In so doing, Barnabas relates imperfect audiencing to being human,

foregrounding, perhaps the irony, that an art form that is said to embrace the human condition,

typically scorns the very basic functions of being human, such as coughing and clapping. This

[123]

was a paradox made clear in the longitudinal dimension of this study, in that the fully-online 2020 festival necessitated by a *respiratory* pandemic, resulted in cough-free concerts. These concerts were praised by some audiences who, at the same time, observed that the absence of audiences and the associated coughing did not make the concerts seem 'real' [Douglas/RAS1/D]. In feeling the 'realness' of the presence of other audience members in the concert hall, at the 2019 live festival, audiences placed particular value on live art song environments as sites for attentive listening and focus, which one participant describes as a space for 'real scrutiny in the moment' [Barnabas/RAS12/D], and another characterises as a 'solemn intensity' [Douglas/RAS1/I]. Such observations did not escape the attention of the new attendee sample:

> There was an atmosphere of real concentration in the hall. Everyone around me was of course superbly behaved. This was not an audience that needed its attention capturing by any histrionics from the singer— the attention from the start.
> [Herbert/NAS4/D]

> **Researcher:** You talk about the audience around you being 'of course superbly behaved'. What did you mean by that?

> **Participant:** Nobody on their phones. No distractions. Everyone focused. No one fidgeting or whispering. I was conscious I didn't want to make any noise, not rustling. Because it's amplified in that total silence.

> **Researcher:** So to use your words, an atmosphere of real concentration?

> **Participant:** It was good. Well you don't want to be distracted by someone whispering, or on their bloody phone. Or ostentatiously rustling their programmes; I think the audience are entitled to expect that from each other.

> **Researcher:** Was it more concentrated than your previous experiences with music?

> **Participant:** More than the opera performances, even Covent Garden. Symphony Hall I've not been; the level of concentration is pretty high

there, levels for symphonic music, but higher than the opera house.
Definitely higher than the ENO!
[Herbert/NAS4/I]

These comments by someone new to the genre, prompt us to reflect further on the impact of

norms and conventions in the live art song domain, that facilitate this 'atmosphere of

concentration' or 'solemn intensity' for unfamiliar audiences. Reflections on unfamiliarity with

conventions can be found in further comments on 'provincial clapping' by the same

participant:

> Sholto's [The Artistic Director's] knowledgeable audiences in the
> Holywell respect that [rules around clapping]. Whereas, in the Town
> Hall, with that very curious collection of, I'd call it being curious, stuff
> in the Grieg. Anyway, to cut this short, the audience weren't quite
> knowledgeable, they were unknowledgeable, ignorant actually. To hear
> an audience clapping between every item has me sitting there thinking,
> peasants, peasants! I did say it to [name redacted] at one stage, don't
> they know the singer hasn't finished yet.
> [Brian/RAS9/I]

Brian distinguishes between knowledgeable and unknowledgeable audiences, and ascribes

ownership of these knowledgeable audiences to the Artistic Director himself. Brian is not the

only person to do this in the dataset, where complex interpretative song world features are

highlighted through possessive descriptors relating to the Artistic Director (for example

'Sholto's audiences', 'Sholto's programmes'). Attribution to the Artistic Director is indicative

of the well-established associations many participants have with the organisation, particularly

as long-standing *collecting* audience members, who have attended the Festival since its

inception. With reference to specific norms of coughing and clapping in this instance, Brian

highlights a distinction, in his view, between knowledgeable audiences and unknowledgeable

audiences and, as such, engages in a process of othering. Moreover, the use of derogatory

language in categorising these audiences, who clap as 'peasants' (alongside the aforementioned

'twerps' that cough) has explicit resonance with class, social stratification, and the makeup of

typical art song audience demographics as set out in Chapter Three. These remarks further

suggests audience members, such as Brian, may be unaware of how their familiarity

(knowledge) with *the way of art song these days* may exclude, rather than include, newcomers

(with no knowledge). Although comments above by members of the new attendee sample, state

that the existence of an 'atmosphere of real concentration' was a 'good thing', this view was by

no means unanimous. Other 'unknowledgeable' audience members were explicit about the

features of live art song environments that might be conceived as being exclusionary:

> **Researcher:** You said you felt awkward and anxious at first; why was
> this do you think?
>
> **Participant:** So, because I don't have an amazing amount of
> experience with classical music, I just listen to it casually. I think, all
> the audience were much older and seemed very intellectual. I was
> greeted at the door by the person running the event, and I think he said
> ''welcome'', and he said something that I didn't understand. And, I
> also didn't know how I was supposed to act to certain things, I was just
> copying everyone else around me. And it wasn't until I went to a few
> performances that I realised that you can't clap in certain places, and
> you don't have to sit there clapping for the encore if you don't want to.
> And I didn't want to make a noise with my booklet. I wasn't sure what
> I was obliged to do when I first started.
> [Isobel/NAS5/I]

The *obligation* to behave in a certain way (clapping in 'certain places', maintaining silence)

also highlights a (perceived) lack of knowledge that inhibits the totality of the audience

experience, from being greeted at the door, to actions that take place at the very end of the

concert. These perceived knowledge limitations were not confined to new audiences, but were

felt amongst the regular attendee sample too:

> **Researcher:** You make the observation that the audience is rather thin
> and that even 'sophisticated Oxford Lieder audiences shy away from
> [the music of] Wolf'. Do you see OL audiences as sophisticated?
>
> **Participant:** Yes I do.
>
> **Researcher:** Why so?
>
> **Participant:** I mean, they all know as much if not more than me about

Lieder.

Researcher: It's a knowledge thing?

Participant: It's a real knowledge thing. And they know what they're coming to. You meet very few people in Oxford who don't know what Lieder is and what a Lieder recital is all about. And the nuances between what they like and what they don't like.
[Hugh/RAS6/I]

Although it is difficult to substantiate the claim that few people in Oxford 'don't know what Lieder is and what a Lieder recital is all about' this prompts questions as to how individuals gain knowledge in the first place. For the participants in this study, knowledge acquisition is supported by the 'work' audiences put in, in and around the live art song event:

So, we did, the one very long song, which I thought I knew, and there was loads more to it than that and I didn't know it at all. So yes, that's a wonderful thing. It's happening, it's going, it's slipping away from you, and you want to go home and dig out your records, or whatever. And do the work there.
[Barnabas/RAS12/I]

Barnabas's comments suggest that continuing and extending the live art song experience is part of the collector's activity, building upon the participants' arsenal of song resources. Barnabas explicitly uses the term 'work' but, more importantly, this activity for him is located in the home and not in the concert hall:

If it's a song I know I'd always find new things about it through some more scrutiny at that moment in time, which is brilliant. Songs you know really well. Otherwise, songs you don't know at all and you get a chance to go away and come up and find out more.
[Barnabas/RAS12/I]

There's a limited number of times one wishes to share sentiments such as set by Schubert in *Die Schöne Müllerin*, with an audience/a sniffing neighbour. And it's part of the learning and growing to return to one's CD collection/Spotify etc. to delve deeper.
[Barnabas/RAS12/D]

Art song *work* is not always carried out in the moment, and takes place outside the immediacy of live art song events too, through learning and growing in dedicated engagement activity by

[127]

the collector. Complex interpretative song worlds extend across time and space. Dedicated and focused audiences continue to collect songs by comparing recordings, often balancing the concert hall intensity with its associated risk of disruption and violation of focused engagement (but, at the same time, the heightened interrelatedness gained by participating in shared experience) with knowledge-formation and reinforcement techniques at home. For a number of participants, more often than not, that 'homework' took place not as a preparatory activity before live art song events, but as a reflective and learning activity afterwards:

> **Researcher:** Do you do stuff afterwards? Do you take programmes home with you and look at things afterwards?
>
> **Participant:** I do! tend to, I've got a little pile on the floor here in my study. I tend to go through and think what are the ones I really liked, because I might want to make an effort to listen to [them] again. So, I've got a little pile of the ones I want to follow up on and have another listen to, and so on.
> [Derek/RAS13/I]
>
> **Researcher:** Did you follow anything up from the Festival afterwards?
>
> **Participant:** Yes I did. When I was writing my diary I did it, sort of brings it to mind. You did sort of ask about the overall experience, and the programme is part of that and the way it helps you.
>
> **Researcher:** Recordings or programmes…
>
> **Participant:** Recordings 'and' programmes. And I do tend to make notes about concerts I attend. Not specifically in the form of your diary, but very similar. Noting down the performances that really struck me.
> [Maxwell/RAS7/I]
>
> **Researcher:** Do you do anything afterwards?
>
> **Participant:** Quite often, it's more afterwards. It will be more looking at different interpretations, different…
>
> **Researcher:** Recordings?
>
> **Participant:** Like millions! And whatever the world of online streaming things I think in the world of song, I like a CD. I like a concrete thing. With the translation and the text. And sitting there, definitely!'
> [Harriet/RAS3/I]

[128]

The work done at home by participants to appraise and top up their art song 'collections' takes a number of different forms: listening to recordings, both in response to experiences that were pleasurable, or alternatively as a method to purge recollections of negative experiences; reading, be that the content of the programmes they have brought home from the concert hall with text and translations, or CD booklets; and writing, keeping diaries of notes of their engagement (beyond those produced for this study). These practices resonate with collecting, where the combination of live, ephemeral experiences and physical resources, some of which have been brought home from the concert hall, provide a direct connection to the live performance while extending it and transferring it into a different space. These practices connect the live art song domain, moving from an idiographic event to a shared *sphere of activity,* that extends well beyond the concert hall.

In this discussion, I have shown that the live art song domain, for engaged audiences, configures important sites for collecting: a value that manifests itself as a commitment and dedication to live art song engagement, where discovering and learning more about (certain) songs is underpinned by specific normative behaviours. Live art song contexts are viewed as sites for focused, dedicated engagement, and audience members feel strongly that these spaces should be preserved as such, where disruptive practices of coughing, clapping, and rustling are forbidden, while tacitly accepted as part of the *atmosphere* that makes the concert hall *real.* Collecting practices are linked to engaging with the *potential* of songs, and it is clear that collecting interpretations and reinterpretations form an important part of the experience, through acts of repeated listening, and the follow-up 'work' which takes place outside of the concert hall. Understanding the urge to collect in this way, and how these typical practices of highly-engaged *collecting* audiences come about, invites an examination of these audiences' *connections* to live art song, and live art song performers, which emerged as another prominent

value from the dataset. Participant responses foreground aspects that particularly draw them to the genre, so as to prompt the collecting work: the intense *connections* with live art song events, which are formed by perceptions of intimacy and directness. Such intimacy and directness is less between audience members (whose presence, as we have seen, can be a distraction), and more between the artist and the individual audience member as a result of the compact nature of art song as a genre.

Connecting—The Intimacy and Directness of Song

Throughout the responses to this study interchangeable terms 'intimacy' and 'intimate' were recurrently used to describe encounters, followed closely by the related terms 'directness' and 'direct'. In the context of live art song experience, 'intimacy' embodies a quality of closeness within interpersonal audience-performer relationships, which manifests itself as much in emotional as it does in physical closeness, fostered in part by the relationships with places and spaces used for performances. Such closeness connects with the concept of 'directness', which infers 'straightforwardness', 'honesty', 'truth', and 'simplicity' (to draw on participants' own choice of terms):

> It's the obvious things I think we all talk about, it's the intimacy of it, directness of it, the simplicity of it, the pure exchange from one human doing something, in the human voice which we all understand, and it's a very simple thing. But it can be a very intense thing.
> [Barnabas/RAS12/D]

Connecting in intimate and direct ways is, for Barnabas, an interpersonal exchange, in a common medium: the human voice, resonating with the voice theory concept of 'in-betweenness' and its 'plurality' between the body, singing subject and receiving audiences, as discussed in Chapter Two (Thomaidis and Macpherson, 2015). Barnabas's remarks also prompt us to explore what fosters intimacy and directness in the live art song domain. The dataset reveals that such connections emerge through relationships with places and spaces, the

relative compactness of the genre compared to other art forms, and the ability of the genre to resonate with the self, where audience members were seen to situate songs within their everyday experiences.

Participants frequently acknowledged the impact of the location of the performance on their experience, whereby the physical proximity between musicians and audiences enabled audience-performer connections to flourish in smaller spaces. As a distinctive long-standing Oxford venue built for musical performance at modest scale, the Holywell Music Room was overwhelmingly identified as the 'ideal' or 'perfect' space for live art song, due to its ability to foster 'focus':[3]

> For years I lived near the South Bank. Even in the Queen Elizabeth Hall or the Purcell Room one could not get anything like as close to the singer as one can in the Holywell Music Room. (And for a fraction of London prices). One enters a relationship as each song begins/ emerges. It's a cliché but it really does feel, nearly every time, the purest most intimate and direct form of communication. On a human scale but one that can also become expansive and all-encompassing. [Barnabas/RAS12/Q]

> The Holywell is simply outstanding. There's something about it—part non-conformist chapel, part eighteenth-century surgical exhibition theatre—whereby every feature seems to have a perfect (though different) aspect on the performance. This creates for me an amazing focus on the music—lacking the hierarchy of the experience at St John's, people can focus on the music rather than interactions with each other. And just the ability to be so proximate to a great performance. [Grant/RAS2/D]

Grant's characterisation of the space being akin to a 'surgical exhibition theatre', and the Holywell Music Room's seating arrangement as lacking a 'hierarchy of experience', invokes theoretical criticism of more traditional concert spaces, where the division of the concert hall

---

[3] The Holywell Music Room is the oldest, purpose-built music room in Europe, and therefore the UK's first concert hall. It has a capacity of 200 seats in a horse-shoe seating layout. Its interior was restored in 1960 to replicate the 1748 original, characterised by wooden seating and flooring, low dais, and a 1790 organ: https://www.wadham.ox.ac.uk/venue-hire/holywell-music-room

into two performing and audiencing spaces symbolises a separateness between musicians and audiences (Small, 1998). Similar language can be identified, in what Barnabas elsewhere described as a 'democratisation of seating' in the Holywell Music Room, mitigating the need to 'panic because you don't have a numbered seat'—in comparison to Wigmore Hall where 'you're always looking up at somebody, you're underground and looking up at the stage' [Barnabas/RAS12/I]. In the Holywell Music Room, the opposite is usually true, given the raked seating, which envelops the performers *down below* on the stage. Studies into alternative spaces for classical music show how adjusting the hierarchy between musicians and audience facilitates a more equal relationship, that can be achieved by reducing the physical proximity between performers and audience members (Haferkorn, 2018). Paradoxically, the Holywell's centuries-old design, which is not typically emulated in many more modern-day concert hall spaces, resonates with this more *equal relationship* ascribed to new, alternative spaces being designed today. Despite their limited familiarity with the Holywell Music Room as a venue, and other sites for live art song, members of the new attendee sample echoed these reflections:

> The smaller venues were lovely, as you focused and were more involved. I know you weren't 'actually' more involved, but psychologically you were a bit more involved. Because you weren't miles away in a corner somewhere.
> [Emma/NAS2/I]

It is clear then, that the Holywell Music Room as the central space for live art song, for the participants in this study, enables a strong sense of connection, both physical and psychological. Further, the Holywell Music Room was volunteered as a site for fostering belonging, where participants noted they had met many friends there. This was reflected in the longitudinal part of my study, where participants articulated feelings of satisfaction to see images of the space on live streamed videos of performances, in the COVID-19 context of 2020.

Although buildings like the Holywell Music Room can foster (or limit) connections, the venue alone does not instil intimacy. Interactions within the performance activity itself also prompt perceptions of intimacy between performers and audience, something that can be seen in a sense of simplicity of experience celebrated by audiences. Participants had a tendency to compare their experiences of live art song to other art forms, mainly theatre, as well as other forms of classical music, particularly chamber music, and opera. Comparisons of this nature help foster understanding of how live art song's perceived paucity of production elements construct perceptions of intimacy and directness:

> I got frustrated about big performances and too much staging. Yet, occasionally, you'd get this magic harmony with someone, whether there was great orchestration, great conducting, or really great performances that were wonderfully spare. The only operas that stay in my mind are spare, really spare, with restrained staging, that just allowed people to show themselves. And then I realised it was that I wanted, the individual expression of meaning and words, and texts, and then quite shortly afterwards I realised what I really loved was song. It took about 20 years!
> [Harriet/RAS3/I]

> I think what I love about it, compared to opera, is how direct it is; it's the fact that you don't have the dynamic of production, imposing a vision of something that almost invariably, with some exceptions, I find distracts from the experience rather than being honest and true to the music. Whereas the world of Lieder is very much through the music, being true to the people who are performing it.
> [Grant/RAS2/I]

In discussing pathways into live art song, the idea of transitioning from larger musical forms towards more intimate, and small-scale forms was not an uncommon one: something participants attributed to musical tastes maturing later on in life. The connection between art song's directness and the absence of the 'dynamic of production' was also made by the new attendee sample, where a participant suggested that the simplicity of the genre might be a disincentive for younger people to attend in the first place:

[133]

> I did come away with the feeling that there's something quite 'niche'
> about Lieder—the absence of a significant visual element, in a world
> dominated by the visual, might put some kids off.
> [Herbert/NAS4/D]

Herbert's observation of a world 'dominated by the visual' and Grant's fondness for live art song because of the genre not 'imposing a vision' that 'distracts from the experience, rather than being honest and true to the music', allows us to understand what this specific use of the term 'direct' means, and how *connecting* manifests itself in live art song events. Within the dataset there were instances where a sense of connecting and connection was broken, due to the imposition of a vision that was not welcomed by some participants: for example, in a performance of Vaughan Williams *On Wenlock Edge,* that was performed live alongside a commissioned animated film. As one new attendee put it:

> I've said it's really important for that direct relationship to be there, for
> the singer to tell the audience the story, however, with the animation, it
> gave us such a…I guess the singer is telling the audience the story, yes,
> but he's only doing that through the poetry and the music, but after then
> it's up to us. You can interpret the poetry in many, many ways. But
> then in this case, the animation really gave us a very specific
> interpretation of the poetry. And reading the poetry I thought, really?
> Where's this story come from then? I didn't know the background
> behind why the poetry was being written, and maybe if one were to
> look into that, there might be similarities between that and the story.
> But, I did feel, some very specific decisions or interpretation had been
> taken away from the poetry.
> [Zac/NAS1/I]

This view was also expressed by other members of the new attendee sample, where a participant stated a dislike of the film component because 'the animation was an interpretation of the poem, and it wasn't the actual meaning' [Isobel/NAS5/I]. The use of the phrase 'after then, it's up to us' in the example above, highlights a crucial dimension in *connecting* activity: that is, the emphasis on audience agency, which rejects the passivity of art song audiences I have critiqued throughout this thesis. Similarly, the term 'exchange' implies a reciprocal nature, a relationship, rather than just one-way consumption. Connecting and intimacy,

[134]

therefore, contain elements of reciprocity, which relies on audiences contributing to the interpretation process. Depriving or inhibiting audience agency in these examples, therefore broke a sense of connection.

Maintaining a sense of connection was also dependent on performer authenticity and honesty, which was also valued by the participants in this study:

> And I'm sure with singers there has to be, which is what makes the great singers great, because they convince the audience that they've literally wrung themselves out and at a complete stretch about what they're capable with, and as an artist, is what he did. And one just has to, I don't know, bow and respect to somebody who would do that for someone like me he doesn't know.
> [Douglas/RAS1/I]

These comments prioritise the emotional investment of the performer, as a means to connect with the audience, where the terms 'convince' and 'literally wrung themselves out to dry' emphasise not only a focus on authenticity, but also vulnerability. I will return to this latter term in Chapter Seven, where I examine the role of vulnerability in fostering audience-performer relationships, that require access to a performer's *humanness*. With respect to authenticity, closer examination of instances where authenticity was violated, is helpful in showing the role of authenticity in connecting activities, which is visible in observations of one particular performer:

I think it's a power relationship. They're on a platform, they're handing something out. Maybe, yeah, that was one of the things that was slightly disconcerting about [singer's name redacted] because he tried to give the impression there was no audience in the room, I can sort of wave and say 'hello we're here', he seemed to be so completely inside the music, that he was literally just in his own little bubble somehow. I felt like an observer.
[Douglas/RAS1/I]

I didn't feel like there was much of a relationship between the singer and me. I'm sure, he did a really good job at communicating with the audience, but, I just felt sort of like, it was as if I was an outsider viewing it from, if you like behind the screen and I was viewing it, well this is nice, but there was not quite that connection that you often get with live music.
[Zac/NAS1/D]

Evidently there is a fine balance to be struck between an emotional investment from the performer, in order that they produce an authentic performance, without breaking the connection with the audience by being too emotionally inward. That this feature was observed by members of both the attendee and new attendee samples is revealing. Observations that the performer gave the impression 'there was no audience in the room', and the idea that this experience was akin to viewing the performance from 'behind a screen', has resonance with the longitudinal dataset collected from the 2020 online festival. There, participants speculated on the degree of comfortableness singers had with performing without a live audience present in the venue: something I examine more fully in Chapter Eight. Elsewhere in the 2019 dataset, participants describe this particular singer as being 'remote', while others attribute that remoteness to 'French style', in which singers are 'taught not to emote', and instead instructed to 'leave everything to the music', as a way of explaining the singer's lack of 'facial expression and no hand expression at all' [Douglas/RAS1/D]. This might be a misconception on the part of audience member in question, but it is an example of audiences using cultural capital from

[136]

previous live art song events to make sense of a situation where they did not feel a connection with this particular singer. In that sense, participants not only drew upon previous live art song events to make sense and help them build connections, but looked towards broader experiences, as seen through audience members' desire and ability to situate songs in the everyday:

> We're in this tiny room together, you can almost chuck-a-puck at them,
> I mean they're so close. And they are laying out these songs which are
> really gutting. And, then you pop out, out you go and carry on with
> your life. And what do you do with that, do you, do you learn from that,
> or take that away, or do you put it away, or not go there, it's quite
> interesting about how you choose to deal with that. And obviously that
> fits in with, I make comments about [name redacted], my wife coming,
> and she cries a lot in concerts and she said, please don't make out that I
> cry all the time…but that's great because I don't tend to. But that
> immediate response around other things that go on in your daily life,
> songs can bring out some quite difficult things.
> [Barnabas/RAS12/I]

Barnabas's remarks not only reflect again his physical proximity to musicians in the space, but also the emotional investment on the part of the audience. Comments on 'how you choose to deal with that' signal an impact on the audience that requires them to be active in the processing of the experience, an idea that resonates with the comments above, that the performer can only go so far and 'after then it's up to us'. The idea that songs 'can bring out some quite difficult things' was represented in a number of participants' diary entries, particularly in relation to how audiences respond to songs 'around other things that go on in [audience members'] daily [lives]'. For example, one participant reflected on the starkness of the message conveyed in the final song of *Winterreise,* and the implications for processing that song in the context of everyday life:

> The English version really brought home to me the wanderer's process
> of mental disintegration. In the Hurdy-Gurdy Man we hear "everyone
> ignores the saucer at his feet, Just another madman standing in the
> street": uncomfortable when we know there are many like this in
> Oxford today who may also have suffered mental illness.
> [Derek/RAS13/D]

> ''In my arms he will find cold, gentle rest. I will take pity on your
> suffering.'' And the paragraph before that: ''lead me gently to the land
> of dreams.'' I think those words, they really touched home because a
> friend of mine has a son who is very ill, he's just a little boy, he's only
> 8 years old. And, since the Lieder Festival, he's currently just came off
> life support. He's been on life support for months. And he's been very
> ill on a weekly basis, for some months. And it made me think about
> him as he is just a young child. Very, very ill. So, the theme of youth
> and death.
> [Emma/NAS2/I]

In quoting text from the new Jeremy Sams translation of the song cycle, performed at the

Festival, Derek internalises how those words with that music connect intimately and deeply

with their own (and others') life experiences. Participants in this study frequently related the

poetic content in songs to everyday encounters, signalling one of the processes through which

the intimate connections are drawn between art song experiences and their own lives.

Sometimes, live art song events offered participants a means to connect to childhood

memories; others used art song to reflect on the present and the world around us; while others

found ways to process life trauma through live art song. Studies into individuals' Strong

Experiences with Music (SEM) have similarly identified the significance of an interplay

between music, person and situation in music's ability to arouse memories or associations with

events and situations (Gabrielsson, 2011). Although not limited to vocal music, lyrics and

textual features were deemed important in musical experiences that elicited SEM reactions,

including childhood introspection, happy and painful memories. In the context of this current

study, what seemed to emerge most prominently for participants were direct associations made

between ideas and themes on a more abstract level. For some participants, however, despite

[138]

acknowledging the importance of the combination of words and music, the poetic texts

themselves were criticised throughout the dataset, signalling a need to dissociate from specific

aspects of the text, in order to still elicit a connection with the song:

> What a load of tosh it all is, with its nightingales and linden trees and
> moons and roses and unhappy lovers and all the other romantic
> apparatus that German poets inflicted on their public.
> [Brian/RAS9/D]
>
> **Researcher:** You talk about German poetry being 'a load of tosh'. Is it
> tosh? Tell me about that?
>
> **Participant:** Oh, crikey. It is. German romantic poetry is rubbish.
>
> Now, it may be that German romantic poetry sounds very good, I can't
> comment on that. But the base on which Romantic poets wrote, their,
> what am I trying to say here, the arena, which they wrote, is absolutely,
> adolescent really. All these linden trees, and all the lovers seem
> miserable, and getting on a horse and wandering into the night because
> of love. It just seems… They should have found something more
> serious to pay attention to. But of course we're not allowed to say that
> because it's all been done for Lieder, and of course it's heresy to say
> that the poems are rubbish.
>
> Oh my god, these bloody forests, and all of that thing. Why can't these
> people meet a woman, have a nice relationship and get on to thinking
> about something deeper. It puts me off.
> [Brian/RAS9/I]

Characterisations of this kind of poetry being off-putting, and insufficient in and of itself, in

what elsewhere Brian describes as a 'beginners tool box of things you need to write romantic

poetry', were common. Another participant admits 'the romantic poetry is not something I

would ever read without the song', and described the poetry as 'slushy with all the schmertz

and stuff' [Lydia/RAS10/I]. These comments foreground not the poetry in isolation but,

instead, the role of the *combined* product of words and music as enabling an intimate and direct

connection. For a song to resonate and seem relevant, audiences need, in some instances, to

filter out the semantic field and common parlance associated with certain eras of poetic

language, such as German Romantic poetry, which, as seen from these comments, garners

particular criticism in the dataset at times. In perceiving a distance, in terms of the relevance of the meaning of the poetry in today's world, it is nonetheless evident from the dataset that, when audiences do situate songs in the everyday, there are opportunities to connect with these experiences in a meaningful way: through using language and texts with contemporary relevance, as seen in these comments by one of the performers interviewed as part of this study:

> **Researcher:** We've talked about language barriers, are there other barriers you think we need to think about when considering new audiences for song?
>
> **Participant:** Yeah, I think, the interesting bit is the relationship to the poetry. So, when these songs were written the poems were pretty current, composers knew poets and different poems that were published and someone would immediately want to set them to music. That's been a bit lost.
>
> You don't really have that when Ted Hughes, or whatever, that's a bit out of date, but issues their poetry, we don't necessarily expect to see someone set them to music. But I think the really, hopeful thing, is poetry sales are off the scale. 2018: the highest purchase sales ever recorded. If composers could link to that a bit more I think it could revive the tradition a bit. It would be nice to have some art songs on modern subject matter. There's a new *Frauenliebe* with a 21st century… you know, what's a woman's life and love, in would be interesting to have one that's gay, or whatever, different perspectives. [Kevin/PS2/I]

The idealisation, in this performer's mind, of the direct connection between poet and composer at the moment of creation, is articulated in the sense of envy towards something 'that's been a bit lost'. Whether or not this close connection (at least in terms of the proximity with time in which composers set texts to music) is substantiated by evidence, this connection shows how performers (and audiences) make sense of their potential identification with the subject-matter of a song. It is possible that the desire for up-to-date texts with 'modern subject matters' may not, in fact, end up satisfying their perceived preferences. It might be the case that, in audiencing terms, updating the subject matter of songs to give them contemporary relevance

[140]

does help facilitate a connection for audiences. An example of updating can be found in Cheryl Frances-Hoad's 2011 *One Life Stand* cycle which 'updates' *Frauenliebe* with texts by Sophie Hannah. However, it does not necessarily facilitate a connection by itself. The 'directness' of live art song for audiences can also be achieved through resonance with ideas from other places and other times, that continue to speak to them today. An example of this can be seen in a member of the new attendee sample observing how settings of Housman poems spoke to them more, because 'they were about working class boys, and [they] come from a working class background'; and the same participant preferred songs about 'darker' poetry, as they made links between this and dystopian fiction that they read [Isobel/NAS5/I]. Strong Experiences with Music, in this case, draw from an individual's personal history, suggesting that individuated experience, on a psycho-social level, lies at the heart of many of the *connecting* experiences of intimacy and directness in art song encounters.

From the discussion so far, it is possible to identify the ways in which intimacy is fostered in live art song events, through places and spaces, through the immediacy of performance, and through emotional energy (or the perception thereof). Evidence of a 'breaking' of performer-audience connections can be seen, as can examples of where a connection is not established in the first place. Fractures in the intimate and direct connections between performer and audience can also be triggered by audience members themselves, as examined in my discussion of *bad* audience behaviour, and the impact of coughing, clapping, and rustling on focus and attention. A key part of connecting is the value placed on reciprocity: for the participants in this study, live art song is not seen as a performance that is consumed as such, but rather as an exchange between (at least) one human being and another. The ideas of authenticity, truth, believability and conviction are important here, as audiences recurrently situated their live art song experiences within the everyday, through retrospection or identifying themes that connect to

[141]

their own lived experiences. In that respect, 'updating' songs, in order to better aid connections with the music, might present opportunities, as Kevin suggested, from the perspective of performing and commissioning. However, as I will establish in the final section of this chapter, the wider dataset does not necessarily confirm this view as a dominant preference. The value placed on *connecting* in live art song events is not only imbricated with *collecting,* but also with *venerating,* where an articulated sense of reverence towards *inviolable* song objects was revealed to be a prominent theme.

Venerating—The Inviolability of Song

In Chapter Two I demonstrated how, as an established tradition, live song habitualises many of the features of its development in the eighteenth and nineteenth centuries. These include, as set out in this chapter, both the dominance of particular repertoire in the living art song corpus, and audience members' focus on, and desire for, familiarity, as seen in the notion of audience collectors and collecting activities. Although, as Kevin suggested, there is an argument for updating or refreshing songs to better connect with the modern day experiences of contemporary audiences, the following comments suggest that these changes might be met with resistance:

> Lieder are so sacred, you know, Heidegger, holy things, that one must
> not alter one's aspects of it. I think that's rather precious to be honest.
> [Hugh/RAS6/D]

Throughout the dataset, songs were sometimes treated as hallowed, sacred objects that should be protected against alteration. Foregrounding the composers as 'true masters', whose 'visions' are to be revered and 'intentions' understood shapes a sense of the inviolability of song. This inviolability resonates with Small's reflections on a symphony orchestra concert, in which he states 'the reverence accorded to the composer's score suggests that it is a sacred object, which is not to be tampered with, whose authority over the actions of all the musicians playing here

tonight is absolute' (1998, p.118). Within this study, the value placed on the sacredness and inviolability of song can be seen most clearly when resistance towards change was foregrounded in the dataset. In response to the qualitative, open-ended question in the questionnaire that targeted change—'is there anything you would change about live art song?'—61.3% stipulated they would not change anything about live art song events, although they did not provide any rationale for adopting this position (despite the question design providing a free-text comments box for them to elaborate). Such resistance to change from a large proportion of participants, demonstrates how the boundaries of the domain are reinforced. The desire to maintain the status quo was also paradoxically seen in the views of participants who did suggest changes they would like to see made to live art song events. 10.7% of participants volunteered that the genre was too formal and too elitist, and suggested that changes to habitual traditions (such as performer attire and applause) could address these challenges. Yet simultaneously, a further 8% suggested changes in less favourable audience behaviour were important, such as eliminating coughing and involuntary clapping. Such desires might be said to reinforce notions of elitism and formality that the other 10.7% sought to change in the first place.

In participants' attitudes towards change in the dataset—whether responding to the questionnaire, or commenting on elements of the Festival that were new to them—the most dominant, with reference to the proposed inviolability of song, concerned changes to translation practices. Throughout the dataset, the (re)introduction of sung translations proved to be contentious, with participants largely agreeing that sung English translations were unacceptable: indeed 88.4% participants believed it was important, or very important, for songs to be sung in their original language. Attitudes towards sung translations were a prominent topic of conversation in the dataset, as all three of Schubert's song cycles were performed

during the Festival with new English translations by Jeremy Sams. Although participants did not object to there being a translation available, they were resistant to sung translations countering the norms of text-based translation resources that are present within the live art song domain today. Not only were the majority of participants resistant towards sung translations, but there was also an expectation or acceptance by some, that these translations would be rejected by audiences who would not accept changes to existing norms:

> We had wondered if the ticket sales would be low because the cycle was being sung in English. My friend [name redacted] told us, in a polite and friendly way, that he wouldn't be attending for that reason. I haven't told him this, why should I, he's a nice man, but I think he's putting his own nose out of joint by being a bit precious about that. [Hugh/RAS6/I]

Whereas Hugh elsewhere describes himself as 'not being a stickler for these kind of things' [Hugh/RAS6/D], his awareness of the impact of translations on the wider audience *community* relates to what Gideon Toury (1995) refers to as translation 'norms': a term used to describe the unspoken or hidden rules that are applied to evaluating translations. Toury defines a translation norm as:

> The translation of general values or ideas shared by a community—as to what is right and wrong, adequate and inadequate—into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension […] (Toury, 1995, p.55).

Toury's use of the term 'performance instructions' should be understood differently outside of the musical context of this thesis on live art song; instead, it takes on a sociological definition, referring to the uncontested rules as to what translations are acceptable in a given social context. Andrew Chesterman later extended Toury's conceptualisation, to highlight the presence of forbidden and permitted aspects of translation that include 'expectancy norms' (Chesterman, 1997, pp.65–66). Expectancy norms allow for evaluative judgements about

[144]

translations, as users have a sense of what is an 'appropriate' or 'acceptable' translation within a specific genre. Translations are approved or 'validated in terms of their very existence in the target language community'. Evidence of translation norms in practice, and perceived violations of these norms, can be found in remarks that feature in the epigraph that precedes this chapter:

> **Question:** How important or unimportant for you is it for you for songs to be sung in their original language?

> **Participant:** Oh for heaven's sake, do I need to explain this really? What a question from a Lieder organisation! The music is written for the text, the music 'fitting the language like a glove'. This can never be achieved with a language, for which the music was not composed. [Dorothy/QS62/Q]

> **Participant:** Doh! No translation can ever get the word stresses and the patterns that the composer intended. [Jack/QS4/Q]

The frustration towards the question, that is marred in Dorothy's response, and Jack's use of an interjection to imply an element of consternation, are indicative of the deeply-held nature of these views, and as such, of the perceived inviolability of song in its supposedly originally-conceived format. Despite music 'fitting the language like a glove', a feat that 'can never be achieved with a language, for which the music was not composed', literature examining historical performance practice reminds us that there are, in fact, recent histories of different conventions surrounding sung translation. For example, UK attitudes towards art song in translation were transformed by the political upheavals during World War I, when a reluctance to sing or hear the German language resulted in German art song being sung almost always in translation (and not always English translation): a trend that would continue until the early 1920s (Tunbridge, 2013). Similarly, early histories of Schubert song performance in 1830s and 1840s France, reveal that his Lieder were typically performed in French translation (Tunley, 2002). However, participants were not necessarily aware of the previous widespread use of

sung translations: comments that describe sung translations as being 'trendy for trendiness sake' [Lydia/RAS10/I] suggest unfamiliarity with previous, prevalent practices within the domain. Further, these historical examples might be indicative of the conditions required to enable change to the live art song domain. These conditions include the political and socioeconomic implications from the fallout of international conflict, and favourable or ill feeling towards Germany and German culture in different national contexts at various moments in modern European history. In that sense, like the participants in this study who situate songs within their everyday experiences in connecting activity, the live art song domain is not shielded or segmented from extraneous factors outside the concert hall and in wider society. In fact, the evidence of external environments impacting live art song today can be evidenced in the longitudinal component of this study, where audiences were forced to adopt new practices, in response to wider societal forces as a result of COVID-19.

In understanding participants' resistance to hearing sung translations, the rationale appears to coalesce around a number of distinct but overlapping points. As seen from Dorothy's and Jack's comments above, there was a sense that sung translations had a negative effect on the songs themselves, where music has been designed to 'fit' specific technical features of a poem. Participants' comments on differences in vowel sounds, rhythm, cadences, stresses, syllables, alliteration and other verbal devices, align with the models of sung translations—and features that need to be considered to create a 'successful' sung translation—which I examined in Chapter Two (Franzon, 2008; Low, 2017). Sung translations were said to sound 'false' or 'artificial'. These translations also represented a perceived fracture in the psychological contract between the composer and audience, as it was important for audiences to not only preserve, but to *connect* in their head with what the composer envisioned and intended. Participants also suggested that sung translations were inappropriate to the culture of the live

[146]

art song domain itself, suggesting that sung translations trivialized the genre. And finally, some also felt the need for sung translations was redundant, due to the existence (and preference towards) printed *skopoi* used in live art song events, such as programme booklets or surtitles.

A few participants did reject concerts featuring sung translations outright —those Hugh might describe as 'the sticklers for that kind of thing' [Hugh/RAS6/I]—although there some was evidence of even sceptical audiences giving them a chance:

> Being a true pedant regarding lyrics sung in their original language, I came to [singer's name redacted] recital with a heavy load of scepticism. However, I was surprised that I actually enjoyed the performance. Despite my misgivings about Schubert sung in English, this was a tour de force and extremely moving, indeed, tear-jerking. I am surprised how enjoyable and moving the English language versions were—thanks to the translator and performers.

> Once again, [singer's name redacted] managed to sing the English version so that it contained much of the stress of the German, and the points where the translation had seemed odd to me while I was reading it before worked fine when he sang them. But in the Winter Journey, he did it really well. And managed somehow in the sound, it almost sounded German. Not, not really German, but there are these German vowels with the umlaut which sound very tense [angry voice]. In the places where the text is sounding tense it works very well. And he managed to make the English words do that.

> Which is probably Sams' translation. But, it didn't, you have to also do it. I spoke to him after his masterclass, I told him that I actually thought that was the best English performance of any English song you'd ever heard, and I didn't miss the German at all. And he said, oh that's Sams' translation and I thought, I didn't tell him you did a lousy job of the Fair Maid of the Mill.
> [Beatrice/RAS15/I]

In this example, it is possible to identify how a shift in translation norms occurs (from sung translations seen as forbidden, to seeing them as permitted). These examples also show that the feared linguistic differences concerning the loss of declamation and stresses in the spoken language, lack of angst, and boundaries between sound worlds, can be overcome, at least for some participants. Further, these views take into account a wider stakeholder set beyond the

[147]

audience-composer contract. Sung translations were an unexpected success due to a triumvirate of performer, translator, and audience willingness, showing a space where projections, derived from performance, production, and audiencing, coalesce. Despite this, the performer in question was cited as a key reason participants, who were sceptical about sung translations, took a risk in the first place:

> I only went really because it was [singer's name redacted]. He's not going to sing badly is he, so if he thinks it's a good idea in English, there must be a lot of merit in it. Because I like him, respect him, sort of trust him. Before I went I wasn't thinking I'm not going to like it because it was in English, I was happy to hear it in English, but in reality it turned out I was very unhappy to hear it sung in English. [Lydia/RAS10/I]

The singer in question here might be considered what Chesterman (1997) describes in translation literature as a 'norm authority', someone who sanctions the validity of changes to translation practice. Despite the fact that it was the pianist in question who devised the project and commissioned the translator, who himself is highly respected in the field, and known amongst the participants in this study, participants tried sung translations because they 'trusted' and 'respected' the singer. A song (cycle)'s (in)violability, and the audience-composer contract, was challenged, and in some cases issues were overcome, by audience member *connections* with the performer. Despite Lydia, for example, still being unhappy with the sung translations which she heard, others attributed the success of these performances as a tribute to the singer's 'talent, art, and enthusiasm'; as Hugh admitted, 'I'm not sure anyone else doing it would get away with it' [Hugh/RAS6/I].

Although the majority of participants stated it was important, or very important, for songs to be sung in their original language, and were largely critical about sung translations—as with Lydia above—not all participants took this view, adopting positions which suggested that songs should not be considered inviolable after all. The presence of these alternative views in

[148]

the dataset, show how different levels of acceptable or appropriate expectancy norms exist amongst the regular attendee sample. These participants suggested that sung translations enabled an enjoyable slant on familiar songs, relating back to concepts of collecting and familiarity, and to a desire to collect new versions of the same song, as examined earlier in this chapter. Participants further pointed to the practical challenges of using printed texts to follow translations, in terms of the required concentration, which necessitated focus away from the performers—something which we can infer inhibits connecting activity, due to limitations in participants' own foreign-language capital. Participants who were more accommodating in their willingness to accept sung translations, also did so out of concern for the impact of text translations and foreign languages on audiences new to the genre. A common theme amongst this subset of the regular attendee sample was their consideration of the impact of sung translations on others. In addition to reflecting on the fact these sung translations might improve access for new audiences, participants suggested that singers might be happier singing in their vernacular, and expressed admiration for the translator, acknowledging the craft of translation as a 'skilful job where there is lots to admire' [Brian/RAS9/Q].

With respect to the (in)violability of song and the contrasting expectancy norms amongst participants in the dataset, it is clear that those who reject sung translations focus on the stability and inviolability of these sacred objects. This stability can be seen at the level of individual songs, where translations were seen to fundamentally alter song objects, or in terms of a breach of a psychological contract between composer and audience, or a general devaluing of the genre as a whole. By contrast, those who were more open to sung translations, acknowledged likely losses to the song's stability, but also tended to think that such losses were accompanied by potential gains. Furthermore, unlike the participants who focused on the composer-audience contract, these participants considered the perspectives of other actors in

the domain: for example, performers and new audiences. For these participants, alterations to words and music, conjoined by the composer, were not viewed as a threat to the song itself. Parallels can be found between this position and Lydia Goehr's foundational study in critiquing the musical work.

The musical work, according to Goehr, is not reducible to its performances nor scores, but instead should be conceived of as a fictional object, made possible through 'projection and hypostatization' (1992, p.174). Musical works are 'ontological mutants' that:

> […] do not exist as concrete physical objects; they do not exist as private ideas existing in the mind of a composer, a performer, or a listener; neither do they exist in the eternally existing world of ideal, uncreated forms. They are not identical, furthermore, to any one of their performances[…] Neither are works identical to their scores.
> (Goehr, 1992, pp.2–3)

Conceiving songs as ontological mutants helps us reconcile these differing positions amongst audiences with respect to the inviolability of song. That is to say, songs are neither their scores, nor their performances, but are rather human projections, which can mutate and change. Regarding the specific challenge of sung translation when connected to the ontological stability of a song, ontological mutation also has a specific place in translation scholarship and adaptation theory. Linda Hutcheon suggests the adaptation of a work should not be seen as 'vampiric', something that draws 'life-blood from its source and leave it dying or dead', but instead might 'keep that prior work alive, giving it an afterlife it would never have had otherwise', because adaptation 'is how stories evolve and mutate to fit new times and different places' (2006, p.176). Similarly, participants elsewhere suggested that an expected benefit of translations was an ability to more closely relate, or rather *connect* familiar works to the everyday, as examined in the previous section, through Derek's association, for the first time, between the mental disintegration of the Hurdy Gurdy man and the challenges of mental health

[150]

and homelessness on Oxford's streets. Here the sung English translation 'brought something fresh, and it made [him] realise other aspects as to what it's about' [Derek/RAS13/I]. One of the performers interviewed for this study reflected similarly on songs and stories evolving and 'mutating' to fit new times and different places:

> I mean I'm a festival director as well, but it was very obvious to me one of the big barriers is the language barrier. There are a lot of people who don't want to spend a whole evening listening to German or French or Russian. The analogy I think that works best is, just to slightly go back, *War and Peace* is a masterpiece of novel. It was written in Russian. Most of us don't read it in Russian, we can't. So, we read a translation. Or we watch it on TV. This translation, the screenplay is a translation, this is our bit, it makes compromises, it doesn't do justice to every word in Tolstoy's original, but none of us really think that's sacrilege. And I don't know why that should be the case with a song recital, I'm not for a minute suggesting that Jeremy [the translator] represents every vowel sound and nuance of Schubert, but it's a version, it's a translation, it's a rendering.
> [Kevin/PS2/I]

These remarks echo many of the sentiments shared by those participants who were more accepting of sung translations, particularly with respect to going beyond the audience-composer contract, to consider the impact on other actors. The comparisons to literature, television adaptations, and the choice of the word 'rendering', again emphasises the acceptance of instability. By using *War and Peace* as an example, the performer demonstrates the difference in expectancy norms with respect to different art forms and media. In so doing, he makes the point that this 'rendering', or mutation, or set of human projections, may be *second* to Tolstoy's novel or Schubert's music, but not necessarily *secondary* (Hutcheon, 2006). *War and Peace* need not be violated by the existence of translations or mutations, so it is questionable that *Winterreise* or any other song or song cycle should be different. However, as seen throughout this study, the 'human projections' of songs that are shaped by expectancy norms as to what is appropriate and acceptable, and the practices of the live art song domain, cannot be viewed in isolation, but are imbricated with the actions and actors that make up

complex interpretative song worlds. This extended extract from a participant demonstrates this clearly:

> I could see what he meant when he said it brought 'him' closer to the feeling and closer to the music— but what did it do for 'me'? In fact it pushed me in the other direction, I was wandering the other way!
>
> Winter Journeying with the arch and defiant wanderer. I'm not going to dwell on text and translation (I still struggled; almost failed to recognise some individual songs within the cycle). Instead it's [singer's name redacted] himself who troubled me.
>
> From his preliminary monologue from which I interpreted that it was for him—as expert dispenser of song—to determine whether I should be permitted to experience *Winterreise* in German, or not, to his Der Leiermann, in profile, I am left raging: how dare he?
>
> My life wanderings of my own has not been in the least easy. Characterised by premature deaths; family secrets and feuds of the very worst kind.
>
> […]
>
> How dare, smug, satisfied, collegiate and comfortable [singer's name redacted], deign, to suggest that my far from perfect (barely present, if I'm honest) German casts me from the ability to feel, sit with, to gain visceral insight, courage and support from *Winterreise*?
>
> I have spent many long dark nights in the company of my own thoughts. Paid my own price for self-deception of psychological dishonesty.
>
> And learnt the hard the only way to live through anxiety; facing—and owning—one's own attempts at dissembling: and of learning not to inflict one's own screwed-up-ness onto others. This is why I love Schubert and *Winterreise*.
>
> I think I could even love—in a way—a Winter's Journey with someone else alongside. It might be OK for someone I guess? But they would need to be able to look me in the eye; face the nothingness of the hurdy gurdy man, in all his [illegible] non—attachment, and share that facing with me, eye to eye.
>
> In the end, perhaps the most honest thing [singer's name redacted] could do was to demonstrate in sideways profile, his inability to face—and do—just that.
> [Harriet/RAS3/D]

[152]

The participant's observation that the performer's intention was to be brought closer to the music and text (despite this having the inadvertent effect of pushing the participant in the other direction) resonates with the value placed on connecting, and proximity. So too does the participant situating *Winterreise* in the everyday, linking to trauma and negative life experiences. The participant disliking an 'expert dispenser of song' determining what is acceptable or appropriate, shows the challenge that actors in the domain have in enacting change and shaping expectancy norms. Critically, in this extended quotation we can see evidence of the participant 'venerating' the 'original'—not as the score, but as an ontological mutant that belongs resolutely to this participant, and not to the singer. Inviolability, in this, instance has little to do with the translation, but instead with the presentation by the singer of something that shattered the 'perfect image' of the participant's own particular mutation of *Winterreise*, which might be different from the question of familiarity with the work (*collecting*), and more to do with a particular form of emotional investment (*connecting*) which underpins this particular participant's version of inviolability (*venerating*).

Conclusion

The live art song domain is characterised by what audience members *do* with the values and norms that are habitualised and govern the *way of art song these days*. The preferred type of venue, the prized sense of close psycho-social resonance and the high value placed on the inviolability of songs as assembled by the composer, signal a highly motivated set of experiences, with deeply personal implications for the live art song audiences, most particularly the attendee sample who are most familiar with the values and norms that shape the domain and shape their experiences. The values of *collecting*, in the sense of dedicated engagement practices and a focus on familiarity; *connecting*, through physical and emotional intimacy and directness, and situating songs in everyday experiences; and *venerating*, through

[153]

the (in)violability of songs as ontological mutants, that are for some participants life giving, and at the same time for others vampiric, are foundational pillars of audience experience for the participants in this study. As extracts from interviews and diaries have shown, these are imbricated with audience members' relationships with the lexical and musical materials in song objects, and performing actors in live art song events. It is the first of these topics that I turn to in the next chapter, before returning to examine the role of the performing actor in Chapter Seven.

'This, to me, is the central paradox at the heart of Lieder performance: although it is about the communication of text, it's not about the communication of text.'
[Grant/RAS2/D]

CHAPTER SIX:
SONG OBJECT INTERACTIONS

In the previous chapter, I outlined the norms, values, and conventions associated with live art song events and the environments that surround them. I described these features as being part of the 'domain' within complex interpretative song worlds, a set of interactions and interrelationships that govern *the way of art song these days*. I demonstrated how participants draw upon (and contribute towards) habitualised aspects of the domain, and in turn, how those aspects impact audience experience. Having considered audience members' interactions with the domain—such as the value placed on *collecting* and detailed engagement, the importance of *connecting* and physical and psychological proximity, and the need to *venerate* and preserve supposedly inviolable song objects—in this chapter, I now examine audience interactions and interrelationships with the material components of songs themselves: the lexical and musical elements of a song object that are activated by audiencing, producing, and performing actors as part of live art song events.

In Chapter Two, I examined the multiple, and sometimes conflicting, definitions of what art songs are, and suggested that a stable definition of 'art song' remains elusive. I provided examples from longstanding debates in theory and analysis concerning the interaction between a song's constituent musical and lexical components, that cross disciplinary boundaries, including musicology, musical analysis, translation theory, philosophy, anthropology, and cognitive and neuroscience scholarship. However, with respect to word-music interrelationships, there have been no studies hitherto that have predominantly focused on live

art songs, as opposed to score-based analysis. Further, there has been no sustained qualitative, empirical inquiry into word-music interrelationships within art songs from an audience perspective. If this present inquiry is a study on what audience members *do* with songs, this chapter is specifically about what audience members *do* with the lexical and musical features that make up a song. In that sense, whilst I draw upon traditional musico-analytical models in this chapter to examine lexical-musical-audience interrelationships, these only go so far to explicate what is happening in the moment of audience engagement, as opposed to what exists predominantly within the song score (as per Youens, 1991; Kramer, 2003; Hallmark, 2011b for example).

To explore song object lexical-musical-audience interactions I examine various parts of the dataset: questionnaire questions specifically targeted towards lexical-musical interrelationships (for example focused on the importance of understanding meanings of texts and the acceptability of sung English translations); participants' accounts of particularly memorable live art song experiences; attitudes towards the value of art song as a live experience; and analysis of the interview and diary accounts that reference lexical or musical elements. While it is not always straightforward to separate out lexical and musical elements, given the highly imbricated nature of song objects, the analysis proceeds from the basis that participant data at moments privileges certain aspects over others, which warrants further investigation.

Lexical Interactions

In Chapter Four, in examining comments by Hugh, I observed a trend in his responses where he privileged lexical features in his experiences of live art song events. Hugh described live art song as 'an extended form of poetry reading' and the value he placed on the lexical components of live art songs clearly informed his acceptance or rejection of live art song

[156]

encounters. Throughout this study, participants' interpretations of live art song events can be placed on a continuum of lexical-musical interrelations. Like Hugh, there were participants who similarly prioritised the lexical materials in song objects, as illustrated by the following responses to a question in the questionnaire targeted towards translation acts—'how important is it for you to understand the meanings of the texts?':

> Very important. Because any good setting will emphasise words (or phrases) which the composer considers important and you need to know which they are. Also, in many songs the 'sound' of certain words being sung is an important part of the overall musical sound.
> [Hugh/RAS6/Q]

> Very important. For me, a song is a marriage of music and text. If you don't understand the words, some of the potential magic is being lost.
> [Maxwell/RAS7/Q]

> Very important. The song is rather meaningless if one doesn't understand the content.
> [Matilda/RAS8/Q]

> Very important. The composer alters the colour and rhythm of the music to suit the words. If you cannot understand the words you miss the subtlety of the music. These songs are far more than just a good tune!
> [Derek/RAS13/Q]

In these examples, understanding the meanings of texts is explicitly stated as being 'very important' for each of these four participants. Throughout this thesis I have commented on how art song's affective dimensions are foregrounded by proponents of the genre, who claim that art songs mirror the human condition and are at the core of the human psyche. Language is perceived as a natural enabler of communication, and connecting through communicating is valued in domain conventions, as I have established in Chapter Five. Over the course of this study, participants frequently demonstrated strong views on differentiating *performance* from *communication*, where communication was foregrounded for its *directness*, enabling the

[157]

exchange from one human being to another (further supporting the concept of *connecting*, as explored in the previous chapter). Taking these positions into consideration, it may seem unsurprising that the participants in this study would seek to understand the meaning of texts, as a key elements of a system to aid *communication*. I seek to emphasise, then, not so much that audiences in this study deem this activity as important, but instead to show variances in the value placed on respective lexical and musical features by different participants, and to explore how these features are foregrounded (or 'backgrounded') by audience members, as they experience live art song events.

Using terminology derived from the remarks above, for a song to be rendered 'meaningless' without an understanding the lexical material, or for it to lose its 'magic', resonates with the pyramid model of song analysis I examined in Chapter Two (Agawu, 1992, pp.6–7). In this version of word-music relations, words are placed at the top of the pyramid with music at the pyramid's base: it is therefore the role of the musical components within a song to support the signification of the text. Such theoretical conceptualisations could also be identified in the new attendee sample, where participants explained their own view of the lexical-musical relationship:

> **Researcher**: You talk about the challenges of translation and translating. Did it matter to you that you might not understand the meaning?
>
> **Participant:** Yes, in the best of all possible worlds, that's the richness of the idea of song. It is words set to music.
>
> And if you don't get one or the other you are missing something. So most of all, I'd like to be able to hear, understand words and music.
>
> But I do think most of the time even when I wasn't understanding the words I was getting something from the song.

> But it did enhance, or make me think a bit more about the concept of a song. What a song is. And it needs a narrative line of some sort.
> [Isobel/NAS5/I]

In this example, understanding the words for Isobel was not a choice, but was enforced due to a lack of cultural capital and previous exposure to the genre. In contradicting Matilda's assertions that songs are (completely) meaningless without the words (or the top level of the pyramid), Isobel suggests she was still 'getting something from the song'. But like Matilda, Isobel questions the ontological makeup or 'concept of song' reaching the conclusion that a song 'needs a narrative line of some sort'.

In live art song events, the ways the lexical features of song objects are rendered meaning*ful* and potential magic *gained*, is experienced by audiences in differing ways, as viewed in participant responses to another question: 'in your opinion, please describe to me what makes the experience of attending a live art song performance enjoyable?':

> The way the artists can make a song's text 'come to life'
> [Hugh/RAS6/Q]

> I enjoy watching and listening to performers engaging with the strange and sometimes magical blend of great poetry and great music. Sometimes one of the ingredients might be less than great but still the sense of communication of the composer's vision can be compelling.
> [Maxwell/RAS7/Q]

> The beauty of the music (voice and piano), the balance and rapport between singer and accompanist, the poetry of the songs, the engagement of the singer with the audience, the depth of emotions, often the wit and humour.
> [Matilda/RAS8/Q]

> It is not only the quality of the singer's tone and the sensitivity of the pianist but also the way the two artists reflect the meaning of the words through music.
> [Derek/RAS13/Q]

In each of these accounts, the terms 'poetry', 'text' and 'words' enable participants to give prominence to lexical dimensions in their attitudes to live art song. Maxwell's comments on the 'magical blend of great poetry and great music' evokes a model of word-music relations based on coexistence (Agawu, 1992, p.6) and aspects of the Gesamtkunstwerk concept or a 'mini Gesamtkunstwerk' (Stein, 1971, p.1). Maxwell's critique of the sometimes 'less than great' 'ingredients' reminds us that, in a Gesamtkunstwerk the supposed reunification of separated art practices 'must find fulfilment in a third term […] not by mere coexistence, however (as crossdisciplinarity), but in synthesis (as interdisciplinarity)' (Shaw-Miller, 2002, p.49). This synthesis, or what Maxwell terms the 'marriage of music and text' is so integral to the audience experience, that the absence of an understanding of lexical elements—in other words a separation or exclusion of elements of the (re)unified form—renders a song 'meaningless' and results in a loss of 'magic'. However, as can be gleaned from these comments made by a small subset of participants, this 'marriage' of lexical and musical material is not always a straightforward one. For example, Hugh's observation in response to the first question that the 'sound of certain words' is 'an important part of the overall musical sound', show that words form part of not only a lexical system but a musical system as well, working, as Shaw-Miller suggests, in synthesis. For audience members, this synthesis is predominantly confined within the musical system—the sound of words forming part of the sound of music, rather than elements of music forming part of the words. Understanding the 'sound' of words might equate to techniques such as rhyme and alliteration, as well as rhythmic patterns that make up a poem's 'sound world', in support of—but separate from—its semantic functions (Rodgers, 2017). But comments suggesting that composers 'emphasise' certain words that are important, or 'alter[s]' 'colour and rhythm' to such a degree that failing to understand the words mean 'you miss the subtlety of the music', reinforce the problematic

[160]

nature of live word-music relations. Live song objects always contend with both words and music, such that the habit of privileging just 'the music' in a form uncomplicated by words—so as to reduce the cognitive load or demands on attention for an audience member—is in fact an irrelevant ideal. The issue being highlighted by participants here, however, seems to be expressly about the intensity of the poetic language used in song, which brings its own sounds, colours, and rhythms that may or may not be transferred into the art song's musical material.

In examining how the *synthesis* or *marriage* of words and music plays out, in the remarks above Matilda talks about the poetry 'of' the songs, inferring a hierarchical position of the poetry *belonging* to something else besides music. This raises the question of whether the poetry of a song actually 'belongs' to the song, or is merely borrowed or shared, as per Kramer's conception of words retaining their own life in a song (Kramer, 1984, p.127). The *collecting* audiences in this study will be aware that multiple settings of the same poem can and do exist (sometimes even by the same composer), such that it can only be rationally surmised that the poem is *on loan* to the song, temporarily. Matilda's use of the terms 'balance' and 'rapport' to describe the relationship between the musicians, invites us also to question the stability of synthesised lexical and musical pairings in a song, when performers and audiences are also taken into account. In the comments above, both Hugh and Derek ascribe agency to the performers in activating the signification of lexical elements, in that, for them, 'artists' make texts 'come to life' and 'reflect the meaning of the words through the music'. But further analysis of these participants' choice of language, reveals the underlying complexity of these artist and audience relationships. For example, Hugh's assertion that texts need to 'come to life', suggests that they are otherwise dead or dormant until they are resuscitated by artists. Derek's choice of the verb 'reflect' could infer a process of embodiment or the representation of latent meaning, but also a mirroring of meaning, in which it is reflected back. Such nuances

[161]

within participants' choice of terms shine a light on the complexity of audience interactions with song objects, which is reliant on the intervention of words alone, as language is the only system capable of interpreting another (Barthes, 1987; Dayan, 2006). However, what emerges empirically from these perspectives is the multi-directional nature of meaning-making derived from the lexical materials within song objects, across a complicated network of poet, composer, and audience interactions. Despite participants believing deeply that poetry and music might be fused in a 'magical blend', the nature of these bonds, as seen from my analysis thus far, are unstable, undefined, and open to interpretation. This characterisation resonates with research on word-music relations by Abbott (2017) that I discussed in Chapter Two: who likewise examines the nature of bonds between words and music in songs, adopting a scientific metaphor (chemical bonds with properties of adhesion) instead of the matrimonial one employed by participants such as Maxwell.

For audiences, the question of how these lexical and musical (arranged) marriages came about, also shapes how they treat lexical materials in live art song events. In the accounts cited so far, participants specifically ascribe authority to the composer as the master crafter of the 'magical blend'. It is the composer who determines which words or phrases are 'emphasised' or considered 'important', and therefore it is imperative that audiences 'need to know which they are'. The desire to protect the intent and vision of the composer, I suggest, also delimits certain lexical-musical-audience interrelations. As I discussed in the previous chapter, the sacredness of 'the deceased composer' is a central value construct within art song domain conventions, where venerating the inviolability of song is a central theme. Findings discussed so far have already shown the degree of reverence held towards the deceased composer, as revealed prominently in (often negative) attitudes towards sung translations. With regard to the present

[162]

discussion of lexical aspects of song, it is helpful to explore these ideas further in terms of the perceived (venerated) composer's relationship with song texts in the first place.

Throughout the questionnaire, some participants stated that the composer having the original language in their mind at the point of composition meant it was 'the best combination' and therefore it was considered 'vital' to present music as the composer imagined it [Sarah/Q23/Q]. Without doing so, audience members could not 'make sure that [they] understand what the composer/poet wants to say' [Michael/Q46/Q]. Although it is not my role to counter these views, it is important to highlight some inconsistencies in these positions. It is questionable, for example, if there is such a thing a 'best combination', not least because participants expressed the desire to hear or *collect* alternative musical settings of familiar texts, as established in the previous chapter. It is also questionable if we can be sure what the composer was thinking when they wrote the music, or what the poet was thinking when they wrote the poem. A number of participants in this study appeared to adopt a 'text-to-music' view of how a song comes into being, which for Agawu (1992, p.10) 'carries heavy baggage' because of how it 'downplays the significance of original musical elements'. This means that participants may assume that composers choose the text first before writing any music, even if the process of selecting the precise text may vary:

> My personal theory is that there are quite different reasons for a composer choosing to set a text - from a real engagement with the poetry at one extreme (for example Schubert's Müller cycles) to setting anything at hand as an easy outlet for a creative mind (such as the many settings of poems by their mates). So very often, I think a sketchy knowledge of the texts is fine for me most of the time.
>
> For functional monoglots like so many of us English, songs which really do set poetry which is worth getting to grips with take slow and steady repeated exposure with texts, translations and familiarity with the language over time.
> [Grant/RAS2/I]

[163]

Grant's observation of 'repeated exposure' on the part of audience members also echoes what composers might do in setting a text, and elsewhere in a diary entry he describes poetry as a 'seed-corn to develop a musical idea' [Grant/RAS2/I]. In this respect, both composer and audience start with the poem first. We can observe parallels, as I demonstrated in the previous chapter, with those audience members who arrive early to concerts to read the poems first, and singer training manuals that traditionally inform singers they should read the poem (out loud) first, to be able to convey it through the musical contents of a song (Le Roux and Raynaldy, 2004). This tacit and uncontested assumption in the majority of audience accounts, infers a linear process, which starts with the poem first. This position is extrapolated, in participants' comments, in terms of a hierarchical process, in which we can observe the passing of the baton of creativity from the poet, to the composer, to the performer, to the audience. However, adapting a more flexible approach to the creative production in a song, and embracing instability, and indeed song in general, allows us to move away from such a linear view, to be able to consider a more dynamic interaction between the creative individual(s) and domain conventions surrounding the moments of composition and reception, and their impact on lexical and musical interrelationships. Grant's account offers a glimpse of this approach in acknowledging the presence of other individuals working in the art song domain at the time, in his comments on composers 'setting anything at hand' which included 'songs by their mates'. Glimpses such as this suggest that participants acknowledge that the text-to-music process is not always the norm—for either the song's creator(s) or its receivers. Equally, they do not express assumptions around whether performers approach song from a lexical perspective first or not.

Although Grant offers nuance within his perceived rationale for composers choosing to set texts, his description of poetry as a 'seed-corn' for musical ideas means that he rules out an

[164]

alternative genesis for a song, whereby the music may have been envisioned before the poem. As Agawu questions: 'are there not songs for which a musical idea went in search of a poetic idea? (1992, p.10)'. A small subset of participants considered an alternative genesis for musical and lexical pairings in song objects:

> Schubert, he appears to have had no poetical appreciation whatsoever. They just seem to have set whatever piece of verse fell under their gaze at any point in time and then their modus operandi as a composer is something I find unattractive. They build a musical mould and force the words to fit it, repeating words, phrases, lines and whole stanzas to fit this musical container, thereby distorting whatever artistry there might be in the words. They do it regardless of the intrinsic quality of the poem.
> [Maxwell/RAS7/I]

Building a 'musical mould' that 'forces words to fit it' is a stark contrast to positions that start with the poem first, even if in Maxwell's view this approach to the compositional process is negatively connoted. Moreover, as art song typically draws upon existing independent poems, this establishes a paradoxical position that tacitly acknowledges the original artistic output (the poem) was not so sacrosanct in itself, to permit it being adapted or 'forced' 'to fit' into music in the first place, even if participants then confer an inviolability on the combined song object itself. Akin to Brecht's (1964) arguments I examined in Chapter Two—that cultural artefacts featuring multiple art forms have the potential to degrade their individual constituent parts— the composer Michael Tippett observes that 'the moment the composer begins to create the musical verses of the song he destroys our appreciation of the poem as poetry, and substitutes an appreciation of [their] music as song' (1989, p.29), a position adapted by Kramer (2017) in suggesting that poetry is at times subsumed or taken over by the music. There appears to be a tacit acceptance by the participants in this study, that it is acceptable for a composer to violate a poem; by contrast, their responses suggest that for other creative actors, be that a performer,

promoter, or translator to violate a song (for example through sung translations), amounts to

heresy. Just one participant reflected on this complex positionality:

> **Researcher:** If poetry is important to your experience what about composers who take the original poetry and change it? Be that the stresses, the rhyme scheme, skipping verses and things like that. Is that OK?
>
> **Participant:** I don't think I have a general answer to that. It can definitely not be OK. There are definitely things I can think of where it is OK. And, I mean the most fascinating one is where they do it subconsciously in *Winterreise*, that's the big example. Because Schubert wrote the first 12 songs without knowing there were any more. And he only found the second 12 later. Now, would he have written it differently if he had known there were 24. I'm sure he would have done.
>
> And also as well, their order. Because of where they got it from isn't the published order by Müller. And yet you wouldn't want to change, well actually, I have heard somebody try to change the order back to the original, and it doesn't work. And it's also very hard to understand why it doesn't work. It's very difficult.
>
> But I think actually, a really good composer can get away with all of it. Is the simple answer. But Schubert I'm absolutely convinced is a really very good composer.
> [Hugh/RAS6/I]

Hugh's response is revealing, not least because he characterises the live art song event as 'an

extended form of poetry reading', as discussed earlier in this chapter. The authority lies with

the composer, or at least some composers, the good ones, the master craftsperson or architect

of the (mini) Gesamtkunstwerk. Yet it appears that good performers, or translators, or

promoters are not always 'able to get away' with making changes to the structural lexical or

musical makeup of a song, revealing an imbalance in agency. The familiar concept of 'creative

swiping', which allows individuals to recognise potential creativity in other people's ideas and

adapt them or enhance them (Peters, 1987) seems to be flatly rejected by most participants in

this study with regard to the art song genre. For some of the participants in this study, it seems

that only composers are permitted to creatively swipe poets' works.

[166]

Hugh's comments above are also revealing in their discussion on the order of poetry relative to the order of the songs in a song cycle, in reference to the complicated origins of Schubert's *Winterreise*. It is unclear why Müller changed the order of his poems, although it has been argued that Schubert changing the order of the songs to match the revised order of the poetry would have disrupted the musical continuum already created (Youens, 2011). This is inferred by Hugh's remarks in saying, in musicking terms, 'it doesn't work'. However, it is equally possible to argue that the poeticking features do not work either because it does not conform to Müller's published order. These examples highlight that audience members are largely wedded to faith in the composer's authority, and to the idea that this is what determines the lexical and musical relationships in songs, as immortalised in the score, in what Richard Taruskin (2009) describes as a fetishizing of texts. But, while Hugh is 'sure' Schubert would have composed *Winterreise* differently, had the composer received the final published order of Müller's poems first, the reality is we can never be sure. These are assumptions that are based on cultural capital freely exchanged by individuals, promoters, artists, experts, and other audience members, in knowledge that is obtained, maintained, and retained as part of the domain as part of complex interpretative song worlds. For example, Natasha Loges (2018) reminds us that the practice of presenting Schubert's song cycles as an uninterrupted sequence of songs in order, differs from the miscellany concert format that dominated concert halls until the second half of the nineteenth century. Acknowledging the dominance of such habitualised practices, I contend that complex interpretative song worlds, as a concept, can be used as means to reconcile and understand different audience positions on the authority of the composer and the primacy granted to the composer's choice of text to set to music, by ascribing different degrees of agency and authority to the various contributing actors in these worlds, such that apparently conflicting positions can co-exist.

[167]

So far, I have situated my analysis in the philosophical and ontological nature of live art song objects, drawing on audience appraisals of the nature and formation of lexical and musical relationships, as discussed by audiences before and after their experiences of live art song events. I now turn my attention to the varying ways audiences privilege lexical materials within art song events themselves, as demonstrated in the following extended diary extract, which draws attention to the interplay of semantic aspects in the way that art songs are combined within specific programmes:

> I tend to be sceptical of thematic programmes. More often than not they turn out to be a collage of the performers' favourite songs and quite often they break down. Heine's Du bist wie eine Blume—(here performed in a Russian translation and not credited to Heine) is not about a flower and it is arguable that Leconte de Lisle's Le Colibri is not so much about a hummingbird as it is about love that can only be sated by death. Be that as it may, you tend to end up with a random assortment of songs, moods, musical styles and languages that becomes arduous to listen to and, arguably, to perform.
>
> In the section devoted to flowers, for example, [name redacted], went from French to English, to German to Russian and then back to French. The struggle was plain to hear in the second French song Les Roses D'Ispahan where their command of French was audibly under strain with 'corail' mispronounced and a few lines very hard to make out without the projected/printed text. Whereas their pronunciation and communication was more secure in Poulenc's Le Bestiaire. He performed 15 songs, counting Le Bestiaire as one: German (5), French (4), Russian (1), and English (5).
> [Maxwell/RAS7/D]

Through a range of responses (the observation of a poem not being credited correctly, a critique of the metaphorical construct of the hummingbird, and an evaluation of quality of pronunciation and diction), it is clear to see that Maxwell privileges lexical features over musical ones, in this extended extract from his diary. This is manifested at a micro level—a focus on individual words in terms of their sound properties and pronunciation; through to broader lexical-semantic considerations of whole songs and poems; and structural features of the whole concert itself in terms of changing moods, styles, and languages. With respect to

how fixed lexical material is activated by Maxwell in this experience, a focus on semantics is particularly prominent. Poetic meaning is important for Maxwell, and he challenges the decisions individuals have made in programming the songs under a theme, which is at odds with his own understanding of the poems' meanings. For example, in highlighting *Du bist wie eine Blume* as a poem, which he unequivocally states 'is not about a flower', Maxwell reveals a position of certainty about the meaning of the text. Commentators, however, are not in agreement about the poem's latent irony, and therefore its potential for ascertaining meaning, observing that in even one of the more commonly performed settings by Schumann, the composer might have overlooked or chosen to ignore the poem's irony (Brauner, 1981). The point here is not to challenge Maxwell's assumption, but rather to show how his own ideological subjectivity shapes the lens through which he pulls materials presented to him from complex interpretative song worlds. We can assume Maxwell had heard this song or read this poem before; after all, he was the one who credited it to Heine, despite the programme booklet omitting this information. Hence Maxwell draws from acquired cultural capital to inform, for him, a necessary spotlighting of features in his own interpretation of the materials that make up complex interpretative song worlds.

Elsewhere in this specific diary entry Maxwell coins the term 'stylistic jerking', which he refers to as 'odd juxtapositions' between styles of poetry, different languages and, to a lesser extent, different musical styles. Here we can evidence a shift in domain conventions. As established, the earliest performances of art songs often assumed a miscellany format, where groups of songs were frequently broken up and often interspersed with instrumental works or given in smaller selections. This format is less common today, and I reflected on these programming decisions for this 'flower-themed' recital with the artist in question:

[169]

Performer: I enjoyed the concert a lot. I thought what was good was the programme was really varied. In terms of like keys and colours, and every piece, was a sort of juxtaposition which I've sort of created, so it was sort of interesting, with lots of different things. You can't really get bored with that kind of thing. And I sort of felt everyone followed it through with me, which was nice. You know.

Researcher: My next question was going to be: how did you think about designing the programme and having different colours, and I guess really multiple choices of languages. That was a big thing I noticed in your programme, you were going through lots of different languages…in quick succession…and lots of colours…so that was a kind of deliberate choice to make it varied as possible?

Performer: Yeah, exactly. That's what's nice about finding a theme I think, because you've already got a thread that ties them all through, so you can just, you can just choose whatever.

And you can just juxtapose languages and moods. So if you've got a soft song and suddenly it's broken, suddenly a sad song is broken by something a bit more speechy, or a beautiful song with something a bit more angular…so that it's almost like, the palette is constantly refreshed, so the sad stuff seems even sadder.

Does that make sense? So the beautiful stuff sounds even more beautiful, and the story telling is more vivid? Or it can be.
[Michael/PS4/I]

The performer's characterisation of the programme represents a marked difference in position from Maxwell's reception of it. Maxwell's treatment of words and music draws upon habitualised features of art song domain conventions as understood today, where the performer's more stylistic *miscellany* approach to programming may resonate with historical conventions. This is an example of a contradiction in some audience members' positioning, in that some conventions are retained today under the pretext of authenticity, whereas others are rejected. Referring back to my earlier discussion of translation, we can see this same issue emerge prominently in the tensions between singing a song cycle in its original language because it is assumed that this is what the composer intended, whilst paradoxically the composer may not have intended for it to be experienced in a foreign language, nor necessarily

anticipated that it would be performed in its entirety. For example, Schubert and Schumann's cycles were not presented in their entirety until much later in the nineteenth century, after the composers' deaths (Loges, 2020); juxtaposing songs to create variety, as characterised by Michael, can be understood as an established feature of the domain conventions rather than a contemporary innovation or novelty.

In addition to the 'stylistic jerking' between songs and the programme as a whole, Maxwell takes an idiographic approach in referencing semiotic consistency with the perceived violation of expected features of sonic signifiers, such as the pronunciation of specific words. This focus on specific words is also found in Maxwell's observations on the limitations of lexical signifiers in their auditory form without their visual accompaniment, for example the words on surtitle screens or on the printed page. Maxwell's comments on needing printed or projected texts also prompts us also to consider, in audience terms, the legitimacy of Kramer's incorporation model of song I outlined in Chapter Two. Under Kramer's model, a poem is incorporated into a song in such a way that it 'retains its own life, its own "body," within the body of the music' (2017, p.4). Certainly, with regard to the physical dimensions of a poem, this is more complicated, as outlined by a number of participants in this study. In live art song events, it is sometimes necessary or possible to absorb three iterations of the physical version of the poem: the one on the printed page of a programme booklet; the one presented segment-by-segment in surtitles (often in short groups of lines of text); and one that is sometimes present in the scores, if performers choose not to perform from memory (noting that the pianists typically play from the score, even if a singer does not use a score, and a minority of participants bring their own copies of printed scores to performances). I have already commented on some participants taking a view that meaning is added to a poem by the composer, the music, and the performers themselves. The notion that a poem retains its own

body in a song becomes difficult to maintain in practice, as noted in participants' experiences

of live art song events, which expressly recognise the various iterations of the poem

(particularly with regard to comments on surtitles and translated texts). In audience terms, an

alternative way to think of the 'body' of the poems, is to consider them as the unstable forms

they are variously incorporated into, at different moments in time, with many lives, many

bodies, some of which transcend time and space, some of which are individualised, shared, and

some forgotten.[1]

As Maxwell comments on in detail, by nature of art songs being performed in multiple

languages, poems necessarily have (at least) double lives, and take on an international

dimension through audience members' interaction with translation resources and foreign

languages as part of live art song events. In Chapter Two, when I introduced the concept of

translation skopoi, I outlined two forms of text translation strategies often employed in live art

song: that is communicative and semantic translations. Elsewhere in the same diary entry,

Maxwell scrutinises the types of translation strategies employed in live art song events:

> As for [name redacted]'s translations…between the two extremes of a
> literal prose account and a translation, he tends to fall closer to the
> former but in *Des Antonius von Padua Fischpredigt* why do the lines:
>
> "Der Karpfen so gfallen"
> "Der Stockfisch so gfallen"
> "Den Krebsen so gfallen"
>
> all get translated as "so pleasing to fish"?
> [Maxwell/RAS7/D]

Maxwell's comments imply that the translator in question leans more towards what could be

considered a semantic translation (Newmark, 1981) that strives towards formal equivalence

(Nida and Taber, 1969). Maxwell references the translator by name, a recurring feature of

---

[1] Tunbridge (2017) adopts a similar position in comparing different versions of a Strauss song, showing that rather than insisting on privileging a particular version of a song, these can exist side by and *accrue* meaning.

participants throughout the dataset. In doing so, he works to counter the habit observed in other forms of literary translation, as in Lawrence Venuti's (2008) work, who argued that the relative invisibility of a translator impacts their power and influence. Within live art song events in this study, the relative visibility of translators, and the reliance on a small number of translators, seems to play a significant part in shaping audience experience of lexical aspects of art song, due to their prominence in the live art song domain:

> Well, OK. I don't know how far this is going, but I'd say I far prefer [name redacted 1]'s translations to [name redacted 2]. [Name redacted 1] keeps very close to the original text and there's an argument for that, whoever reads the translation knows what's going on. [Name redacted 2] tries to include little bits of the poetry, and I prefer that by far. Because, if you don't know German and you're only reading the English translation, some of the translations can come across rather pedestrian.
> [Matilda/RAS8/I]

Not only does Matilda reference the names of translators, but her initial reservation in sharing these remarks with me as a researcher emphasises the intimacy of interpretative song communities and the connectedness amongst the field in showing concern that her comments might be shared more broadly (recognising the challenges and ethical imperatives of qualitative research as I discussed in Chapter Three). The hesitancy of participants in sharing information about their experiences, due to confidentiality concerns, applies not just to the performers but also to other protagonists or the 'whole army' who shape the art song domain (Leech-Wilkinson, 2019). It is clear then the poet, the composer, the performer, the translator are all active voices in the makeup of live song objects for these audience members, and this combination necessarily (and positively) complicates the stability of the relationship between lexical and musical features of song objects. The stability of song objects is further compromised by the fact that words in song to do more than just 'signify' the explicitly

'signified', and mean something beyond translation, as can be seen in the lexical-audience song object interrelationships that privilege the sound of entire language systems:

> An exciting voice—I'm thrilled by the dynamic range in Le Colibri (which I've sung) pulling out some really big quasi operatic sounds and climaxed yet all with in a truly Lieder/chanson idiom, pulling back at will to intimate pps. Lovely word colouring in 's'échappe'—sensual feeing from the French. (Slight mispronunciation on Revienne in last verse of Les Roses d'Ispahan, neither here nor there in a nicely coloured rendering.) Clearly loves performing this repertoire. [Colin/RAS14/D]

Colin's remarks blend many of the perspectives I have explored in this thesis so far. The singer's 'exciting voice' and the existence of a 'Lieder/chanson idiom' resonates with discussion of the singing voice and the maintenance of a 'style' in the domain conventions, as outlined in the previous chapter. The unexpected violation of expected sonic signifiers in pronunciation relates to Maxwell's own idiographic approach to lexical treatment in the same performance. Crucially, in these comments, Colin observes the French signifiers activate a feeling of *sensuality*. Comments on the sound of language systems, audience members' relationships with these different systems, and their ability to activate feelings and memories were not uncommon throughout the dataset:

> **Participant:** I have a particular interest in French song, and this is because, well I have a relationship with France really. Because I'm doing a PhD on French history, I spent a lot of my life in France, I have French friends. And this particular way that French singers use the voice which is different from German Lieder. I love it, I find it very evocative. It gives me goose bumps.
>
> **Researcher:** So the sound of the French language gives you goose bumps?
>
> **Participant:** Well, I don't know. Yeah, I suppose so. Well of course, yes, it's the way a language sounds, it's obviously very different in different languages. That's a fascinating kind of study, how the actual character of the sounds of the vowels and the consonants are different.
>
> Obviously French is very different from German. Italian is very

[174]

different from Russian which is very distinctive sound. Even if you
don't understand them you know they're singing in Russian don't you?

Some people say [French is] not so heavy, it's a little lighter, a little
more lyrical and so on. It's a sort of dream world that it's portraying,
Debussy for example *Fêtes galantes*, which I just think is so, I just find
it very sort of evocative really.
[Derek/RAS13/I]

Audience member relationships with language sound systems, in this study, draw upon domain conventions in the prevalence of languages that typically feature in the *way of art song these days*. I have already examined the breakdown of languages that featured in this study in Chapter Three; however, it is important to note that in the questionnaire, the language which a song was to be performed in was volunteered as the least important factor that influenced audience attendance. Despite this, languages and participants' relationships with different language systems played a key role in audience experience. Derek's 'emotional relationship' with the French language can be broken down into two parts: his own background and relationship with France as a country; and the specific qualities of the language, both of which evoke affective and descriptive responses. In talking about his own background, Derek, like many others in this study, link foreign languages with retrospection and self-identity. The French language, for Derek, is associated with social belonging and friendships, and to self-actualization in learning. Elsewhere in the dataset, we can see evidence of such retrospection linked to entire lifespans. For example, participants recalled singing German art songs in their childhood, memories of which make the sound of German 'comforting' for one particular participant [Lydia/RAS10/I]. Another participant recalled playing recordings of songs to a German-speaking in-law towards the end of their life, hinting at a therapeutic relationship with the sound of languages. This emotional and retrospective attachment to language systems was not limited to the regular attendee sample, but also occurred in the new attendee sample too:

[175]

Researcher: In this performance you said you liked hearing songs in German. Could you tell me more about this?

Participant: Because it's all about the association of ideas. I only associate German with very good things, with happiness. With good things that have happened in my life. With my daughter, my friendship group. We've been to Germany a number of times. Each time I have had a fantastic experience there. I can't speak German and cannot read German although my daughter was a student of German. I really enjoyed it. I love to hear German spoken. I love to hear German music. The singing in German was my bag, it was absolutely great. And it was a real treat I would have to say.
[Emma/NAS2/I]

Emma's choice of terminology in describing her relationship with the German language as 'an association of ideas', resonates with comments made by Derek and others above, aligning with ideas of *connecting* described in the previous chapter, and the intertextual relationships between songs and everyday experiences. Elsewhere Emma comments on a performance of Poulenc's *Voyage à Paris,* which 'was very fun and exciting; it made you feel you were really travelling there' [Emma/NAS2/D]. As per Emma's own linking of the lexical features of song objects to everyday experiences I examined in Chapter Five—specifically the example Emma provided of a Schubert song sung in English translation, resonating with a young child in her life being in hospital, and Isobel linking specific poetry to her working-class background and interest in dark, dystopian fiction—the new attendee sample's interaction with the lexical materials of songs was often situated at the level of an intertextual association with events outside of live art song. We can link this 'association of ideas', not only to personal experiences outside of live art song events for the new attendee sample, but to previous art song encounters too for the regular attendee sample. As demonstrated in the previous chapter, associating live art song events with ideas seen and experienced in previous encounters, might explain the partial rejection of sung English translations for some, where the association with

previous habitual encounters (in other words regularly hearing songs sung in foreign languages) are maintained as the domain conventions.

In what Derek characterises as 'a fascinating kind of study', the structural features of languages also prompted participants like Derek and Colin to attach descriptive and affective dimensions to their lexical interactions. Derek describes French as feeling 'evocative', akin to a 'dream world' where Colin uses the term 'sensual'. Throughout the dataset we can see evidence of a similar emotional characterising and classification of various languages [Figure 6].

German	tense, angst, harsh, hard, long sentences, guttural, conglomeration of words, comforting, drawn-out, anguish, stretchy, lingers painfully, flows, had a sense mystery, open, optimistic
French	atmospheric, nasal, lack of variety in vowel sounds, strange, unusual, tense, evocative, sensual, lighter, lyrical, dream world, fluid, not nice, gets in the way, supple
Spanish	darkness, sensual, intoxicating
English	clunky, gets in the way, bright, alert, pert, short, clipped, too many words, closed, dark

Figure 6: Terms used to describe typical languages found in live art song events

These characterisations of languages, as experienced within art song, derive from distinctive aural qualities of the different languages that feature in the live art song corpus. Sustained exposure to these different languages has enabled participants in the regular attendee sample, in particular, to differentiate between the distinct features that academic studies have identified as producing a language's unique colour. These participant comments resonate with characterisations of the languages of song by David Adams, for example, whose *Handbook of Diction for Singers* (2008) has become a key reference work. As Adams outlines, French is associated with a purity of vowel sounds, forward articulation and non-aspiration of consonant sounds, whereas German pronunciation is described as guttural; it regularly features modified sounds, such as the umlaut; and uses sound patterns closer to English than Italian or French. Some participants use a similar level of detail to describe differences between the sounds of

languages in their accounts, which help us understand the rationale for adopting these characterisations:

> In the first song, the repetition of the single word/sound "somewhere" is very different to the gentle, lilting variance of "wander" "Wasser", "Vader", can't remember the rest. Dein ist mein Hertz—open, happy, optimistic round sounds—versus "you are my love", closed dark sounds. Further, English has a real problem with rhyme—it comes across all too often as either trite (what Stephen Mermitt satirises as "Moons in June") or comedic. There was one egregious example of the latter last night (I can't remember it and won't look it up in the interests of immediacy). Which provided titters from the audience, wholly mismatched to the work.
> [Grant/RAS2/I]

In this example, Grant describes certain vowel sounds as being optimistic versus dark, and observes issues with rhythm and rhyme. In translation theory, Low similarly foregrounds the 'length of vowels' and 'stress on certain words or syllables' (2017, pp.95–97), alongside 'rhyme scheme' and 'partial rhyme' (2017, pp.105–106) as important features of language sound systems which impact the sensations elicited by the text. However, Rodgers questions 'why [..] must music have a monopoly on 'physical sensation?' (2017, p.320). Although impressions derived from the sound of language(s) are important to poetry as an art form, consideration of the sound of poetry is often neglected in scholarship (Perloff and Dworkin, 2008).

 Specific associations with language sounds (for example German as 'harsh', French as 'sensual', as highlighted in the participant data in Figure 6 above) also indicate that sociolinguistic elements are also at play, whereby foreign languages in songs act as cultural symbols of otherness. This is seen most prominently within participant accounts of sung translation, in which they determined that the music was designed to 'fit', to match, specific technical features of the poem in the chosen (original) language, and a difference in sound

[178]

worlds made a translated poem sounded 'false' or 'artificial'—or as Pierre Bernac terms, 'disassociated' (1997, p.4).

In the discussion so far, I have shown how audiences interact with the lexical materials in song objects. These interactions are shaped by their philosophical and ontological views on the matrimonial bonds between words and music, the complicated ways performers or audiences destabilise these relationships, and the practical ways audiences privilege lexical materials in live art song events—which encompass the interdependency between sonic and written signifiers, dismembered bodies of poetry, and the sociolinguistic dimensions of entire language systems. However, throughout this study, not all participants were as explicit in describing their interactions with the lexical materials of song objects. In fact, some sought to deprioritise the role of lexical material, instead privileging the musical materials of song objects. I now go on to examine these contrasting perspectives.

Musical Interactions

To illustrate how a subset of participants deprioritised lexical materials in song objects I consider examples of responses to the same question in the previous section targeted towards translation acts—'how important is it for you to understand the meanings of the texts?':

> Somewhat important. I am happy to have a vague idea as to what the song is trying to convey so I prefer to glance at the words rather than follow. I suppose this means the music for me is more important than the words.
> [Rose/RAS5/Q]

> Somewhat unimportant. I like to hear the words even if I don't understand them but the music is much more important to me.
> [Lydia/RAS10/Q]

[179]

> Somewhat important. During the performance it's the music and the presence of the performers and what they are doing which demands my attention—I might catch up on the meaning afterwards if something strikes me particularly.
> [Douglas/RAS1/Q]

In these examples all three participants explicitly state they place greater value on the musical features in live art songs over lexical ones. Of the existing analytical approaches that focus on word-music relations, a model that can be considered to privilege musical material is the assimilation model of song analysis (Langer, 1953). In this model, music swallows words and entire lexical material is transformed into musical material. As Kramer observes, 'once words have been joined to a melody, the words seem to saturate the music so that the music can voice them afterwards even in their absence' (2005, p.128). Although the question did not ask participants to rank lexical and musical materials in terms of importance, Rose voluntarily places greater value on the importance of musical elements in song objects. The rationale for participants adopting these positions is less clear, with the exception of Douglas, who puts this down to an issue of focus and attention, where the experiential features brought about by 'liveness' take precedence.[2] None of the statements above seek to completely devalue or ignore lexical elements entirely; understanding the meaning of texts was still considered 'somewhat' important and, in the entire study, not a single participant indicated understanding the meanings of texts was unimportant. This position can be seen to mirror analytical literature as well, where, for example, in the assimilation model, words still exist but their verbal material, sound, and meaning are transformed into musical elements (Langer, 1953). Rather,

---

[2] A possible explanation for Douglas's rationale might be that the participant is overwhelmed by the conflicting resources that make up live art song events, forcing a necessary focus on certain elements to the exclusion of others, as per the idea of Hugh's brain concentrating on four different things simultaneously, as I outlined in Chapter Four.

the words are valued not for their inherent identity as signifiers, but instead for their material and sonic properties.

Considering the material and sonic properties of lexical materials, as per Lydia's comments on gaining pleasure from hearing the words, despite not understanding them, prompts us to draw upon another theoretical concept relevant to these specific audience accounts. Kramer posits the concept of 'songfulness', which he defines as the 'fusion of vocal and musical utterance judged to be both pleasurable and suitable independent of verbal content' or 'the positive quality of singing-in-itself' (2017, pp.52–53). By implication, the textual features of a song become subordinate to the voice, and music and words become one and the same, functioning not so much by what they signify 'but by the material presence of its signifiers' (Kramer, 2017, p.53). The songfulness concept might provide a useful lens for understanding participants who deprioritise lexical materials in their experiences of live art song events:

> **Participant:** Their high notes were overwhelmingly exquisite. You didn't need to follow the words—they expressed it all in the singing.
>
> **Researcher**: I was at that concert as well and I had never heard that piece of music before.
>
> **Participant**: It was almost sort of wailing.
>
> **Researcher:** You said before you go for the musicians and the music?
>
> **Participant:** And the sound. This was universal wasn't it? It didn't need to be translated.
> [Rose/RAS5/I]

Rose's characterisation of song as 'wailing', and her comments on the motivation for attendance being 'the sound', allies with Kramer's (2017) contention that as soon as the voice is added to a melody it activates a set of human relationships, which involves the listener in a potential or virtual intersubjectivity: the human voice performing song addresses itself in its 'sensuous and vibratory fullness to the body of the listener' offering 'material pleasure' and the

'incitement of fantasy' (p. 52). The 'sound' of live song objects is also foregrounded in one participant's response to the question 'in your opinion, please describe to me what makes the experience of attending a live art song performance enjoyable?':

> The human voice is a very extraordinary instrument—some appeal to me a lot purely for the sound, others much less. Face, hands, body, feet, costume, all play a part.
> [Douglas/DAS1/Q]

In answering this question, Douglas is not alone in omitting to mention poetry or reference textual features at all. In examining positions such as those by Rose and Douglas, that the appeal and motivation for live art song attendance is the 'sound' of live art song, Nina Eidsheim (2011) provides a useful framework. In contending that stable explanations of what sound is or does are non-existent, Eidsheim advocates for a greater consideration of a pluralistic negotiation with sound in all its physicality: a triangulation of events between sonic vibrations (performer activation of song object materials); our bodies' encultured capacity to receive sound (what I elsewhere refer to as *readiness to act* upon audience *horizons of expectations* as part of live art song as a *motivated experience*); and how audiences are taught to understand these experiences (which I suggest include the role of live art song domain conventions). Applying this analysis, the singer in Rose's example was not necessarily wailing (the song for reference was a work by Sibelius sung in Finnish), but Rose interpreted it as such, in an encultured capacity. Further examples of participants' own pluralistic negotiation with sound in all its physicality—as per not only Eidsheim but work by other voice theorists examined in Chapter Two (Dolar, 2006; Thomaidis and Macpherson, 2015; Feldman and Zeitlin, 2019)—can be seen when the outcomes of this negotiation are considered negative or unfavourable:

I had heard [singer's name redacted] before and have been disappointed
I couldn't understand why they're regarded as a great Lieder singer.

That makes me sound very arrogant; I don't mean to be. I am not
'musical' or musically trained or knowledgeable but I love (amongst
other things) Schubert's Lieder.

I liked their 'presence' and the way they nodded their head or moved
their feet in time with the music. But I was disappointed by the way
they sang Schubert. They have a beautiful clear voice but it lacked
'something'.

It was only when they sang the Schumann that they sounded
passionate. I wasn't looking forward to the Schumann at all, and
thought I wouldn't like their Lieder (from previous experience).

[Pianist's name redacted]'s playing was so quiet, so
sensitive…gorgeous. When [singer's name redacted] sang the Schubert
their voice was pure and clear. In my mind [singer's name redacted]
and [pianist's name redacted] were:

(handwritten: a circle) shaped and (sketch)

[Lydia/RAS10/D]

Reflecting on her own visual depiction of the relationship between the singer and pianist, Lydia

elaborates in the interview that this visual model refers to 'layers' of sound that are either

'jagged' or come together to feel 'smooth' and 'whole, in [her] head.' Lydia volunteers that the

'texts' are one of the layers in her model, but we can observe that, in this account, Lydia does

not mention lexical features at all. Instead, Lydia focuses on the sound of the singer's voice,

their physical presence and synchronicity with the music. Lydia, in critiquing the tone of voice

and the singer's perceived lack of 'something', reminds us of arguments propagated by Barthes

(1987) on the grain of the voice. Amongst Barthes' taste and distaste for particular voices, his

[183]

views on Dietrich Fischer-Dieskau and Charles Panzéra are the most obvious here, suggesting

that, in contrast to Panzéra, Fischer-Dieskau was 'assuredly an artist beyond reproach:

everything in the (semantic and lyrical) structure is respected and yet nothing seduces, nothing

sways us to *jouissance'* (1987, p.183)*.* Lydia not understanding why the singer is regarded as

'good' (perhaps because the performer in question failed to 'seduce' her to 'jouissance' as per

Barthes' view on Fischer-Dieskau) aligns with arguments I made in the previous chapter

around the quality of singing voices that are deemed 'good' within domain conventions.

Furthermore, Lydia caveating her evaluative judgement because she is not 'musical', aligns

with observations I made in Chapter Three on participants' perceived ability to participate in

this study. At no point did any participant volunteer they were not 'poetic' or 'linguistic'

enough, or critique their own knowledge of language or poetry. Emphasising musical

limitations, whilst ignoring linguistic limitations in this study, might support the assimilation

view as, irrespective of the lexical-musical interrelations, these events are first and foremost

considered musical events rather than lexical ones. Yet it appears, at least for Lydia, that

universal aspects of understanding and communicating *words* are, for Lydia presumed, as

opposed to *music*, as a mode of expression that requires expertise to interpret. Lydia's account

continues:

> At first the Schumann sounded jumbled and I wasn't 'connected'. But
> by the third Lied, [singer's name redacted]'s voice was full of feeling
> and his singing was exciting and filled me up completely.
>
> There was something special and unique in the last 40 minutes.
> Schumann suddenly made complete sense—all the jangling parts
> became art. I felt elated and dizzy and 'whole'.
>
> Truly wonderful.
>
> Ps. I don't follow the texts at all because for me, they get in the way. I
> usually don't look at the information because I only want the music.

[184]

> But the programmes are great—simple, clear, and just what I need
> when I read them (or part of them) later. And how they look this year is
> even better.
>
> Stewart, you should have been on the bus to the city centre, after the
> recital. Mostly members of the audience and all feeling we had
> heard/experienced a 'special' (numinous, I think is the word) recital.
> [Lydia/RAS10/D]

In Lydia's accounts, the first and only reference to lexical material is the explicit dismissal of printed texts in favour of the music. This is in contrast to Maxwell's expressed need for visual signifiers on the projected screens, and printed texts alongside auditory ones. A minority of participants adopted Lydia's position, where textual features not only have a tendency to become subordinate to the voice, or be assimilated by the (musical) sound, but occasionally also obstruct the voice, hampering the potential for meaning-making derived from the material features of the voice:

> I would really never sit and read texts, I find it hard. I find it hard to
> understand how people can sit and read the texts and listen to the
> music. To me that's, I just couldn't! If I was reading the words I
> wouldn't be letting myself go to the music.
> [Lydia/RAS10/I]

Lydia seems to privilege the materiality of sound and songfulness, feeling that a focus on text, as a visual signifier, would block her body's encultured capacity to receive sound (Kramer, 2001; Eidsheim, 2011). This position, although not unique in the dataset, did contradict views from the regular attendee sample, but also the new attendee sample too. A subset of the new attendee sample likewise identified the presence of texts as visual signifiers as a block. For example, in Chapter Four, I examined Dale's characterisation of text translations being a 'step too far', where he 'listened more than read' [Dale/NAS5] while, for other new attendees, visual lexical materials were essential to the experience:

Researcher: You've already talked about the programme, and you make an interesting comment here, the programme enabled you to link the mood changes to the text. Could you say a bit more about that?

Participant: Yeah, just sort of following the words, carefully, you get the tone of what the music reflects, a sense of mystery.

I suppose I was looking at it rather in the way I've listened to Wagner, who I've listened to a lot. The way his music is constantly changing to reflect the moods of the characters, the Leitmotifs emerge when a particular character is mentioned.

But here, it was just the way the music was attuned to the poetry. It was almost like a, using it like a map, to identify what's going on through the music. Because I'm quite sensitive to music, but I don't read it. I don't have the technical understanding that other people do.

Obviously one did spend some time focusing on the singer as he was really, when he really engaging, and powerful, and emotional. But I wanted to be able to understand that relationship with the text. That was very helpful to me.
[Herbert/NAS4/I]

Herbert's comments remind us that, even for the new attendee sample, the link between musical and lexical features in song objects is not a straightforward one. Although the discussion so far has deliberately focused on probing a polarity of perspectives that appear to overtly emphasise either lexical or musical features, it is starting to become clear that not all audience accounts adopt such distinct binary separation of these materials, both in terms of the practical impact on personal experience, and participants' philosophical and ontological appraisal of the makeup of song objects, as can be seen in the following excerpt which is an extension of the epigraph to this chapter:

> This, to me, is the central paradox at the heart of Lieder performance: although it is about the communication of text, it's not about the communication of text. It's the way the composer uses a text as a seed-corn to develop a musical idea. All the art in this process is the very thing that is not in the text.
>
> It's about the communication of text, but I think, if it was just about setting words to music, we wouldn't have this wonderful form. And it's the way that something becomes abstracted from text. And clearly it's abstracted, as it's music, and music is definitionally abstract. And it does illustrate the text, but it goes beyond that. What I mean by stating it's a paradox is because, as with everything in the art, you could just read the text if you wanted to get poetry out of it. It does something else, in musical form. It transforms form.
>
> It's that element that's key. And that's why, at times, if it's a song I don't know, or a language I don't know, I'm quite happy to just know it's a song about a peasant or a lover or something. That's all very well, but it's, it becomes something very different, abstracted.
> [Grant/RAS2/D]

The process that Grant terms 'abstraction' has parallels with analytical concepts that do not privilege lexical or musical elements within a song, but instead embark on processes of 'confluence' or 'conceptual blending' that treat these elements as independent but overlapping systems, which combine onto a separate shared song space (Agawu, 1992; Zbikowski, 2005). Suzanne Lodato (1999) critiques Agawu's confluence approach (which she refers to as the tripartite model). For Lodato, these models create an imbalance as approaches that start with textual readings fail to pay attention to musical elements that have no relationships with the text. Simultaneously, these readings dispense with the range of textual readings that might be made available, through focusing exclusively on the composer's reading. Tripartite models, for Lodato, are more satisfactorily explained by Cone (1974), who suggests a song is not just a joining of music and text, as the composer does not set *the poem* but instead sets their *reading of a poem*. In so doing, Cone allows for 'the maintenance of separate but intersecting textual, musical, and song identities within the work' (Lodato, 1999, p.101). In this sense, song

'transforms form', as Grant puts it, because each of the components that make up a song are

altered through the process. Grant's observation of 'all this art in the process' aligns with

Agawu's characterisation of tripartite models that point to 'song as process, not product' (1992,

p.7). The sophistication of Grant's more nuanced articulation of the 'paradoxical tensions'

observed in live art song objects is echoed in the following responses to the question: 'how

important is it for you to understand the meanings of the texts?':

> Very important: because meaning would have informed the composer's
> creative process.
> [Colin/RAS14/I]

> Somewhat important: sometimes ok to miss the occasional detail?
> Sometimes one wants every vowel in place and understood. Always the
> backup on CD later?
> [Barnabas/RAS12/I]

> Somewhat important: I have to know what the song is about, but I don't
> have to know the exact meaning of every phrase. Before a recital
> begins, I run my eye through the translations, and I remind myself of
> the general context before each song starts. That is nearly always
> enough to help me get what I want from the performance.
> [Brian/RAS9/I]

Colin's position aligns with a text-to-music view of the genesis of a song, although we can

observe subtleties in language here. For Colin, the meanings of words 'informed' the

composer's creative process; we can contrast this with other responses to this question, such as

Derek's comments which I highlighted in the previous section, where he actively states that the

music is forcibly 'altered' to 'suit the words'. The responses to this question by Barnabas and

Brian also point to the potential irreducibility of lexical and musical features in song, in ways

not yet examined in this chapter. Barnabas's use of the word 'sometimes', reminds us of the

need to consider context. Akin to my contention that audiences do not devalue lexical or

musical components completely, they do not take the same approach to every song in every

[188]

context either: as one of the performers noted, the transfer of meaning in live song events is a 'rhapsodic nebulous thing from phrase to phrase' [Patricia/PS1/I]. Yet, as empirically shown in the findings of this chapter so far, there is evidence of audiences adopting a default position, despite the contradictions within individual art song objects and live art song events, a modus operandi to apply to song object interrelationships in complex interpretative song worlds. Further, Barnabas's view that he can always go back to the CD after the performance, adds a further temporal dimension to lexical-musical relationships on the part of audience members' agency in the process, which exceeds the single event of a concert. This is confirmed, as observed in the previous chapter, by the way participants in this study have a tendency to engage with art songs outside of the concert hall, in activities which predominantly take place at home, though listening to recordings and scrutinising song texts in closer detail.

For the most part, musical inputs within live art song events are auditory in nature. That is to say, audience members normally hear music rather than read music in live art song performances, as they are not given copies of the printed score on arrival (although some audience members in this study do indeed choose to bring their own scores to performances). The presentation of lexical material is different, however. Audiences are often presented with copies of the words on arrival, and hence lexical features are transmitted through both visual symbols on the printed pages and auditory symbols within a performance. Given this is the case, there is a hierarchy in the presentation of lexical and musical elements within live art song environments, where audiences often have sight of a poem before listening to music, when a performance starts. Although models of song analysis (and indeed subsets of audience members accounts) in this study are often reductive in reducing lexical and musical components down to a binary pair, as I have shown in this chapter, consideration needs to be given to the multiple sensory inputs, the order these inputs occur in the interpretation process,

and audience members' own ideological subjectivities towards lexical and musical interrelations and *readiness to act* upon these varying *horizons of expectations*.

Conclusion

In this chapter, I have described what audience members 'do' with lexical and musical material in complex interpretative song worlds. I have shown how attitudinal statements and accounts of actual experiences have an ability to prioritise either, or both, of these features, and have described this as a modus operandi to construct and navigate complex interpretative song worlds. However, I have cautioned that, instead of viewing lexical and musical dimensions as a binary pair, they should instead be seen as irreducible, and should be considered as unstable multidimensional unequal entities that blur sensory stimuli and temporal dimensions. I have shown challenges with the sonic, semantic and semiotic treatment of words as perceived by audiences, appraisals of entire language systems, and an intertextual association of these ideas with previous art song events and everyday life experiences. Consequently, I have challenged theoretical contentions that songs can retain 'a' poem's body, and have instead posited the idea of multiple bodies that transcend time, space, that are shared, individualised, immortalised, but also forgotten. I have also challenged the notion of songfulness, and argued that, although qualities of songfulness in audience accounts of songs may function 'by the material presence of its signifiers' (Kramer, 2001, p.52), the material presence of these signifiers in the form of visual stimuli (the presentation of texts recurrently found in live art song events) may be prohibitive to the 'vibratory fullness' and 'positive' quality of singing (p.54). For others, the absence of visual stimuli prevents meaningful experiences and disrupts the 'magical blend', the key element of the live song object, when seen as a miniature Gesamtkunstwerk (Stein, 1971, p.1). Audience perceptions of this 'magical blend', and what I termed the matrimonial pairing

between words and music, are impacted by the presence of performers in ways that are as additive to lexical-musical relationships as they are disruptive.

Ultimately then, when individuals draw upon lexical–musical interrelationships and interactions to navigate complex interpretative song worlds, they encounter a whole host of stimuli that blur senses (sights and sounds), and temporal dimensions (before, during, and after performances), through interactions with an array of actors, (performers, producers of texts and translations, poets, composers, and other audience members). To conclude, I reiterate Agawu's commentary on the confluence (or tripartite) model of song, which suggests that songs are 'process, not product' and that as a result, consideration should be given to 'not what song is, but what it becomes' (1992, p.7). Empirically, I have demonstrated that the process of what song becomes actively includes audiences. I have evidenced the existence of assimilation in audience accounts, because some audience members decide to actively assimilate. I have evidenced incorporation, assemblage, conceptual blending, and confluence too, because audience members actively incorporate, assemble, blend and combine. In doing so, I have demonstrated that live songs are a process of perennial permutations. However, I suggest the process is not, as per Agawu, *what a song becomes*: it is instead *what we allow a song to become*.

[191]

'Singer and pianist must be altered, totally attuned and able to turn in a blink of an eye—one moment you are a bee and the next a lovelorn youth.'
[Maxwell/RAS7/D]

CHAPTER SEVEN:
ACTOR INTERACTIONS

Throughout this thesis, I have contended that the examination of human experience has been lacking from art song scholarship to date. I have further suggested that this gap in knowledge is at odds with an art form celebrated by its proponents as being at the heart of the human condition. In putting human experience at the forefront of art song inquiry, it is logical then, that audience interactions with other human actors form a central part of my complex interpretative song worlds concept. Throughout the dataset audience members frequently reference interactions with, and perceptions of, other people in their accounts. The types of individuals referenced in audience accounts can be segmented into the following categories according to role: artistic actors; performance and production support actors; organisational support actors; knowledge exchange actors; actors involved in the creation of songs; and other audience actors, as part of interpretative song communities.[1] Categorising in this way is reductive: individuals could be part of multiple groupings (I myself, for example, have worked as an artistic director, a performer, an executive director and visiting speaker, in addition to being an audience member, and so could easily be situated within many of these categories). However, grouping individuals by role allows us to identify the types of people and roles that appear most frequently in accounts of audience experience. These are primarily performing

---

[1] The full breakdown of other individuals referenced in audience accounts is as follows:
artistic actors (performers and artistic directors);
performance and production support actors (surtitle operators and page turners, translators);
organisational support actors (volunteers, Oxford Lieder staff, trustees);
knowledge exchange actors (visiting speakers and essay writers for programmes, critics);
actors involved in the creation of songs (poets and composers);
interpretative song communities (other audience members, friends, and family).

roles (predominantly singers followed by pianists), followed by other audience members. As audience members are the focus of this thesis, central to every chapter, and producing roles were referenced infrequently in the dataset, in this chapter I will focus exclusively on audience member perceptions of performers.

In order to understand how audiences interact with the actions of performing actors, I draw upon performance studies scholarship and *performativity*. A central tenet of performativity posits that social realities are constructed, through the performance of actions. These include speech actions (which in in my study I suggest also include singing acts), alongside non-vocal actions, gesture, and corporeal practice (Austin, 1962; Derrida, 1967; Searle, 2011). In this chapter, I will examine the features and behaviours of individual actors in a given role, that are revealed to audience members and perceived by audiences in live art song events. These might be either intentional or unintentional, but are, in each case, constructed through a process of perception and reception. The foundational study by Erving Goffman (1959), *The Presentation of the Self,* is the key text in this context. Goffman examines social interaction and *impression management*: the varying ways in which individuals manage the image and impressions they present in their daily lives. Although Goffman's work was published over half a century ago, it remains core to the sociological discourse within performance studies and dramaturgic scholarship (Schechner, 2006)*.* Applying a dramaturgical metaphor of performance, impression management, according to Goffman, is based on the idea that a person alters their presentation according to their goals, in a way that satisfies their own needs, in a contextual way and aimed at a target audience. In Chapter Four, I used the example of Hugh's brain trying to do four things at once which prompted a need for reflection upon the totality of stimuli present in art song environments. Goffman likewise states that the presentation of the self 'itself does not derive from its possessor, but from the whole scene of [one's] action, being generated by that

attribute of local events which renders them interpretable by witnesses' (1959, p.252). The

presentation of the performer in live art song events not only derives from performers' musical

outputs, but is also generated by a whole host of stimuli within art song environments, or, as

Goffman terms, 'the whole scene of action'. An example from the dataset shows this clearly:

> **Participant:** I just found it a bit sickly. This sense heightened
> somehow by his black velvet monogrammed slippers, whiff of the
> parlour, smoking room, yeah, that was it. And there's something about
> the slippers. Sorry it cracked me up, it was just like wandering around
> his smoking room. I mean, I'll have a cigar with him if he wants, but
> he's meant to be singing these songs at me!
>
> [Laughter]
>
> **Researcher**: So, dress, things like that: important?
>
> **Participant**: It REALLY made a difference. Yes it is, that's definitely
> a thing. You want to notice everything, everything! And it's not just the
> performance, it's the room, it's the everything: the people buying
> tickets, the CDs on sale. If the curtains have changed or the leaves have
> fallen, all these things are very much part of it.
>
> I don't know what it was about the slippers, but I wish I didn't notice
> that. And then my wife goes "oh you just notice fucking everything"
> and I go, yeah, well for what else are we doing here!
> [Barnabas/RAS12/I]

Barnabas's remarks demonstrate the totality of the scene of action in a live art song event. With

respect to theories of social perception and performativity, in both the diary entry for this event

and the relevant segment of the interview, not once does Barnabas reference any vocal actions;

it is instead non-vocal actions which are privileged in his own 'whole scene of action'.

Barnabas's scene can be contrasted with those of other participants in that regard, who

foreground alternative features:

> **Researcher:** You described [singer's name] as an exceptional artist,
> and you underlined the word exceptional. Why are they exceptional?
>
> **Participant:** The voice. The range. The emotion. Every syllable was
> just right. What a role model [singer's name redacted] is: diction,
> projection, focus, dynamic contrasts. And when you take into

consideration his age, I think he's [age redacted], I think he's just amazing. I think a lot of singers would have just stepped aside and bowed out by then, but you know: his German background, he knows the poetry, he just interprets the words so well with this incredibly wonderful voice.

He's just one of my favourite lieder singers!
[Matilda/RAS8/I]

Here Matilda foregrounds vocal actions alongside features and behaviours exhibited by this particular actor, as perceived by her, whilst inhabiting the role of performer. Matilda draws upon inherent qualities of the voice itself: diction, projection, and range (both dynamic range and range of pitches); perceived emotional capacity; knowledge and care of the poetry (down to the micro level of individual syllables); and fixed aspects, personal to the singer as a human being, his Germanic background, and his age, which Matilda compares with domain conventions surrounding the age of singers. It is clear, then, that Matilda draws upon an array of material to make inferences about this performer, and to form an impression that he is 'exceptional'. Matilda's focus on the *professional* features of the performing actor (one of her 'favourite lieder singers!') and Barnabas's observations of the *personal* ('I'll have a cigar with him if he wants, but he's meant to be singing these songs at me!') shows the ways in which audience actors draw upon a multiplicity of materials from the whole scene of action in live art song events, and the different role inferences they make from these materials. Consideration of a performer as a uniform single role is therefore unhelpful and ignores the complexity and multifaceted nature of role formation identified in this study, as seen in the following comments:

Participant: I loved him. And he was crusty, and a bit cranky in his voice. I loved him. He felt SOOO much. Do you know what, the thing I remember the most, was a Polish concert at the Sheldonian, and he was sat there with a little blue shirt on and a maroon cardigan.

And he was sat at the back and I remember almost falling over him, that he was alive! And he was there. He got himself up, had a shower

[195]

and put some different clothes on and just sat there. And I couldn't believe that.

I don't know. He was amazing. It was his wisdom and pain and experience. I was thinking, I don't know how many more—maybe there was a scarcity about it as well—I don't know how many of those you've got left in you. I don't know how many times you can plummet like that and be that real, and dust yourself off the next day with your cardigan on.
[Harriet/RAS3/I]

These comments demonstrate the tensions present in participants' perception of the role a performer inhabits. It is possible to observe a negotiation of three roles or identities at work here. In addition to the professional calibre of the performer as 'amazing', the participant draws upon the identity of Schubert's wanderer, in expressing disbelief that the character activated by the performer from the lexical materials in song objects could still be alive the following day. Simultaneously, remarks on personal attire, or having a shower, show a clear situatedness of the singer as a human being in the everyday. I characterise these differing roles in terms of *performer as profession*, *performer as self*, and *performer as song*, and in the remainder of this chapter I will show how, as in this account by Harriet, these roles are in tension during live art song events.

Within art song scholarship, existing studies foreground identity and role perspectives. As I discussed in Chapter Two, work by Cone (1974, 1992) explores the tensions between poet, composer, protagonist, singer, and instrumentalist in a given song. Cone's work is useful in showing the range of role perspectives within a song object, and highlighting the potential for these to be foregrounded or backgrounded in a process of mediation by the interpreter. More recent studies by Simon Frith (1999) build upon work by Cone to examine how popular music songs communicate meaning, showing the interplay between composer, lyricist and performer. Frith shows complexity within song roles in establishing a taxonomy of human voice as instrument, voice as body, voice as person, and voice as character, to show the materiality of

[196]

the human voice and its ability to represent any of these roles at a given time. Later work by Philip Auslander (2004, 2006) extends Frith's study in a pair of articles that analyse musical performance as the performance of a series of identities. Auslander develops the concept of *musical personae* where audiences do not simply see the *real person* performing, but instead are engaged in a process of mediation between musicians and the act of performance. Like Goffman's 'whole scene of action' and my own observation of the multiple stimuli that make up live art song as a complex interpretative experience, gender, body language, dress, and voice intersect in Auslander's personae concept. Expanding and systematising Frith's (1999) earlier work, Auslander outlines 'three layers of performance', identified as the real person, the performance persona, and the character, all of which may be active in any given performance.

These studies are helpful in acknowledging the dynamism and the varied actors associated, with and within, vocal performances, that transcend temporal boundaries: the actors that create the materials of song objects (for example, the poet and composer), the actors (or rather representation and perception of actors) that exist within song objects (for example, a narrative or character), and the actors that activate each of these roles and add to them (the performers). However, each of these concepts have their own limitations, and I suggest that they do not fully address the aspects of the 'whole scene of action' found in live art song events. For example, a strength of Auslander's work is its performer-centric focus, which, in contrast to Cone, shows highly nuanced perspectives on performance. However, unlike Cone, Auslander's work does not immediately demonstrate theoretical knowledge of musical-vocal performance or song: for example, Auslander's binary separation of dramatic and non-dramatic songs ignores hybrid forms that fall between this reductive categorisation, like art song. All three studies assign agency to the audience, in showing how they actively negotiate varying roles, but all do so from a position of methodological distance from the audience themselves. I therefore suggest

[197]

that, while there is merit in drawing upon these concepts to provide a theoretical frame to help make sense of the empirical findings from this study, they need to be further developed. As such, I draw upon these concepts to extend my own tripartite *performer as profession*, *performer as self*, and *performer as song* framework, in order to analyse how audiences construct identities that are perceived to inhabit these three role types. Live art song events force these role types to be blurred and imbricated through a complicated system of vocal and non-vocal actions that make up the whole scene of action in the live art song event.

'Warm', 'mellow', 'harsh', 'wobbly'—Vocal Actions and Performer as Profession
A pair of questions in the questionnaire, targeted towards investigating the types of performances participants were likely or less likely to attend, helps examine perceptions of the singing voice and its place in audience conceptualisations of the *performer as profession* role in live art song events. Although responses to these questions were not limited to discussions of voice, responses revealed a significant differentiation between participants' preference for voice type. Of the 24 participants who referenced aspects of the voice, 13 participants explicitly indicated a preference for male voices, or voice types typically associated with male singers (tenors, baritones, and basses). By contrast, just three participants indicated an explicit preference for female voices (sopranos and mezzo sopranos) and eight participants gave more gender-neutral responses, critiquing voice types typically associated with both male and female genders more or less equally. Within this sample, multiple questionnaire participants described higher voices, particularly soprano voice types as 'harsh', as having a tendency to 'screech', having 'excess vibrato', and as being 'wobbly', with a 'prevalence for bad diction and as being shrill and thus obscure[ing] the words'. Tenors were singled out for having voices that were 'thin', with the potential for 'a short shelf life'. Lower voice types—baritones, mezzos, and contraltos—were, by contrast, said to 'enunciate the words more clearly', 'sound warm', and

[198]

'mellow', and were the 'most natural medium'. Although these were broad-brush commentaries, what begins to emerge are characteristics of voice associated with specific types of singers that pervade the live art song domain. Although perspectives on the singing voice are individualised, commonality was found throughout the dataset in participants' critiques of vocal quality being centred around excess vibrato, with common adjectives for these voices being 'harsh', 'tight', 'wobbly', and 'grating', as opposed to positive connotations of 'warm', 'mellow', and 'powerful'. These 'shrill', 'harsh', and 'wobbly' voices were not only in themselves problematic, but at times seen to be imbricated with issues of culture and gender:

> Her voice is nice but too much vibrato for most of the songs. Excess vibrato, especially inappropriate for the *Frauenliebe*, with their subservient-women texts, made it impossible for me to judge the music. [Beatrice/RAS15/D]

Implicit in these remarks is an inference that the subservient woman in Schumann's cycle would not be associated with vibrato, perhaps because we connote vibrato with power and force, as opposed to a purer, meeker, cleaner tone. Beatrice's comments empirically encapsulate observations from voice theory referenced in Chapter Two, where Abbate describes listening to the female singing voice as a 'complicated phenomenon' (1993, p.254). Referring to opera performances, Abbate contends that, although visually a character may appear to be a 'passive object', instead 'aurally she is resonant; her musical speech drowns out everything in range, and we sit as passive objects, battered by that voice'. Beatrice's comments therefore infer role dissonance or a lack of cohesiveness between the perceived vocal qualities that make up the constructed identity of the performer which inhabits the *performer as profession* role, and the *performer as song* role, where vocal actions (use of vibrato) were not aligned with Beatrice's expectations for the specific lexical and musical material of these songs.

[199]

The use of vibrato, and the desire for purer, cleaner voices was not limited to those who

attended regularly, but also the new attendee sample too:

> **Researcher:** About halfway down you noted that the vocals weren't as strong. What did you mean by strong? What did that feel like?
>
> **Participant:** It meant the singer wasn't as good. It wasn't as nice to listen to, compared to others.
>
> **Researcher:** And did you find you were comparing the voices as you went along? Or not really.
>
> **Participant:** Yeah, I did compare them.
>
> **Researcher:** And was there one voice you felt was better…
>
> **Participant:** Yeah, the famous guy. The main one at St John's, the famous one.
>
> **Researcher:** And what did you like about his voice?
>
> **Participant:** It felt, in tune. Like very controlled. Breaking at the right moments. That's breaking for breath at the right moments. And I think on the final one it was a bit wobbly. And it felt, like some of the notes weren't in-tune; some of the higher notes. Whereas the one who I particularly liked, it felt like he was in control the whole time, even for the difficult notes. It was obvious that some notes were more difficult for the other singer.
>
> **Researcher:** This wobbliness, was it like moving around on the note do you mean?
>
> **Participant:** Yeah, yeah. I think I preferred the male singers too. I think for the second one, the night in the chapel. The female was very competent; I just didn't like her voice.
>
> **Researcher:** Can you say why that is or was it just a feeling?
>
> **Participant:** It was very low, her voice. It just wasn't lullaby-esque. [Isobel/NAS5/I]

Although Isobel did not possess the vocabulary to articulate the phenomenon she encountered

as vibrato, her description alludes to this. Isobel's comments, like other participants, show a

preference for male voices over female voices, and her use of term 'lullaby-esque' infers

soothing qualities, resonating with comments made by the regular attendee sample such as 'mellow' and 'smooth'. The fact that this impression was forged by a participant new to live art song suggests that—in addition to preferences for the qualities of voice being culturally conditioned through the art song domain—such preferences might also be developed outside of the domain too, as per Eidsheim's (2011) work on sensing sound as sonic vibrations that I discussed in the previous chapter.

The language deployed in these examples tells us how audience members arrive at evaluative vocal judgements in conceiving the *performer as profession* role and the *professional* singing voice based on a multiplicity of sources (for example timbre, gender, pitch, and intensity). It is possible to locate similar conclusions in popular music studies that examine the language used to describe the singing voice and the construction of *vocal personae* (Tagg, 2013). Akin to these studies, participants in my research used different types of descriptors to make sense of the singing voice, as part of the *performer as profession* role*:* participants in my study used what Tagg terms 'directly sound descriptive adjectives and verbs', such as 'screech'; 'genre-specific descriptors', for example individuals being classified as 'lieder singers' (or not); 'transmodal descriptors' that connote sound on the basis of homologies from senses other than hearing, for example 'harsh' or 'wobbly'; 'persona descriptors' including demographic voice descriptors, for example gender or age; and comparisons to persons with distinctive voices, for example a singer being 'Fischer-Dieskau-esque' (2013, pp.356–357). The evidence of a similar taxonomy of language shows, as Tagg suggests, that qualities of voice make an active contribution to how audiences construct vocal and actor identities. Further, these constructions often derive from personal taste and preference, prompting an examination of how personal taste might be developed. Examples seen throughout the dataset show participants signalling specific musicians and qualities of voice that have been habitualised in the domain:

[201]

> I think the great Lieder singers characterise the text, and the
> personalities and the meaning of it, and it just comes out of them and
> you feel that you know. I suppose, of our generation we're all hugely
> influenced by hearing, the privilege of hearing live, Fischer-Dieskau,
> the kind of iconic lieder singer of the past, not so long ago, but gone
> now.
>
> I mean I heard him live several times, but that was the miracle that got
> me hooked on Lieder, was the subtle change of tone and colour in his
> voice and the volume and rhythm gets across what it was all about. It
> was just miraculous I just thought.
>
> And his control, and his tone and so on was just, he just came out and I
> thought 'how does he do it, you know?' And I got a bit of that feeling
> listening to [singer's name redacted] actually.
>
> Others may disagree with me, I don't know, the tone of his voice
> whether people think he's at the end of his career and he's not quite as
> good as he used to be.
>
> I don't know really if I'm qualified to say. But I think he gets it across
> really strongly as to what's important for each of the songs. That's what
> I feel.
> [Derek/RAS13/I]

'Iconic Lieder singer[s] of the past' evidently shape and inform the desired vocal attributes of

singers today for this participant. It can be inferred that these performers act as a benchmark of

vocal quality for audiences to compare with and contrast against, to construct an identity and

evaluate the role of a *performer as profession*. These benchmarks can be attributed, in part, to

pedagogy, and also to globalisation, where technological advances in the quality and

dissemination of recordings, have led to a homogeneity in desired and undesired vocal

characteristics (Halliwell, 2014). Specific performer benchmarks can be evidenced empirically

by analysing participants' memorable experiences in the questionnaire. Alongside Dietrich

Fischer-Dieskau, the performers Janet Baker, Kathleen Ferrier, Gérard Souzay, Elisabeth

Schwarzkopf and the pianist Gerald Moore were recurrently offered as influential artists, who

helped forge a pathway into art song appreciation for the participants in this study, largely

through recordings and sometimes through live performances.[2]

In this discussion, it is possible to connect vocal characteristics and the impressions derived

from them, with the *performer as profession* role: the voice is deployed, in this instance, as part

of the identity of a professional musician using their voice in a professional work capacity. At

the same time, the singing voice in live art song events cannot be disembodied from the person

who produced it, resulting in a necessary blurring of *performer as profession* and *performer as*

self roles:

> It is fascinating how language affects the way the voice is produced.
> [Singer's name redacted] has a lighter supple baritone voice as several
> French singers do, ideal for Fauré and Debussy but with plenty of
> power when necessary.
> [Derek/RAS13/D]

> This soprano has an unusual darkness to her voice, which I liked very
> much. It also seemed to suit the Spanish songs she was singing—it may
> be that the darkness came from the Spanish language—I don't have
> enough experience with it to know.
> [Beatrice/RAS15/D]

> **Researcher:** What didn't you like about the voice?
>
> **Participant:** It was this strange, unnatural, tense sound.
> So, it made me feel tense. And I figured, it maybe just comes from the
> language. Maybe it is because he is French and used to the nasal sound,
> but it comes out in his German as well.
>
> **Researcher:** So, it's a French thing?
>
> **Participant:** Yeah. And especially, as if it stays in the French
> language, it's sort of OK, but when he applies it to German, it was even
> worse because it didn't sound right.
> [Matilda/RAS8/I]

---

[2] That Gerald Moore is the only pianist included in this list highlights the (in)visibility of the pianist, a theme I
return to later in this chapter.

The participants in these examples attempt to rationalise vocal traits according to the singers' national identity, a phenomenon that is intensified in live art song as a multilingual performance form. In the previous chapter, in examining how audiences describe the sounds of languages, I suggested that sociolinguistics has a role to play in explaining why—to use an example from Matilda's comments above—a voice might be perceived as tense because a performer happens to be French. When listening to the singing voice, participants deploy a multiplicity of sources to arrive at evaluative judgement on a vocal identity, including characteristics of the quality of voice, gendered voice classifications, alongside descriptive sounds, perceived national identity and 'native' language and sociolinguistic dimensions. Further, much of the construction of these vocal identities relates to audience expectations. Matilda's concluding statement 'it didn't sound right', suggests a singer's identity cannot then be limited to audience-actor interrelationships, but is instead shaped by habitualised qualities of voice that are maintained as part of the live art song domain conventions. Such audience expectations of the singing voice resonate with theories of interpretative communities and their ability to represent interpretative strategies held by different cultures at different times (Bennett, 1997; Fish, 1980). However, as seen in comments by the new attendee sample on vibrato, these expectations are not exclusive to current interpretative art song communities, where participants bring their own horizons of expectation to these encounters. Instead, the new attendees evidence attitudes to voice being culturally and neurologically conditioned outside of the live art song domain too.

Although I have focused exclusively on the singing voice, vocal actions are not limited to the (professional) singing voice but also include the spoken voice. In discussing ethnographic accounts of typical live art song events in Chapter Five, I examined remarks by Neher (2011),

who observed that performers seldom speak to audiences unless they are announcing encores.

In this study, performers speaking to audiences was a desired feature of live art song events:

> **Researcher:** Do you like it when musicians speak to you at concerts?
>
> **Participant:** Yes.
>
> **Researcher:** Why so?
>
> **Participant:** Because you…if they say something boring then no [laughter] but telling us usually something about how they feel about the music that they're singing, or why they picked that song or something like that…it just gives some more background and then you can appreciate more yourself, I find.
>
> It makes, you see them more as a person, if they also talk rather than just singing. Otherwise, they're sort of mechanical things. [Beatrice/RAS15/I]

Participants suggested speaking to audiences was something the 'younger lot tend to do more' and 'the more established a singer becomes, the less it is likely to happen' [Lydia/RAS10/I]. In part, performers speaking to audiences can be viewed as a mechanism to provide background context, to support the listener in navigating the complex interpretative experience: as one advocate of speaking to audiences suggested, 'we need all the help we can get!' [Douglas/RAS1/I]. In that sense, we might infer that these vocal actions are related to the *performer as profession* role*:* a professional musician facilitating the interpretation of their craft. However, more common was audience members' desire to see the singer 'more as a person', to use Beatrice's term above, which brings the aspect of *performer as self* as separate from, or in addition to, the *performer as profession* role. Alongside finding out more about the songs themselves to provide background context, speaking to the audience is seen as a way to understand the personal decisions and feelings behind the choice of songs, to enable audiences to appreciate those songs—and their performance—more for themselves. This view was expressed within the new attendee sample too:

[205]

> **Researcher:** In this concert, I think this is the first concert where someone, the musicians, spoke to you properly and had a bit of an introduction.
>
> **Participant:** I quite liked that, and he was really chatty. Because I have to say of all the performers, you look at them and think, I bet you're really interesting people. You see these performers and you think some of the performers seem quite formidable people. And, you don't know what they will be like as an actual human being to speak to. [Emma/NAS2/I]

In these remarks, audience access to the performer's speaking voice created an increased human connection, even while uncertainty remained around the authenticity of the *performer as self* construct. Every participant in the new attendee sample stated they preferred it when the singer spoke to them, suggesting this 'enhanced' their experience, with one going so far as to state 'it would have been silly if they didn't say anything' [Isobel/NAS5/I]. Other classical music studies have shown that embedded information, including spoken introductions, plays a role in enhancing audience understanding and developing performer-audience rapport (Dobson, 2010). However, in this discussion of vocal actions and their impact on identity construction, within vocal music this represents an intensified case, where the switch between the *performer as profession* and *performer as self* results in a momentary disruption to the immersivity of the performance. Whilst the presence of the performer's speaking voice, as a means to increase access to the *performer as self,* is a desirable feature for some, it is simultaneously viewed as a challenge for others:

> **Participant:** I always find the talking a bit annoying and distracting. So maybe that's just me. Some people find it nice to have a little chat at the beginning. But it's fairly obvious, they go these songs are all about water, and you go, I know, I can tell that really. We're really excited to be here, well obviously.
>
> **Researcher:** The content is frustrating?
>
> **Participant:** I think it's also hearing a spoken voice is distracting, is confusing when you're expecting a singing voice. You do not want, you haven't asked for that. If you want to do a pre-concert talk, do a

pre-concert talk. A different slot for it. And everyone's sitting there, a captive audience, you just want to hear the piece. Sorry, that's just a grumble.

But I can see exactly why they're doing it. It's normally to make them feel a bit more liked I think. It sounds cynical but it is. It makes, we're all human together here. I'm gonna sing this but you're also going to get it so let's see what we can do. I'm not sure if it's very professional actually.
[Barnabas/RAS12/I]

The 'distraction' in this example is related to audience expectations, and demonstrates role tensions, experienced by this participant. These comments also demonstrate the negative possibilities as result of the 'plurality' or 'in-betweenness' of the human voice, as examined in my discussion of voice theories in Chapter Two (Thomaidis and Macpherson, 2015; Feldman and Zeitlin, 2019). Barnabas explicitly recognises the negative impact on his construction of the *performer as profession* when he comments that speaking in concerts is not 'very professional'. Elsewhere, Barnabas remarks 'the problem is singers aren't often very good at speaking', which further resonates with comments made by the Artistic Director of Oxford Lieder in a live Q&A, who acknowledged 'we're always delighted if [performers] want to talk in concerts and introduce things…but some people don't like to do that' (Social DistanSong: Live Q&A with Sholto Kynoch, 2020). Susan Tomes likewise reflects on the challenges of speaking to audiences, stating 'it seems that no matter how fervently musicians believe in talking to the audience, there may be inherent difficulties in doing so', which include a disruption of focus; for singers it is a 'different matter to use their *own* words and their own tone of voice when speaking to the audience' (2012). We can identify a clear differentiation between roles here, between the performers own voice and own words (*performer as self*) to their singing voice (*performer as profession*), and someone else's words (*performer as song*). What emerges from Tomes's and Kynoch's remarks, alongside those of Barnabas above, is that engaging in practices to reinforce audience access to performers inhabiting the identity of

performer as self, can, at the same time, impair audience construction of performers inhabiting the roles of *performer as profession* and *performer as song*.

The construction of roles, and the construction of identities of those who inhabit them, are, in part, the product of a process of balance and spotlighting, where complex interpretative song worlds mean identity triggers, that inform these constructions, shift all the time. It is impossible for audience members to process these triggers simultaneously, which allows for a space where preferences, contradictions, and resistance can manifest themselves. Such contradictions can be seen clearly in a performance where a singer juxtaposed songs with poetry readings, a practice which was negatively received by audience members:

> After the first number, [singer's name redacted] speaks (always a good thing)—she's going to read—a good initiative I was rather hoping for on other occasions—the text, by Margaret Atwood is v much on the theme of the supernatural woman—but [singer's name redacted] is a bit too intimate, low key. She stopped being a top professional and became an amateur actor—no pro would read a poem, a text, with a lack of projection/declamation.
> [Douglas/RAS1/D]

> **Researcher:** The next concert is something we reflected on at the beginning of the interview as you talk about performers speaking?

> **Participant:** I've just got this feeling that these singers train really very hard in order to be professional, and are completely in command of what they're doing. Yet when she reads a poem, she's suddenly like a school girl. And if that was a professional actor, reading that text, it would have come across completely differently.

> I think, well it's just, it was appropriate, in the sense that she wanted to communicate at a different level. But I would say to her, if you want to do that in your recitals you can't just do that off the cuff. Because she suddenly became, as I say, an amateur, reading.
> [Douglas/RAS1/I]

These comments demonstrate the tensions in role formation and identity construction for audiences, and the variety of materials that make up audience-singer relationships. To juxtapose a 'top professional' singer with a 'school girl' is not an insignificant shift in identity.

[208]

It reveals audiences' prejudices and horizons of expectations of what constitutes suitable vocal actions, and of the required quality of these vocal actions when a singer inhabits the role of *performer as profession*. The whole scene of action plays a crucial role in informing audience experience, and the spotlighting of certain (and, in this instance, sometimes negative) aspects can overwhelmingly shape the impressions forged of a performer and the identity they inhabit in the *performer as profession* role.

'I could probably remember the tie of every performer'—Non-Vocal Actions

If the challenge for performers was not already great enough, non-vocal actions also played as vital a role in the whole scene of action. Throughout the dataset, participants repeatedly placed value on the role of the visual aspects, such as concert dress, an element that I suggest occupies a prominent place in understanding role formation and identity construction:

> **Researcher**: I want to move on to talk about [specific pianist's] concert with [singer] later that evening. You talk about visual things, her red hair, green dress, maroon velvet jacket. A real visual thing?
>
> **Participant:** And I notice it! Yeah! I could probably remember the tie of every performer. All the little things matter!
> [Harriet/RAS3/I]

Harriet's assertion that 'all the little things matter' emphasises the importance of the visual in audience constructions of identities that inhabit the *performer as profession* role more generally. Literature from cognitive psychology suggests that dress can impact processes of social perception, categorisation, impression formation, and attribution, and reveals the ways in which individuals use these perceptions to make judgements about other people (Lennon and Davis, 1989). Studies have also shown that concert dress has a significant effect on audience perceptions of performance, including technical proficiency (Griffiths, 2008). Technical proficiency, as a component of the *performer as profession* role, reinforces or problematises

[209]

audience experience, depending on how participants interpret and understand the choice of attire:

> A note on dress. It's common nowadays for performers to dress with jacket and open-necked shirt—or even just the open-necked shirt, and in the evening too. Today, [singer's name redacted] went for the jacket and shirt combo, which was OK. But [pianist's name redacted] went for that and a sage-green pullover as well, which just didn't look right. I can't explain why, but I felt as if he lacked sartorial style. He looked like a schoolteacher—nothing wrong in that, except if he's on the stage of the Holywell.
> [Brian/RAS9/D]

The deviation from the 'common' attire that has been habitualised in the domain—summoning up the image of school teacher rather than artist—shows the importance of dress to the *performer as profession* role. This is demonstrative of the shared cultural labels that audiences within this study attach to live art song environments, as can be found in the earlier comments by Barnabas on 'wanting to notice everything' and a performer's attire being described as 'sickly'. However, deviating from cultural norms embedded in the domain conventions, is not always negatively connoted:

> I was immediately thrilled and amazed by [the singer's] big, cavernous and genuine alto sound, and her distinctly cool-looking (for classical music) and alert pianist.
> [Barnabas/RAS12/D]

Barnabas's comments demonstrate a process of social perception, where the image of the pianist deviated from expected norms of classical music, established from either previous experiences or through the wider assumptions Barnabas makes of the classical music genre. Impression management and identity construction are not then limited to what audience members see in the immediacy of consumption, but also in the information they have before a performance starts, fusing together the earlier discussion of Bennett's (1997) inner and outer worlds of the *theatrical* or, in this study, the live art song *event*. As per Knowles' (2004) interpretative triangle, outlined in Chapter Two, identity construction and role fit is therefore

[210]

influenced not only by performance, but also the realms of production, which includes

biographical information too:

> Why are musicians so unimaginative when it comes to writing an
> account of themselves? The format is almost always the same: a few
> words about how they got into professional performance, followed by a
> list of items they have performed and places where they have
> performed them—and, sometimes, famous people with whom they
> have worked. Sometimes you find 'Future plans' which can include
> performances that took place twelve months earlier.
>
> Of course, in the space available in any programme, there is room for a
> certain amount of that—but it's what we used to call 'boiler-plate' when
> I was in business: information of a supposedly necessary sort that gives
> little pleasure to the reader.
>
> What I'd like to read is something on the lines of: Who is your favourite
> composer? How do you cope with jet-lag? Is it a lonely life, criss-
> crossing the continents? When you do a recital for a provincial music
> society, do you get a pleasure that is different from the buzz of
> performing at the Wigmore Hall?
>
> The best one I can remember included the offhand phrase, "Dame
> Blankety Blank has performed in most of the world's major opera
> houses..."
> [Brian/RAS9/D]

Brian's interventions signal that impressions are formed based on a range of stimuli before,

during, and after performances. These impressions are not limited to the singing voice, but also

to the way singers look, dress, act, and talk about themselves in vocal and non-vocal acts,

marketing materials and programmes. These impressions relate not only to art song as a

motivated experience and audience members' readiness to act, but also to the expectations for

participation, as held in current interpretative song communities, and the horizon of

expectations of these audiences. Clear examples of these expectations in practice can be seen in

the desire for singers to perform from memory:

> I think that a singer who can perform a whole programme from
> memory, first of all, this is a very impressive feat, just the memory feat,
> not just the words, but the music and the gaps in the middle, where to
> come in and so on. To be able to do that is very impressive. Part of me

[211]

always fears, that the singer's memory will lapse. And I have seen that a couple of times, who hasn't.

But it does show that the singer has really put in a hell of a lot of effort into preparing. To put in all that effort to prepare a programme, I think speaks great dedication to the art, which the singer is hoping to convey. If it's a new song, I'm more forgiving, what's the word I'm looking for, I'm more lenient, about my approach.

But if someone stands up to sing *Die schöne Müllerin* off the copy, I'm inclined to think, you need to beef up your professionalism. This is from the memory stuff.
[Brian/RAS9/D]

Brian specifically attaches singing from memory to the perception of professionalism. This is, in turn, linked to domain conventions, as Brian suggests that it is unacceptable to sing staples of the canon from the score, whereas using scores to perform new works is permitted. The identity derived as performer in the role of profession, is linked in part then to perceived effort (a 'hell of a lot'), preparation, and dedication towards art song as a genre. Desired dedication and 'care' towards live art song was a recurring theme across participant comments, and was posited in terms of professional commitment to the genre:

I felt he really cares about what he was singing. It really matters to him what he sang and where he put emphasis, and how he sang it. Really mattered. He really cared about it. And he might have a long way to go but I think he really cared about the text. I really felt that.
[Harriet/RAS3/I]

Most of the music is so subtle, elusive, and many layered, the singer who has not taken the time and trouble to commit their part to memory's unlikely to give a performance of depth—and the eye contact and body language and engagement with the audience will automatically be very different—but sadly, it would hardly be possible for the management of the Festival to insist singers perform from memory—perhaps they would double their fee.
[Douglas/RAS1/D]

Here, hallmarks of professionalism are foregrounded in terms of perceived commitment (or a lack of it). These comments invite questions as to whether audiences believe that *not* singing

[212]

from memory means a singer has *not* put in a 'hell of a lot' of work in, is *not* dedicated, and therefore does *not* care. After all, Brian states that singing from memory is a very 'impressive feat' and Douglas even links this feat to financial worth and the singer's fee (irrespective of this participant's apparent lack of understanding of the business model). For the participants, use of the score was often a barrier to expressivity and *connection*, which, as I discussed in Chapter Five, is valued in the live art song domain. Given my observations in the previous chapter of *collecting* participants who value a degree of proximity to the fixed lexical and musical material of the score, it seems that audiences want singers to perform without the score while, at the same time, being able to sense they were receiving exactly what is in the score. The score becomes a kind of phantom object—present and desired through its very absence.

Evidently, gestures, body language, expression, eye contact, are all inhibited when singers use the score, suggesting that participants privilege or prioritise communication with the audience as a key hallmark of professionalism. This observation correlates with other empirical studies that have suggested that one advantage of performing from memory is enhanced communication, where the visibility of the performer influenced audiences' ratings of performances in a favourable direction (Williamon, 1999). Participants in the Oxford Lieder study likewise framed singing from the score as an issue of inhibited communication:

> It was remarkable when they pushed the score away for the Brahms *Zigeunerlieder*, which they clearly know very well, the performance became much more immediate. They really acted out each song and communicated brilliantly with the audience. It was if the brakes on a racing car had come off.

> I think the important thing is not only the expression, and the emotion and the meaning of the voice, but you can supplement that with a few simple gestures. I mean you don't want singers just waving their arms around, but, and you, are obviously inhibited if you have to use both hands to hold the music.

> I can't get technical about the singing because I'm not a singer, but I have done a certain amount of acting. I've even had some acting

> training, if you're trying to act on a stage in a play and you had a book
> in your hand, it's no good, you can't do it. And I've been in many
> productions where you sort of learn stuff, and the producer would say,
> for God's sake, put it down.
> [Derek/RAS13/D]

Singing from memory is thus not only linked to the identity of *performer as profession*, through ideals of professionalism, but also to the ability of a performer to be in the *performer as song* role and the ability to 'act out' each song and communicate with the audience. Yet, the very realities of being human and occupying the *performer as self* role also show the barriers for performers in performing from memory, as the following comments from a singer highlight:

> I alternate between beating myself up if I use music for recitals, and
> forgiving myself because I am a mum and sometimes don't have the
> required brain space to memorise.
>
> Tweet by soprano Carolyn Sampson
> (https://twitter.com/SampsonCarolyn/status/1199287935079735296?s=
> 20)

In this example, the *performer as profession* identity is fractured—either by the choice of using a score or by being a 'mum'. Audiences draw upon characteristics to construct an identity of the performer in the role of profession, such as technical proficiency, dress, and notions of dedication, care, commitment, and professionalism. Yet, simultaneously, the day-to-day requirements of inhabiting the *performer as self* role are not always conducive towards managing impressions, to enable audiences to construct (positive) identities of the *performer as profession.*

'I am not underwear'—Pianists and a supporting role?

In the discussion so far, I have focused exclusively on singers, examining both vocal and non-vocal actions that impact the construction of identities within: predominantly, the *performer as profession* role. Yet role formation and identity construction are further imbricated by the

presence of another variable, and a subset of performer roles that have been given less attention, both in this chapter so far, and in their presence within the dataset: the role of the pianist, and audience-singer-pianist perspectives. In my characterisation of the *way of art song these days* in Chapter Five, I noted that songs for voice and piano remain the dominant (albeit not exclusive) scoring for the genre.[3] However, other than views shared in biographies and memoirs by established pianists such as Gerald Moore (1986) and Graham Johnson (1996), little exists in the way of examining pianist-singer relationships from the perspective of audiences. Throughout the questionnaire and follow-up interviews, the dominant view amongst participants was that, with respect to pianists and singers and the *performer as profession* roles, the nature of this relationship was considered as an equal partnership:

> **Researcher:** So, the relationship between the singer and the pianist in performances. Do you see it as a partnership, is it a supporting role?
>
> **Participant:** I see it as a partnership. All the best people it's a partnership. I mean I'm a huge fan of [Singer and pianist's names redacted]. They both play with other people and do it quite well. But when they come together they just know each other so well, there's another element.
> [Hugh/RAS6/I]

> **Researcher:** Do you think the piano and singer—is it a partnership, is it a supporting role? What is that for you?
>
> **Participant:** It's a partnership, definitely.
>
> **Researcher:** And you concentrate on both equally?
>
> **Participant:** Yes, exactly.
> [Lydia/RAS10/I]

> **Researcher:** You talk about the pianist and singer being a wonderful partnership. Do you find yourself focusing on the piano and the singer

---

[3] Of the 43 events in the 2019 festival that featured live art song all were accompanied by solo piano, with the exception of one with orchestra, three with string quartet, and one that featured both harpsichord and piano accompaniment. Additionally two performances featured voice, piano, and an additional instrument, one with violin and one with clarinet.

at the same time, or are you drawn more to the singer? Or does it vary?

Participant: No I love that relationship between the two. And sometimes it works really well, and the pianist has as much of a role as the singer. And sometimes the pianist doesn't do that well and the pianist falls into the background, which disappoints me when that happens as it's the interrelationship between the two which I like the most.
[Rose/RAS5/I]

As can be seen in these comments, participants were unequivocal in their view that pianists and singers should be considered on an equal footing. However closer inspection of Rose's comments reveals not only a foregrounding and backgrounding of the respective roles, but also an asymmetrical distribution of agency (it is the fault of the pianist who 'doesn't do that well'). However, counter to participants' views of equal roles expressed in these interview discussions, the language used in diary accounts suggests a more hierarchical relationship between singer and pianist in accounts of audience experience:

Delicate—hyper-sensitive playing by [pianist's name redacted], supportive as ever.
[Colin/RAS14/D]

The piano stayed very much in the background for several of the songs, which added to the magical atmosphere.
[Beatrice/RAS15/D]

[Pianist's name redacted] was their usual reliable self.
[Hugh/RAS6/D]

Comments such as these ones are representative of the dataset as whole, in terms of the typical lexicon used to describe pianists' contributions. Adjectives such as 'sensitive', 'supportive', and 'reliable' are employed throughout, suggesting a subservient, hierarchical relationship in the way audiences conceptualise singer-pianist *performer as profession* roles in their live art song encounters. The contradiction between audience members asserting that they view singer-

[216]

pianist relationships as being equal, yet using language to suggest otherwise, can also be in

seen in diary accounts, where references to the pianist are largely absent:

> Looking back through this diary, I realise that I have probably not said
> enough about the accompanists. I think this is because, with this
> Festival, you can simply assume that they will all be of a very high
> standard.
> [Hugh/RAS6/D]

Moreover, there is evidence this type of oversight is not only experienced by those highly

engaged to the genre but to those experiencing it for the first time:

> But you see how here the pianist just gets a mention at the end of my
> comments. I suppose that in that particular role (as accompaniment)
> you have to accept that you are part of the background! Because if
> you're a pianist you're a performer as well, but it was all subordinating
> his performance to the requirements of the singer I thought.
> [Dale/NAS3/D]

This recurring omission and subjugation of pianists in participant accounts, shows an

unintentional backgrounding of pianists in audience experience. Dale's use of the terminology

'subordinate' to the 'requirements of the singer' is the most overt example of backgrounding in

the dataset. Indeed, this position is a frequent theme amongst the new attendee sample

comments where, rather than asserting that they saw singers and pianists as an equal

partnership, the majority openly volunteered that they saw the pianist as being in a supporting

role, who often 'didn't register a presence on [their] consciousness' [Herbert/NA4/D]. This

process of backgrounding, and the language used, is not limited to audience experience and is

extended to public criticism, as the following remarks in a tweet by a British pianist shows:

> As a pianist who has identified as an "accompanist" for over 20 years,
> it's a real treat to finally receive a review that doesn't use the adjectives
> "sensitive" or "supportive". Thanks @guardian @FionaMaddocks
> @OxfordLieder #RCMCollaborativePiano #finallyinmy40s
> #imnotunderwear
>
> Tweet by pianist Simon Lepper
> (https://twitter.com/SimonLepper/status/1191304558791671808?s=20)

We can observe then, that the challenges with language used to describe the pianist's identity in the *performer as profession* role is one that extends to the conventions of the live art song domain. The prevalence of this position in the domain might, in part, be due to the problematic and biased commonplace use of the term 'accompanist' itself. As far back as the 1930s, pianists were contesting the nomenclature that characterised pianist-singer roles, as we can see in comments by the pianist Herbert Harty:

> The chief cause for the neglect of the art of accompaniment is to be found in the absurd and unfortunate title of 'Accompanist', with all that it implies. Whatever may have been the justification for this name in the darkest early Victorian ages, it is now nothing but a stupid and misleading misnomer for a musician who is called upon to exhibit very rare and special qualities. "Collaborator" would be more explanatory and a much more desirable description…' (Harty, as quoted in Dibble, 2013, p.27)

Harty's remarks show that the loaded term accompanist, and the inferences people make from this term, is linked to identity construction. *Performer as profession* in this context is informed by the term accompanist itself, but the concept connoted through this term does not do justice to the expectations of the professional work involved, the 'special qualities'. The challenge with the term accompanist occurs not only in the live art song domain, but also in the art song pedagogy domain, where, despite Harty's first use of the term in the 1930s, the nomenclature of 'collaborator' has been only recently adopted by institutions such as the Royal College of Music, who have renamed their Masters programme to address these tensions (Rhinegold, n.d.), mirroring a trend in US conservatories.

Despite the dominance of this hierarchical lexicon throughout the dataset, to describe singer-pianist relationships, it is also possible to observe nuance in audience positions, concerning how pianists and singers inhabit the *performer as profession* role:

[218]

I loved the timbre of his voice but maybe the pianist was too polite and failed to push him to the full range of emotions that can be felt in these poems.
[Maxwell/RAS7/D]

Researcher: You say perhaps they were too polite and failed to push the singer. Is the pianist, is that a role for the pianist to nudge them in the right direction, is that how you see that relationship working?

Participant: Interestingly enough I heard that exact combination last Sunday at the Wigmore Hall, which I booked up before I knew, and they did the *Liederkreis*. And the pianist did seem more engaged, and seemed to push them more into exploring the emotions. It did feel a slightly more emotional event. It's what happens on the day I guess, that's performing art isn't it?
[Maxwell/RAS7/I]

These comments contrast with those which describe the role of pianist as subordinate, a viewpoint prevalent elsewhere in the dataset; here the pianist is given more agency and power over emotional capacity and connectivity in the live event. What emerges from these audience observations is a paradoxical need, both for pianists to be seen to direct, lead and shape performances, yet at the same time be subordinate:

Researcher: Do you think in relationship terms, do you think about the piano, when you watch and engage with song?

Participant: I think arguably at times the best accompanists do just recede, and do just experience the singer.

But I think in those cases who do they're always some moments when you're almost aware of the accompanist by almost being not aware of them. [Pianist's name redacted] would be a very good example of how actually seeing them but not seeing them, but yeah, it's always a feature. Sometimes it's a feature more than others.
[Grant/RAS2/I]

The concept of 'seeing [pianists] but not seeing them' succinctly captures the nuance of pianist and singer as both inhabiting *performer as profession* roles, and the complexity of the dynamics between them, in ways that also highlight the broader issues examined in this

[219]

chapter, pertaining to the imbrication and multiplicity of artists' roles in song performance. The desired invisibility of the pianist again highlights art song audiences' necessary process of spotlighting, showing how considerations of the whole scene of action play a crucial role in informing audience experience; at the same time it is impossible for the audience member to take in the totality and immersivity of experience all in one go.

'A tough arena'—Performer as Self

The immersivity of experience is not achieved by the presence of the *performer as profession* role alone, but also through the value placed on *connecting,* which I examined in Chapter Five, and audience constructions of performer identities that inhabited the role of *performer as self:*

> **Participant:** [singer's name redacted]. Do you know them? They're my favourite singer of all time.
>
> **Researcher:** What do you like about them?
>
> **Participant**: Their voice, the clarity of diction, the emotional intelligence, they've got everything for me when it comes to lieder singing.
>
> **Researcher:** Ticks all the boxes?
>
> **Participant:** Yup. And is very modest about it all. Well, I suppose, a lot of lieder singer are. Very modest! [Singer's name redacted]'s voice again is, it's unusual, it's unique, well, everyone's voice is unique but some voices are more unique than others, if I can say that. [Matilda/RAS8/I]

As seen through these comments, the perceived modesty, relatability, and the humanness of performers was valued throughout the dataset, impacting the *performer as self* role. Singers were sometimes characterised as seeming 'friendly', 'personable', and 'affable', sentiments that were also shared by the new attendee sample:

> It's a tough arena for a singer; however sympathetic the audience is, you're isolated and vulnerable, singing solo for nigh on two hours, and if something goes wrong there is nowhere to hide. Out in front, with nothing but your voice and its emotional range. That's difficult, and demands nerve and stamina (and the absence of minor ailments, of

[220]

course; the cold is the plague of singers). I've a lot of admiration for someone who can stand up and do that. And I suspect (though I could be wrong here) that Lieder singers are less prim-donna-ish than the top opera singers, who I think became too used to a rather undiscerning adulation.
[Herbert/NAS4/D]

Researcher: In the diary you make comparisons between the singers you saw at the Festival and opera singers. Can you tell me a bit more about your thinking here?

Participant: I mean opera singers are sort of lionised, aren't they? I mean I've been to operas and they sort of get explosive applause and it's not necessarily been a particularly good performance.

And if you think about the lieder tradition, instead of people like Callas, they're sort of surrounded by a bubble of servants or aides, you can't get close to them. These lieder singers you could have gone up afterwards and said "thanks very much, I really enjoyed that."

Not that it was necessarily rude or anything, but they seem to be isolated from the public, the big stars that is, when they went off stage, you wouldn't see them again.

And, it's rather different getting applause in the Holywell Music Room as opposed to getting it in Covent Garden. Because of the size of the place. And the, I suppose to the singer it's just a vast blur. Maybe with a lieder singer, to them, I don't know, we may appear more as individuals. But in the opera house, it's just ranks of lights and hands clapping.

Researcher: So, is this more of a sense of connection then, a physical proximity thing?

Participant: Yeah, and the intimacy of the context. If you're on a huge stage all of the time, it's easy to create a sense of vanity.
[Herbert/NAS4/I]

Having already examined the benefits most participants in this study perceive in the connecting dimensions afforded to them through live art song, as discussed in Chapter Five, these comments further help elucidate how perceptions of *performer as self* are derived in participants' understanding, notably from perceptions of the systems that surround a given singer. The role of the art song singer in performances is, for Herbert, one of isolation, and his

[221]

use of the term 'vulnerable', points to the simplicity of production, relative to the opera stage

comparison. Although, as a new attendee, Herbert makes an assumption that opera singers and

Lieder singers are different people, ignoring the dual careers of many of the artists who appear

at the Oxford Lieder Festival, Herbert's comparison to the 'prima donna' archetype

'surrounded by aides' harks back to a long tradition developed over the course of the

eighteenth and nineteenth centuries, with image and behaviours associated with vanity, self-

dramatisation, capriciousness, and glamour (Cowgill and Poriss, 2012). Herbert's observations

on the relative degree of access to performers, were echoed throughout the dataset, where

audiences placed value on their ability to *connect* and speak to performers post-concert. The

identity of *performer as self* is created through the audience members' own perception of their

role in this relationship, and their ability to physically access the singer and pianist. However,

once access to the *performer as self* identity was fostered, the impressions formed by audiences

were not always positive:

> A slight whinge about [singer's name redacted]'s stage presence: on a
> couple of occasions, he went into a period of communing with himself
> in the bend of the piano, which seemed a bit precious.
>
> And they are one of those performers who, having taken applause,
> waves towards the pianist as if to say, "Don't forget my superb pianist,
> who has worked terribly hard and almost as well as me"—which is
> condescending in any circumstances, and inappropriate when the
> pianist is one of the top-flight accompanists on the circuit.
> [Brian/RAS9/D]

These comments help us see that habitual and taken-for-granted features, such as bowing,

make a real difference to impression management and—if not performed conventionally—can

break the working consensus between audience and performer. Gesture and corporeal practice

here, far from instilling an impression of modesty, leaves one of condescension and

preciousness. Performers seemingly have to tread a fine line in managing impressions that

satisfy the expectations of audience members in a given moment, as audiences seek to

[222]

negotiate an array of identity features, in appraising the roles of *performer as profession* and *performer as self.* However, vocal and non-vocal actions, and these two identities, are further complicated and extended into a third aspect: the performer adopting the role of *performer as song*.

'One moment you are a bee and the next a lovelorn youth.'—Performer as Song

In his conceptualisation of musical personae, Auslander (2006) deliberately excludes dramatic forms such as opera or musical theatre. However, art song's uniqueness as a genre invites us to consider the hybridity of art song, in the sense of it not being a dramatic form, but at the same time retaining elements of dramatic forms. As argued by Cone (1974, 1992), in art songs the poet, composer, a narrator, a character or protagonist, the conscious and subconscious, have the potential to be present at any given time. Therefore, in making these individual personae present in a performance, a performer might have to adopt varying *performer as song* roles. Further, the performance of multiple songs, and therefore the existence of multiple entities, textually defined, that change in quick succession, creates demands on both performers and audience role construction, as seen in the following remarks from which this chapter's epigraph is taken:

> Each song conjured up a totally different world and set of emotions
> and, to perform them successfully, singer and pianist must be altered,
> totally attuned and able to turn in a blink of an eye—one moment you
> are a bee and the next a lovelorn youth.
> [Maxwell/RAS7/D]

> The perfect performance will really only happen if the singer is literally
> 'out of his skin'—it's not a safe place to be, but instinctively the
> audience understands that the performer has taken such risks for the
> audience, to create a shared experience that is unique—that is why we
> are here.
> [Douglas/RAS1/D]

Elsewhere language such as 'transformation', 'chemical reactions', and 'shape shifting' was used by participants in the dataset to describe this phenomenon, evidencing the existence of multiple *performer as song* identities that are constructed and accessed in live audience experience. This phenomenon was also observed by the new attendee sample:

> **Researcher:** Can we talk about the first concert you went to. In this one you talked about the interpretation of the lyrics and that this was 'really good.' You said they interpreted the lyrics and meaning in a 'spectacular way'. Can you tell me a bit more about that? What was spectacular, how did they do this do you think?
>
> **Participant:** Well I think, particularly as they were singing the Siren, is that right? I think if you're at any performance it's based on and being presented to in a particular way during the performance.
>
> But, I think the way they dressed, styled their hair, their expression, the way they moved from song to song, they seemed to take on the character of each…I'm not explaining this very well!
>
> **Researcher:** You really are, you're doing a grand job!
>
> **Participant:** They take the character on of each particular song and interpret that in a very particular way to each song. Even though they were dressed the same the whole way through, they looked, if somebody had said they had changed between each of those songs…I don't want to say changed their outfit, but altered their appearance somehow, you would say, yes, they had. But they hadn't if you see what I mean.
> [Emma/NAS2/I]

As these comments emphasise, live art song is a *varied* audience experience. This is supported by the questionnaire data: in response to questions on what makes live art song enjoyable, *variety* and the aspect of *surprise* were volunteered as important features by a number of participants. Such perceived variety prompts reflection on the relative (in)stability of identity construction and access within live art song encounters. For example, participants' descriptors of the character and quality of voice were relatively consistent throughout diaries. At the same time, comments discussed earlier on in this chapter, that capture the interplay between

[224]

languages, and the required transformation from song to song, show how changes in vocal identity can shift when juxtaposed with specific lexical or musical material.

As established in Chapter Five, the reputational value of respective artists and their ability to go against practices habitualised in the domain, show that a degree of identity is built up through each performance audience members attend—audiences *collect* different ones. The identity demands within song objects, in addition to the imbricated ways audiences draw upon *performer as profession* and *performer as self* roles, thus create additional demands on performers who have to fulfil all these *performer as song* roles in a way that is perceived to be *real:*

> [singer's name redacted] has a very good voice, and at first seems to have good expression, but then it started to feel a bit false, as though 'he's performing' the song rather than feeling it.
> [Beatrice/RAS15/D]

Given the value placed on *connecting,* and on the sense that live art song events were not merely 'performing' but rather communicating, or to use Beatrice's term, 'feeling', it is perhaps unsurprising that, throughout the dataset, participants expressed a desired need for performers to draw upon a range of human emotions that needed to be communicated, through vocal and non-vocal acts, in a way that was *believable*. Authenticity, believability, truth and conviction were themes that regularly featured across the dataset, as participants evaluated singers' relative success or failure in this endeavour:

> My mind wanders to what she might be—Brunhilde, Isolde, The Marschallin or Ariadne. Sometimes this would be a criticism—some lieder singers out-sing the hall, their eyes on the dress circle whilst you watch the "acting" at being a lieder singer. I hate that! This time it's different: the joy of watching someone command their material exquisitely with the sense of possibilities to come.
> [Harriet/RAS3/D]

> **Researcher:** [In your diary] you make opera comparisons, that some lieder singers out-sing the hall, 'act' at being a lieder singer. What do you mean about acting?

Participant: I don't know, you know when someone is! And you know when they're not. It's just something people convey and I don't always trust them.

Researcher: You use the word 'fakery' earlier on

Participant: Yeah! I just feel like some people just want to convey texts. Is it conveying texts? I don't know. Poetry, texts, I don't know, I don't know what it is.

There is some communication, and it's about, I don't know whether its word based, or meaning based, what it isn't is character based. It's not character.

It's…I am here as servant to something else, not here to go 'I am this today'. I think. I don't know.
[Harriet/RAS3/I]

Harriet's difficulty in defining this construct is demonstrative of the challenge and complexity

of this area; she draws upon poetry, narrative, and opera characters to describe from where

these emotions derive. Harriet ultimately settles on the idea of the performer giving themselves

over to 'something else', which has resonance with comments by other participants on singers

inhabiting other worlds:

Researcher: Do you, you used a term there which talked about, he internalises the text and then it just comes out of them. So is song for you, them showing you what that song feels like, or are you drawn into these worlds they're creating, these characters they're creating. It's a difficult question to answer I know.

Participant: Well, again, I'm drawing a parallel because I have some experience of acting.

When you're acting a character on stage, you've really got to get inside the character and imagine yourself to be that person. And imagine yourself to have the emotions of that feeling, to make it work. Otherwise it's just sort of wooden.

And isn't very convincing. And it's a very hard thing to do, it's very difficult. And I think some of the best lieder singers need that quality of a good actor as well, actually.

Because it's not just, they're trying to communicate a story or a mood

[226]

or a feeling or a scene, and therefore they've really got to inhabit that
world to really do that well.
[Russell/RAS11/I]

The hybridity of art song as a form evokes comparisons to musical theatre, and singers are trained as actors in stagecraft for the operatic part of their repertoire. It is reasonable, then, to see accounts of audience experience describe this process as acting; but at the same time, audiences were clear this was not acting. When discussing the *performer as song* role with participants, one performance was referenced multiple times by the highly-engaged participants as a positive example in practice: a performance of *Winterreise* at the 2018 festival, a year before data collection for this study took place:

> **Researcher:** Do you think about concerts after the event has finished?
>
> **Participant:** Oh definitely. I mean, [singer's name redacted], I think I mentioned them somewhere in here, a year ago
>
> **Researcher:** Yeah, I attended that as well actually.
>
> **Participant:** And didn't you think it was, the whole physicality.
> I did look at him for some of that although it was frightening to look at him as you thought, God he's going to have a heart attack. He put SOO much into it. I mean, that for me, was the very best performance I've seen.
>
> And then the next day, I don't usually go up to the people, well I do talk to complete strangers, but the next day we were waiting outside the Sheldonian for a concert and saw [singer's name redacted] and his wife joined the queue. Which seemed very humble of him.
>
> And both he and his wife were absolutely delightful. And it's the humility of him which I thought came through in the performance. But that to me was…it. But I wouldn't expect every concert to be like that. But it was something special.
> [Lydia/RAS10/I]

In these comments, as with many of the participants in this study, Lydia struggles to reconcile the tripartite identities of *performer as profession*, *performer as self*, and *performer as song*. Although we can infer that Lydia was speaking figuratively, she still expressed disbelief, both

[227]

in that Schubert's solitary and isolated protagonist in the song identity was still alive at the end of the performance, and her admiration that such a paragon of professionalism could be so humble, or (to borrow terminology used elsewhere) 'modest' to attend a different concert the next day. Comments on the performer's wife, and on the performer joining a queue, demonstrate a clear situatedness of the *performer as self,* and signals a process whereby participants sought to reconcile this figure as the same person who was both resolutely not inhabiting the identity constructed the evening before, while also *not not* inhabiting that identity. This phenomenon has been theorised in performance studies scholarship, where, according to Schechner, 'a performance "takes "place" in the "not me ... not not me" between performers; between performers and texts; between performers, texts, and environment; between performers, texts, environment, and audience' (2000, p.97). Using the example of Laurence Olivier playing Hamlet, Olivier is not actually Shakespeare's protagonist, yet at the same time he is not not Hamlet. Similarly, the performer referenced above is not Schubert's wanderer: audiences are familiar with the singer and with the textual characterisation of Schubert's protagonist. But, at the same time, the performer in question is 'not not' Schubert's wanderer, as the performer on the stage is assumed to be the wanderer in that given moment. As the comments above show, some participants suggested that the performer absorbs the wanderer to such a great extent physically, that he looked like he was going to have a heart attack. Schubert's wanderer therefore exists for audiences in the space between who the singer is 'not', and yet at the same time whom the singer is 'not not'. For participants, then, there seems to have been a moment of cohesiveness, where *performer as profession*, *self*, and *song* aligned—which in turn heightened the sense of surprise when confronted with an alternative identity, or set of identities, the following day (not the wanderer, but not not the wanderer). Yet, where there were clear instances of identity cohesiveness that added to performances,

[228]

participants in the research also identified examples of instances where a lack cohesiveness

detracted from performances too:

> I was much impressed with it when [first singer's name redacted] did it,
> and with [second singer's name redacted] when I heard him do the
> German version. I felt he didn't get into the mood enough doing it,
> confirmed at the end—it can't be right that someone can grin from ear
> to ear immediately after finishing this piece.
> [Beatrice/RAS15/D]

> This was a thrilling account of Haugtussa; however she is a more
> mature performer than the Norwegian singer who performed it last
> year. This made it harder to capture the youthful naivety of the
> character she is portraying but there was more dramatic force.
> [Maxwell/RAS7/RD]

> There was a very weird sense of him grasping at ways of engaging the
> audience, but without knowing himself what it was that he wanted to
> put across. Der Wanderer an dem Mond, a favourite of mine with a
> thumping rhythm, was delivered at break-neck speed—this was no
> musing walker, but an over-energetic hiker—not surprising that he
> could not understand his own feelings.
> [Douglas/RAS1/D]

> And there was one song where they were both singing it, or even, a pair
> of songs, which called for them to act, and react to each other. Which I
> thought was well pitched. Although some singers act everything to a
> very high degree, which can be quite irritating.
> [Brian/RAS9/D]

These comments reveal a number of traits where cohesiveness with audiences' horizons of

expectation of song identities are lacking—in other words, where the 'not' ruptures the 'not

not'—impacting the experience of audience participants. The vocal and non-vocal acts that

impact this cohesiveness are sometimes unintended and fixable, for example habitualistic

factors such as smiling post-performance, and gesture and body language; but others are

intended and fixed, such as demographic qualities, including age. Examples of identity

cohesiveness and conflict, in relation to audience expectations, are more fully discussed in

theatrical scholarship, where Marvin Carlson uses the term 'ghosting' to refer to instances

when a well-known theatrical actor undertakes a well-known role, resulting in 'repositories of

public cultural memory' coming into conflict 'as they negotiate a new relationship, either a

successful new combination or a preservation of duality' (2003, p.78). Similar tensions

between duality, combination and identity cohesiveness were prominent in the dataset, in

participants' comments on gender, where participants experienced two performances of

Rebecca Clark's *The Seal Man,* performed by a male singer and a female singer with the same

accompanist on the same day:

> **Researcher:** [Singer's name redacted] sang a piece which you heard earlier on in the day, which was The Seal Man. Did you find yourself comparing those performances at the time? I don't know how often that happens at OL.

> **Participant:** Quite. Certainly not in two back-to-back performances in the day!

> And I think, [singer's name redacted], as it's a song that has quite a female voice in it, but somehow, it seemed to suit the female persona better. [Singer's name redacted]'s performance came across more strongly.

> **Researcher:** So, you thought about gender then?

> **Participant:** Yeah, definitely. Although it's about the seal man I can't remember the intimate details of the thing, but perhaps the… she put across the weakness, the threat of the female personality, makes it more different when given in a female voice, than a man putting across that idea of vulnerability.
> [Douglas/RAS1/I]

> I wasn't sure in advance of the thought of a man singing the Seal Man—whether it would seem, to put it bluntly a bit creepy, predatory even! Particularly as I know it's coming up later too.

> But whilst, technically, I thought he was least suited to it of anything here, it was absolutely psychologically convincing. The male perspective at the end.

> "He never thought that she wouldn't bear the sea, like himself"

[230]

Certainly added a new perspective which brought tears to my eyes.
[Grant/RAS2/D]

Researcher: You talk about his Seal Man performance. And you raise issues, well you mention this idea of gender, it being sung by a male singer. Talk me through your thinking there. You obviously heard it later as well.

Participant: Well, I've always thought of it as a very female piece.

As I think I said in the diary, there's something about the fury that potentially seems to attract or bring out a suspicious quality about narrative that's going on there, and not the sort of wonderful terrible tale that unfolds.

But it was beautiful, and it really did bring out something that I'd not heard before in the song. And it was really interesting for that.

So yeah, I think there are always cases where doing something that stretches the bounds of interpretation, whether that's a different singer or male to female, or something, you may scratch your head beforehand and think this isn't going to work, and even if it doesn't entirely work, you bring something new to it that's interesting.

It was probably, the single highlight in the entire trip to Oxford in that sense. It just left me, strictly changed by the experience.
[Grant/RAS2/I]

Such comparative comments—facilitated by the 'collecting' of two interpretations of a song within one day—suggest that songs are gendered for audience members (some are more overtly gendered than others) and therefore performances by a different gender can challenge identity cohesiveness in performances. Literature in art song scholarship examines these tensions: for example, Kramer (2011) uses the example of Brigitte Fassbaender performing *Winterreise,* to argue that gender asymmetry exists in the conventions of the art song domain, where songs with a male persona may be performed by both men and women, and songs with a female persona may only be performed by a female singer. Art song, for Kramer, represents a 'small island of refuge from modern gender trouble' for those who are concerned with it (2011,

[231]

p.158). Kramer's analysis may not be borne out in practice in this study: participant comments

which identify the existence of 'very female piece[s]' and the challenge of a man getting across

the 'vulnerability' of a woman, in a way that is authentic and believable, in audience terms,

suggests that art song might not provide a 'refuge' that is entirely shielded from contemporary

gender criticism, including the 'gender trouble' work of Judith Butler (1999) which Kramer

appears to critique. I reflected on these themes with one of the performers of *The Seal Man:*

> **Researcher:** There's one piece which people talk about in diary
> entries, it's just been referenced every single time so far, which is The
> Seal Man…
>
> **Performer:** That's funny actually, I'm surprised that was the one…I
> think, that's the kind of thing I quite like to do. If it's usually a female
> song or something, I mean it's just a narrator talking really, but yeah,
> mostly women sing that song and sometimes I think it's cool to throw
> people out with that kind of thing.
>
> I think that can be a good thing. Some people might not like it as
> they're expecting one thing, and they've heard a version which they
> really love.
>
> It's quite hard to persuade people.
> [Michael/PS4/I]

Michael's remarks help reinforce the paradoxical point that, despite the presence of multiple

changing song identities in a given art song concert, song identities, as derived from the printed

score, have a tendency to be fairly static. Further, he highlights contrasting goals in impression

management—for this particular performer with relevance to identity construction—as he aims

both to 'throw people out' while, at the same time, recognises there is a need to 'persuade

people'. The performer makes an important point that, despite audiences suggesting this is a

feminine song, the voice in the poem is the male narrator, noting that the poet was male and the

composer female in this song. In terms of how audiences gender songs, then, such comments

help us infer that this phenomenon results from inherited cultural capital and persistent domain

[232]

conventions, as seen, for example, in an ability to interpret the poem in a way to make a gendered reading, or to build on experiences of previous performances.

In 2020, the baritone Roderick Williams and pianist Joseph Middleton performed Schumann's *Frauenliebe und -leben* as part of an online series at Wigmore Hall. This performance generated much public interest as, in the modern art song era, the song cycle is usually performed by a woman, even though in the composer's time the baritone Julius Stockhausen performed the work (Muxfeldt, 2001). In the nineteenth century, the more rigid gender conventions of art song performance, alluded to by Kramer, did not exist, and there was greater interchangeability of songs performed by singers of all genders. The *Frauenliebe* cycle may be presented as an account of a woman's experiences, rather than as a male representation of these experiences (with misogynistic implications), but in any case what emerges is how singers have to inhabit a range of different characteristics irrespective of gender conventions. The following comments by a member of the new attendee sample extend this idea:

> This was the second time I'd heard Is My Team Ploughing in this lieder and I thought that the first one (see previous diary) was inferior to this.
>
> The film's images of death, and the tenor 'inhabiting' two different male characters worked better than the mezzo-soprano's interpretation. [Herbert/NAS4/D]
>
> **Researcher:** I want to talk to you about the Housman poems. You said it was unconvincing having words sung by a mezzo-soprano, but elsewhere the gender crossing didn't bother you. Could you tell me more about that?
>
> **Participant:** Yeah, it's like some performances of Shakespeare, which there is a lot of gender crossing performances, some of it works, some of it doesn't.
>
> This I don't think did, as it's two young men, from a rustic background, and she had a very cultivating, European elegant voice, trying to reproduce the rhythms of some rustic lad.

> It's difficult. But I mean she gave it a go, she did differentiate. In her tone, because one's consoling the other.
>
> But yeah, I didn't think it was successful, if it would have been sung by two male tenors, it would have been better.
> [Herbert/NAS4/I]

Where issues of alignment between the perceived gender of the song (and that of the performer) can be understood, in terms of the habitualisation of practices surrounding the canon in live art song domain conventions, the presence of similar observations in the new attendee sample indicate the extent to which this also emerges from the habitualisation of society as a whole: *connecting* live art song to the every day. Where other participants (as observed in Chapter Five) drew out compelling resonances between art songs and their everyday life (including issues such as homelessness and trauma), we can observe from the comments considered here, how the 'performer as other'—whether in terms of gender, or other characteristics such as age—means that song identities are not always separated from societal conventions. The presence of multiple identities, or roles, within complex interpretative song worlds, and outside of them, mean audiences navigate many different variables at once. It seems inevitable that this represents a complex interpretative experience, out of which problems, or even barriers, will inevitably always emerge.

Conclusion

Throughout this thesis I have argued that audiences negotiate complex interpretative song worlds from a variety of data sources, drawing on elements from performance, production, and reception. The complexity involved for audiences, leads to a necessary spotlighting of focus and attention at different moments of any given live art song experience, prompting the development of varying interpretative schema, through which audience members prioritise some features of the live art song event over others. Within my own complex interpretative song worlds concept, the interwoven artist role categories of *performer as profession*, *self*, and

song serve as a means to understand how sociological categorisations of an individual performer's actions and traits, can impact evaluative and interpretative judgements of live performances. Drawing upon the whole scene of action, I have shown how vocal acts (for example the timbre, pitch, or intensity of the singing voice, alongside the speaking voice), non-vocal acts (for example gestures and body language) as well as fixed traits (for example gender and age) and non-fixed traits (for example a performer's attire) complicate the way audience impressions of a performer, in the roles of *profession, self,* and *song,* materialise at any given time. Moreover, I have shown how these perceptions are not 'bracketed' off, nor isolated, within the immediacy of live art song audiencing. Instead, impressions formed of performers are complicated, imbricated and *connect* to the every day. To use Kramer's term, when it comes to negotiation of performer as *profession*, *self*, and *song*, live art song provides no 'refuge' from what sits outside of its domain, where I have shown issues of culture, and gender, alongside domain conventions and audience members' own horizons of expectation interact with audiences' own processes of role formation and identity construction (2011, p.158). Impressions are managed and formed in often fractured and contradictory ways. Clear examples of this from the analysis include audiences drawing upon characteristics to construct an identity of the performer in the roles of *profession* and *self,* where the day-to-day requirements of performers to enable audiences to construct (positive) identities are not always compatible with each other. In live art song events, pianists are 'seen' but 'not seen', singers are 'not' protagonists such as Schubert's wanderer, yet at the same are 'not not' protagonists in a given moment. Like the ontological mutant song objects, which I described in previous chapters, the management of performer roles and identities—and the impressions derived from observing them—constantly develop, change, and permutate. Only by conceiving them as unstable projections, and by understanding the variety of vocal and non-vocal actions that

inform these projections, enables us to reconcile differing positionality amongst audiences, with respect to audience-performer relationships formed in live art song events.

'But heck isn't that the point? Art song is representative of life in its wildest, messiest sense.'
[Harriet/RAS3/D]

CHAPTER EIGHT:
SUMMARY OF KEY FINDINGS

The principal aim of this study, as set out in the introduction of this thesis, has been to investigate audience experience of live art song events. To achieve this aim, through detailed empirical analysis I have examined a set of interactions that audience members have, both as individuals, and as a collective body, with the resources made available to them within live art song environments and complex interpretative song worlds. I have developed the concept of complex interpretative song worlds *as a collection of interactions that audience members draw upon to construct their experience of live art song events, through a dynamic and multi-faceted interplay with the system of possibilities afforded by live art song environments.* To help explain this, in my complex interpretative song worlds concept, I have grouped the sets of audience interactions together into three categories: domain interactions, which I identified as the social glue that governs *the way of art song these days*; interactions with the lexical and musical materials that comprise song objects, and relationships with, and between, human 'actors'—the way song object materials are activated by human actors within complex interpretative song worlds. Based on that analysis, I have sought to emphasise the notion that audiences are active agents in navigating these complex interpretative song worlds, and not merely passive listeners. In addition to the dynamism of these interactions, I have also shown how complex interpretative song worlds transcend temporal boundaries, in that the participants in this study interact with complex interpretative song world resources prior to, during, and after live art song events. This analysis has been similarly gleaned from a 'before', 'during',

and 'after' snapshot of audience experience, as articulated in the research problem I laid out in the introduction to this thesis:

> A.) How do audiences experience live art song before the events themselves? Why do audiences attend live art song? What are their motivations and expectations, and what might their prior knowledge and experience be?
>
> B.) How do audiences experience live art song during events? How do audiences engage with art song in the immediacy of live events? How do they interact with the multiplicity of resources found in live art song environments?
>
> C.) How do audiences experience live art song after the events themselves? What do audiences think about after their live art song encounters? How do experiences of live art song affect audiences and relate to future interactions with the genre?

Although I originally posited these as three questions, as I progressed with this study it became clear to me that there was merit in grouping a) and c) together. This study examined the perspectives of those who regularly engaged with the genre and those who were attending for the first time, and, as I have shown throughout this thesis, for the regular attendee sample, art song played an important part in individuals' lives. Some participants had a 20-year history with Oxford Lieder, and the associations with live art song as a genre for some participants span over 65 years. Participation in live art song events, I have repeatedly suggested, is a motivated experience, and the horizons of expectations of participants in this study are built up from a variety of interactions with complex interpretative song world resources over prolonged periods of time. I have outlined the value of *collecting* performances and a focus on the familiar; yet, for analytical purposes, this process of collecting signals a less linear sense of progression than is captured in the before-during-after segmentation I had sought to analyse. A participant's *homework,* to read new Schubert translations after a performance, should not necessarily be classified as post-concert activity, because it may also be classified as preparatory activity for a future, possibly yet-to-be determined, encounter. Through analysis of

[238]

the rich dataset collected through this study, I have also shown participants' willingness to embed live art song into the everyday through developing an intertextual association of ideas with the materials within song objects, and previous experiences of art song events, irrespective of when activity takes place, suggesting a more connected and fluid approach.

As a result of this analysis, instead of thinking in terms of before, during, and after, it may be more helpful to categorise audience relationships in terms of inner and outer complex interpretative song worlds, in a similar vein to Bennett's conceptualisation of theatrical events (1997). It is these terms that I draw upon to structure the discussion in this chapter. First, I summarise audience experience of inner song worlds, addressing audience relationships with live song objects, performers, and other audience members, within the immediacy of live art song events. Here I reflect on audience member relationships with each other, the nature of audiences themselves, and on nuances within the perspectives of both the regular attendee and new attendee samples. I then move on to discuss outer song worlds and the activity that takes place around the live art song event itself. This discussion is followed by a reflection on the additional longitudinal dimension of this study brought about by the COVID-19 pandemic, where bi-modal live and digital art song performance, production, and audiencing prompted a necessarily different blending of both inner and outer song worlds. The findings of this longitudinal element largely support and amplify my analysis and findings in the main part of this study, but also provide opportunities to develop understanding and presentation of the genre in the future. Finally, I will reflect on the methods I have used in this study and outline some of the limitations I have observed, as I have managed the research project. I posit possible trajectories for future research and conclude this chapter by reflecting on the implications of the findings of this study for art song researchers, performers, promoters, and audiences.

[239]

Inner Song Worlds—Relationships with Song Objects

In Chapter Four, I used the analogy of Hugh's brain trying to do four things simultaneously, in order to demonstrate that art song can be a complex interpretative experience for the participants in this study. This complex interpretative experience included a focus on auditory and visual stimuli, and lexical and musical material, with that lexical material often presented simultaneously in both a foreign language and in English. For the participants in this study, this prompted high degrees of emotional and intellectual investment, which for some resulted in 'fatigue' [Harriet/RAS3/D] and 'exhaustion' [Grant/RAS2/D]. A key feature of inner song worlds was the role of focused, detailed, and attentive engagement, which, as examined in Chapter Five, is fostered in part by relationships with spaces, such as praise for the Holywell Music Room, but more visibly in the rules of conduct that govern these spaces. These rules of conduct were made visible in the scorn placed on audiences that violate the rules and conventions that enable these spaces to foster this nature of engagement in the first place: for example, the forbidden practices of clapping in the wrong place, coughing, and rustling of programmes.

Key to the complexity of interpretation and the necessity for focused engagement, is the interaction with types of resources that exist within live art song objects: the lexical and musical materials within the songs themselves and the interactions between producing, performing, and audiencing actors to activate those resources. In Chapter Six, I described how audiences negotiated these materials in diverse ways. Despite there not being a uniform approach across the sample, I evidenced clear trends in the way audiences privileged either lexical or musical materials. Although some participants did take a more neutral position, what emerged was self-consistency in the ways participants referenced lexical or musical features of

songs throughout their own diary accounts, something that was reaffirmed in the accounts produced by the same participants in the longitudinal dimension of this study too.

In Chapter Two, I explored the literature that has examined the tensions between word and music prioritisation within musicology, musical analysis, anthropology, cognitive psychology, and neuroscience. Although this study does not necessarily resolve these tensions, it does suggest, in empirical audience terms, that some participants have a clear bias towards either lexical or musical processing when engaging with live art songs, and do so consistently. Moreover, I have attributed this phenomenon, in part, to art song as a motivated experience, where acquired cultural capital and participants' own horizons of expectations govern audience members' readiness to act, or activate these materials, as do their differing subjective appraisals of the ontological makeup and value placed on the lexical materials that constitute song objects.

Thus, through my analysis of participant comments, I have revealed dynamism in the way audiences activate these materials, which blur sensory stimuli. Audiences hear music and hear words, yet seeing words is also an important part of the live art song experience. Nuances exist within the hierarchy of presentation of these materials. Despite predominantly being a considered a musical genre, more often than not audiences are given sight of the poem before a single note is performed. Consequently, audiences are presented with—and required to—interpret signified and signifying systems, that come in both sonic and visual forms, representing a hybrid and messy interpretative experience. This suggests a challenge to the commonly understood stability of live song objects, calling into question the ability to reduce lexical and musical material down to a binary pair. Indeed, evidenced data collected in this study presents evidence of clear modus operandi that participants used to negotiate these tensions. For example, for some, having access to printed text translations is vital to get the

[241]

'full value' from the song, resonating with pyramid models of lexical-musical interactions: whereas, for others, the presence of visual signifiers was a complete distraction to engagement, resonating with the theories of songfulness, vocality, and assimilation I applied to audience accounts in Chapter Six. This analysis suggests that, rather than contesting the primacy or validity of different theoretical models of word-music relations (as per Agawu, 1992), these models might necessarily need to coexist in practice, because of audiences' phenomenological and idiographic differences. A striking feature within the accounts of live art song in this study was the propensity for some participants' modus operandi to have an overt level of closeness to fixed materials, focusing on the microlevel of consonants and vowel sounds, or observing features of musical systems, such as dynamics, rhythm, or legato. This level of proximity was in sharp contrast to those who reflected more on the totality of the live art song events and took a more experiential approach. For example, whilst some would discuss at great length the pronunciation of individual German words, others would focus on German as a whole language system, sentimentality towards the language, and how the sound of German made them feel. Nuances in these positions in part relate to acquired cultural capital, but also align with the value placed on *collecting,* and a desire, for many, for forensic detailed engagement with live art song objects.

As noted in Chapter Six, translation was a determining feature of the live art song events for the participants in this study. Taking a functional or skopos-based view of translation resources, the majority of regular attendees spoke negatively about sung translations and positively about text translations, and demonstrated a clear preference, in particular, for printed translations. The rationale for this preference varied, but often included a need or desire to see the shape of the poem. The need to see the shape of the poem as a navigational tool, combined with a trend for studying texts before the performance, enabled focus on the performers:

[242]

engaging with strategies to enable greater focus resonates with the notion of live art song as a complex interpretative experience. Surtitle technology was praised but viewed as an addition, rather than an alternative, to print text translations. These findings serve to remind us that existing theoretical approaches can only take us so far in analysing unstable live art song events. For example, Low's (2017) skopostheorie approach does not take into account the idea that participants might fuse printed and surtitle skopoi simultaneously to created their own blended skopos, with the strengths of one resource mitigating the limitations of another. Furthermore, audiences used translations across inner and outer song worlds, their comments revealing that translation was as much a practice at home, as it was in the concert hall. These translation preferences seem to have a direct link to cultural capital, as the new attendee sample overwhelmingly favoured surtitles and sung translations, and some found engagement with printed text translations an impenetrable barrier to engagement.

Despite the obvious presence of dynamism and instability within accounts of live song objects, the idea of preserving songs as stable sacred objects was important for the participants in this study. This theme, I suggest, is a result of the guiding forces of the domain discussed in Chapter Five. Participants observed a magical blend that results from what I termed the 'matrimonial bond' of word and music resources which constitute sacred song objects, through which to *venerate* the mind of the (usually deceased) composer. For so many participants, these bonds were indivisible, and untouchable, and changes to songs amounted to acts of heresy. I illustrated this positionality prominently in evidencing attitudes to new sung translations. These attitudes are, in part, propagated by a 'genesis' view of the composer as a human actor with sole responsibility for the architecture of a song, who wrote the music for the words (as opposed to using words to fit existing music) and to whom permitted agency and authority is attributed to them alone. However, a minority view gave agency not only to the composer, but

also to other human actors—poets, translators, performers, and other audience members—allowing more flexible positions to develop towards change in art song, for example in relation to sung English translations. I have argued that, with respect to song creation, much as with my approach to song events, viewing songs as a system of actions allows us to consider a more dynamic interaction between creative actors, the domain, and the contents of song objects. As a result, we are able to recognise that multiple perspectives can and do co-exist simultaneously—both composer-dominant views and more flexible audience approaches to the ontological makeup and genesis of song objects.

Inner Song Worlds—The Nature of Current (and Prospective) Interpretative Song Communities

Having summarised the findings of this thesis that relate to audience relationships with the fixed resources that exist within song objects (and the unstable relationship between them in audience terms), I now turn to the nature of audience relationships with human actors that activate these resources: other members of the audience and performers. Throughout this study, participants placed significant value on the role of audiences, and audience member interactions with each other were a crucial part of the live art song experience. From discussing an 'ongoing affection for the audience', the value placed on 'coming together', and the sense of 'combined thoughts and emotions, cares, gratitude, and wonder' [Barnabas/RAS12/D], participants articulated an important sense of belonging to a community of like-minded individuals, with a common purpose, and placed value on an experience that is not only important to them individually, but also as something that is shared with others.

These perspectives resonate with audience research scholarship for other art forms, for example in relation to chamber music, where studies have demonstrated the value of collective listening and being amongst like-minded individuals, as discussed in Chapter Two (Pitts, 2005;

Pitts and Spencer, 2008). Quantitative data from this study's questionnaire, that assessed the important features of engaging with live art song, tells us that, although not ranking the highest, a cluster of social dimensions were valued as an important part of the experience, such as being around like-minded individuals, sharing an experience with friends, and supporting an organisation whose values participants agree with. Part of this sense is fostered by the nature of a festival context for Oxford Lieder's performances examined in this study. Participants, for example, participants volunteered the fact that they enjoyed the 'social dimensions that the Festival has to offer' [Brian/RAS9/I] and identified this trait in their attendance at other classical music festivals. These audience accounts therefore empirically support literature advocating the social functions of festivals in their creation of shared meaning and the symbolic nature of building identity in a time-limited way, within the intensity of a condensed live art song experience, featuring over 80 events in 15 days (Falassi, 1987; Waterman, 1998).

In addition to deriving pleasure from shared acts of art song engagement with others, it is also possible to correlate the social connectedness of live art song events and like-mindedness with the ideals of preservation of the genre, perceived risk of loss of the genre, and a desire to foster sustainability for art song (inter)nationally. With regard to the nature of art song audiences, as articulated by these audience members themselves, a dominant concern was the perceived (and actual) age of members. Participants told me they wished that live art song audiences 'could be a bit younger', or 'could wake up a bit', characterising live art song audiences as 'the same old chuffers, who wear hearing aids and like Schubert repertoire to keep this a living thing' [Barnabas/RAS12/I]. These concerns were not necessarily targeted towards the size of audiences. In fact, the value placed on the Holywell Music Room, for example, as a small intimate space, results in a modest maximum capacity. In percentage terms, the live art song events in this study attracted large or full audiences. Instead, comments were directed towards

the reliance on aging audiences and a perceived inability to introduce young people to the genre. Elsewhere, participants noted that this challenge is not exclusive to the research partner organisation, but is one that is shared, observing 'a small core audience' where 'a lot of the people in Oxford Lieder turn up at Wigmore Hall too' [Maxwell/RAS7/I]. This observation suggests that the participants in this study were acutely aware that they were engaged in a minority practice, and this in turn supports critiques of the demographic makeup of art song audiences propagated by public media outlets, as I outlined in Chapter Two. However, participants showed genuine concern about this limitation, in contradiction to Graham Johnson's characterisation of live art song engagement as a 'minority cult' that participants have 'begun to enjoy' (2004, pp.315–316). One participant stated that, although audiences were 'pretty consistent' and 'we all know why we're there and what we're going to get out of it', audiences 'do not fit in any stratification, economic, class or age type of thing' [Brian/RAS9/D]. These observations corelate with arguments I have made about audience members' placing value on purpose and social belonging in their encounters. However, the lack of awareness of any stratification of demographic characteristics sharply contradicts with the quantitative data I examined in Chapter Three, as well as with the perceptions of the new attendee sample, and performers. With regard to age, demographic profiling of the audience revealed they were indeed stratified in terms of age, ethnicity, and education. Every single member of the new attendee sample discussed the age of the audience and noted the lack of younger people present, with the exception of other members of the new attendee sample: 'Stewart Campbell's fellow guinea pigs' [Herbert/NAS4/D]. A participant in their 30s told me they 'didn't expect to be the youngest person' [Isobel/NAS5/I]. The very first thing this particular participant noted in their diary entries was that audiences 'were all older by quite a

significant amount, white, seemingly intellectuals', an experience that they found 'a little daunting' [Isobel/NAS5/D].

These perspectives reflect longstanding concerns about the *death of the recital*, which as evidenced in Chapter Two, is a criticism of live art song events in the UK spanning several decades. Comments by one performer suggested the age and social class of audiences were not of concern; however, the lack of ethnic diversity was more problematic, who noted the 'strange anomaly' that distribution of bus passes to older generations is an opportunity afforded to 'people of all ethnic backgrounds' [Duncan/PS6/I]. This strange anomaly, on the one hand, could be considered a limitation of this study, where I was unable to recruit persons of culturally diverse heritage even for the new attendee sample. On the other hand, given this was the first piece of empirical research into live art song audiences, introducing specific questions of gender, race, and socioeconomic status were beyond its scope. This challenge thus represents a possible trajectory for future research, as well as a potential strategic direction for Oxford Lieder, in terms of addressing future audience expansion and development, and the potential barriers to access created by the current audience demographic.

Alongside comments on age, class, ethnicity, education and the intellectual capacity of audiences was commented on throughout the dataset. The new attendee sample in particular observed 'very Oxfordy audiences' and members of the 'Oxford Cultural Mafia' [Herbert/NAS4/D]. Further remarks from both samples described audiences as 'refined' [Rose/RAS5/D], 'sophisticated' [Hugh/RAS6/D] and 'very knowledgeable' [Barnabas/RAS12/D]. It is clear how a potential *othering* of these audiences would surface from the new attendee sample as, by the very nature of their participation in this study, they had already self-identified as *other*. However, such observations were not exclusive to the new attendee sample, and, as established in the previous chapters, participants were conscious of the

(perceived) level of knowledge of other audience members. For example, as observed in Chapter Five, one participant admitted that, whilst they placed value on discussing and evaluating performances with others, 'if they sound like they know a lot about music then [the participant] probably wouldn't say anything' [Lydia/RAS10/I]. This degree of apprehensiveness was also confirmed to me by diary participants, who were unsure what they needed to write, and who caveated their participation by criticising their own expertise. These apprehensions might be considered self-evaluations as to the level of cultural capital and the perceptions of others' capital amongst interpretative song communities, which might not impact experience directly as such, but do impact the relationships that take place within inner song worlds.

Perceptions of very knowledgeable audiences are challenged by quantitative data from the questionnaire, however, where participants were asked to comment on their knowledge of art song. As shown in Chapter Three, only a minority indicated they possessed expert or specialist knowledge of the genre. This finding is not unexpected, as studies have shown that lack of capital might put off new attendees (Dobson, 2010), although it is interesting to note such insecurities exist within existing audiences too. However, it is not possible to discount that participants were indeed knowledgeable and adopting a sceptical position, recognising that knowledge is a continuous lifelong learning process. Furthermore, the empirical data collected in this study suggests that knowledge itself, and the acquisition of cultural capital, forms such a crucial part of the live art song experience, as manifested within *collecting* activities. The presence of academic experts in events at Oxford Lieder, the programming of pre-concert talks, commissioned programme notes, and audience interactions with leading art song singers as experts of the genre—including at concerts where these individuals are audience members

instead of performers—force us to question the perceived benchmark of expertise for the participants.

Inner Song Worlds—Performer-Audience Relationships

Throughout this thesis I have placed human experience at the forefront of the inquiry, and relationships with other human actors are determinate parts of the live art song experience, which include not only other audience members but also performers. With respect to audience-performer relationships, a key conclusion from this study is that audience-singer relationships took prominence over audience-pianist ones. As shown in Chapter Seven, participants were unequivocal in their view that singer-pianist relationships were equal partnerships. However, the lexicon employed in diary accounts to describe pianists (for example, sensitive, supportive, reliable) undermined this positionality, as did the recurrent feature of participants often failing to mention pianists at all in their diaries, despite a plethora of commentaries on singers and other aspects of art song experiences. In contrast, the new attendee sample were explicit in their view that this was not an equal partnership, and the pianist was expected to be 'subordinate to the requirements of the singer' [Herbert/NAS4/D].

In order to analyse and understand audience-performer relationships, I put forward a model of impression management adapted from Goffman (1959), and suggested a framework of perspectives comprising *performer as profession, self, and song.* I demonstrated the seemingly complex and imbricated negotiation of these three identities in any given live art song encounter, and showed how audiences drew upon an array of resources to construct differing versions of these performer identities, which included verbal acts and both the singing voice and the non-singing voice. With regard to singing voices, I demonstrated trends which highlighted a preference for male voices, a rejection of vibrato, and suggested that audiences members' constructions of vocal identity are posited through a number of descriptors,

[249]

including gender, adjectives, and national identity. Audience constructions of vocal identities also drew on habitualised aspects of the domain, where iconic voices were volunteered as pathways into songs that have been immortalised as benchmarks for the domain, against which singers were judged if they 'didn't sound right' [Beatrice/RAS15/I]. With respect to the performer as profession identity, the desire for professionalism was also prominent, which included a strong expectation that singers perform from memory, since this projected a sense of care and dedication to the genre.

Vocal acts also included the speaking voice, and for audience members access to the human identity of singers, in particular, was important. This view was emphasised through the desire for access to the spoken voice, to create an increased human connection, in order to see the singer 'more as a person' [Beatrice/RAS15/I]. Participant observations that describe audience members witnessing the performer as self can also be seen in the perceptions of singers being vulnerable when they perform—due to the austerity of the genre—alongside the relative degree of access to the performer through physical proximity and the ability to meet performers post-concert. Key here is the view that live art song is not a performance, but instead a form of communication and a reciprocal human exchange, as part of *connecting*. Access to the human identity, or performer as self, was therefore an important part of this process for the participants. The implications of this aspect of the thesis findings include opportunities for promoters and performers to adapt their practice in line with audience preference; a point I will come back to discuss later in this chapter.

Finally, in terms of performer-audience relationships, the challenge of art song's hybridity, in terms of it being a genre which is not a dramatic form, yet 'not not' a dramatic form, means performers have to embody roles and identities in song objects defined textually through poetic material, whilst simultaneously identifying as a professional musician and a human being. Here

my analysis of the participant comments revealed how singers negotiate a delicate balancing act, between over-acting and emoting, and the need to bring out song characteristics. What my model of *performer as profession*, *performer as self*, and *performer as song* shows, is the impact of impression management and the ways in which sociological categorisations of individual-performer vocal and non-vocal acts alongside fixed and non-fixed traits can impact evaluative and interpretative judgements of live performances. Key here is the audience appraisal of materials from the whole scene of action, in Goffman's terms, which include fixed characteristics such as gender and age; as well as malleable features such as dress, expression, and even performance rituals such as entering the stage, bowing; and the way performers describe themselves and portray themselves in material available to audiences in outer song worlds too, for example in biographical information.

Outer Song Worlds

Crucial to audience experience of live art song events was not only members' interactions with inner song worlds and the lexical and musical materials within song objects—as well as the negotiation of identities of performers across a triumvirate of performer as profession, self and song—but also interactions with outer song worlds. My focus on outer song worlds relates to how audiences prepare for live art song encounters, understanding the motivations for attendance, and the impact of live art song events on participants after the event itself. In terms of the factors that influenced participants' propensity to attend a concert, as established in Chapter Five and Chapter Seven, familiarity was important, both in the desire to collect and reappraise familiar song objects, and to develop familiar relationships with performers (predominantly singers) as shown through the value placed on what I have termed *collecting* and *connecting*. As discussed in Chapter Five, composer centredness, and venerating, was a theme articulated throughout participant responses in the dataset, with the composers Schubert

and Schumann (and specific repertoire from their respective corpora) cited most regularly as reasons to attend. This notion of attending the familiar is backed up by quantitative data from the questionnaire, where repertoire and the composer were ranked the amongst the highest rationales for attending live art song concerts, followed by the singer, followed by the pianist. The poet or poems were deemed neither important nor unimportant, whereas languages were, for the majority of participants, unimportant or very unimportant when considering what live art song encounters to attend. My analysis of the qualitative data from interviews and diaries revealed greater nuance in this positionality. Although languages were deemed unimportant in the quantitative data, the types of songs volunteered as a main reason to attend often had linguistic identifiers (for example, 'sensuous' French music, 'glorious' German Lieder). In contrast again to the quantitative trend that suggested languages were unimportant, overwhelmingly the specific concerts that participants chose not to attend were the three Schubert cycles sung in English, although several participants qualified this decision with a caveat that they would attend if money and time allowed.

After deciding what live art song events to attend, this study shows that the regular attendee participants in this study tended to engage in activity to prepare for live art song encounters. An emerging theme was the idea of art song as *work*, not in the sense of it being a work of art, but in the sense of the work that *collecting* audiences do outside of the concert hall. As established in Chapter Five, art song *work* can be correlated with the sense of emotional and intellectual fatigue participants also experienced as part of the live art song experience. In terms of outer song worlds, much of the heavy lifting of what participants identified as work, takes place in the home, where participants would read translations, listen to recordings (be that to relive positive encounters or to purge negative ones) and look at previous essays and programmes from former Oxford Lieder events. Such work outside the concert hall connects

[252]

with the work that takes place in inner song worlds too: a number of participants noted that they regularly arrived early to read translations prior to the start of a performance. For the majority of participants, the value placed on discovering and learning more about songs through study events was high. Valuing the study days and the work involved in being an art song audience member, shows the central focus on knowledge as being important, as a focused, and dedicated collecting practice, as examined in Chapter Five. In this respect, the work conducted by art song audiences, like the process of collecting itself, is never complete— and this may also go some way to explain why participants deemed themselves still insufficiently knowledgeable about the genre, despite significant investment of time in art song experiences already.

An important function of outer song worlds was also to foster the integration of live art song events into participants' everyday feelings, experiences and lives. For participants in this study live art song was representative of life in its many forms. In Chapter Five, in examining pathways into song for the regular attendee sample, we saw that participant responses suggested that listening to recordings and attending live art song performances started during childhood. Participants' association of ideas, or their own work in making intertextual links between live art song experiences and everyday life experiences, included positive recollections, but also the negative, for example linking certain songs to traumatic life events. Translation played a role here, with some participants able to destabilise live song objects, recognising the potential for new translations and new texts to create an increased sense of resonance and relevance to the everyday, outside of, and beyond the concert hall. There was a sense that live art song events were broader than other musical performance events, in their ability to connect to the past, present, and future, but also in relation to the level of perceived reciprocal exchange as human actors engaged in the same connecting activity.

[253]

What materialises in this discussion of outer song worlds is the same value placed on focused dedicated engagement, as seen in the inner song worlds of the concert hall experiences themselves, was also fostered at home. Individuals' propensity to attend was largely driven by relationships with existing artists or repertoire. While this has practical implications for the project research partner, in terms of how this propensity represents clear pathways for marketing strategies and approaches to existing audience development, the focus on the everyday shows the potential of what live art song events can do beyond the concert hall, which in turn may have implications for connecting with new audiences too.

Inner and Outer Song Worlds—COVID 19

While this thesis has thus far focused on the relationship between inner and outer song worlds in relation to the 2019 Oxford Lieder Festival, the emergence of the global pandemic in March 2020 created an unanticipated instance where these worlds collided very differently. Although I compiled the dataset for this study before the global spread of COVID-19, the impact of the pandemic was beginning to be felt on the creative sector during the analysis phase of my research. In addition to challenges for promoters and performers, the impact of the pandemic has been acutely felt by audiences too. Whilst audience members have been denied access to the in-person live experience, arts providers have increasingly moved content online so that audiences can engage at home. Live art song audiences have not escaped these changes: the readjustments to physical and temporal relationships, seen in wider arts ecologies, have likewise forced audiences to engage with the genre from the comfort of their own homes. This new trend of engagement includes Oxford Lieder, whose 2020 festival was delivered in an entirely online format. These changes might be viewed as a technological take on the genre's domestic roots. This significant remodelling of the festival environment meant that the separation between home and concert hall was blurred for audiences, providing opportunities

[254]

for me as a researcher to acquire further data for this study, as outlined in the methods section of Chapter Two.

In many respects, the data collected from audience participants in the online festival confirmed the findings I have discussed. For example, participants continued to value the social dimension of live art song, stating how much they missed the communal aspects of the live art song experience. At the same time, ideas of belonging to an interpretative song community were still fostered by the online festival, in that participants took comfort 'in the discipline of being sat ready for an 11am start, knowing that up and down the country others are sat—expectantly—awaiting [performer and speaker's names redacted]'s lively-minded thoughts' [Harriet/RAS3/D]. For one participant, the ability to participate in the Festival, despite the challenges of the pandemic, restored a sense of normality, reinforcing my earlier observation of how much art song is considered part of the everyday for the participants in this study. For example, the video footage of Oxford landmarks in the opening titles of each concert connected participants to the city, that in normal festival times, they would walk past every day, despite audience members' physical and geographic separation as a result of the pandemic. Being able to see familiar places fostered a sense of pride and reinforced the *festival-ness* of the online programme. However, for one participant, this had an adverse effect, in that they felt the use Oxford landmarks to target a global tourist audience was a way 'to reach out, secure, and reassure its audience' which in fact made them feel 'even more part of a marginal community battling for survival' [Colin/RAS14/D]. Such observations resonate with arguments I have already summarised in this chapter around audience concern of the size, or rather, dependency on a small number of regular attendees.

It is clear that the social dimensions of live art song were evidenced both in person and online. However, views that seek to privilege the role of in-person performing arts engagement in

[255]

facilitating social connectedness are not uncontested. For example, Auslander challenges 'traditional, unreflective assumptions' that invoke 'clichés and mystifications' in performer-spectator relationships, and the supposed 'community' that is fostered between constituents through the live experience, yielding 'a reductive binary opposition of live and the mediatised' (2008, p.2). The participants' comments that placed value on the online festival, as a means to feel connected with other audience members, perhaps confirm Auslander's view, as this mediatised experience was evidently still able to foster interpretative song communities. Such an ability of mediatised experiences to facilitate a sense of community can also be found in studies of live cinema broadcasts, for example the importance of connectedness in Barker's (2013) concept of *eventness*.

Social features also materialised in the longitudinal dimension of this study in terms of habitualised practices and audience behaviour. The term 'cough-free concerts' made a comeback in the participant diaries, in that audience members praised and celebrated concerts without disruptions from other audience members, allowing uninterrupted and focused engagement—broadly resonating with the findings from the 2019 Festival. However, in place of coughing and incorrect clapping, were new disruptions that were viewed negatively. These distractions can be identified in comments on presenters compering concerts—a formula that has not been used by Oxford Lieder in festivals to date. This innovation, and the negative responses towards it, was in part a reflection on the boundaries being blurred between a performance and a TV/radio show, but participants levelled particular criticism at the presenters' interventions as an interruption to the performance by 'breaking the flow' [Grant/RAS2/D]. Nonetheless, where participants had increased agency to behave in ways that did not conform to habitualised practices in the domain, they were more willing to accept changes to convention. For example, some participants commented that they enjoyed being

[256]

able to 'laugh out loud' in the middle of performances, something that would ordinarily be forbidden in the in-person live concert hall [Douglas/RAS1/D]. Some participants also began to question whether or not concert hall habitualised behaviour should be maintained in the home, for example noting that they were unsure if they should talk to their partners during the performances, or how appropriate it was to complete listening diaries whilst watching performances.

Despite the physical distance from the concert hall, and indeed from the performers who were live in the venue while audiences were streaming the concerts at home, participants again reflected on the connections forged in terms of the intimacy and directness of the genre in performance. Participants' reflections reinforced the sense of value granted to the Holywell Music Room as a venue, and audience members appreciated getting the chance to see the 'perfect space' again [Harriet/RAS3/D]. Singling out the familiar concert hall, signals a strong sense of attachment to the spaces of performance, despite participants not being there in person. As a result, the specific role of intimacy took on new forms, as audience members speculated on the degree of comfortableness performers had with playing and singing without the presence of a *live* audience. Changes to the nature of intimacy were seen in observations that, instead of performing to an audience, singers performed to the pianist. Indeed, in contrast to the comments discussed in the main dataset in the previous chapter, the role of the pianist in the online festival diaries was discussed by almost every participant. The online format—with camera angles and close ups of both performers—brought about an increased awareness of the sense of *rapport* between pianist and singer, in addition to this connection being perceived as *intimate*. Other performers were observed to 'gaze directly into the camera', a gaze that recalled the nature of intimacy and directness seen in the concert hall, and that for one participant 'pulled at my heart and [she] let him in' [Harriet/RAS3/D]. Participants also

questioned, however, if attitudes towards looking to the camera as opposed to away towards the pianist, reflected the degree of comfortableness or nervousness on the part of the singer.

The desired traits of model singers were also present in the online festival diaries, but with increased scrutiny of aspects not previously discussed in the 2019 in-person study. Facial expressions, gesture, and tone, including the added caveat of unflattering shots and close microphones were used to help justify participants' negative evaluations. Ideals of professionalism, dedication and care of the art, in respect to singing from memory, were likewise discussed in the majority of participants' entries in the follow-up study. Access to the *performer as self* identity was shown to be as important as it was in the original study, with participants again focusing on the vulnerability of singers, which the digital festival augmented for some participants. The online festival, offered increased opportunities for participants to access the performer as self, where participants praised the ability to get to know artists through supplementary talks and Q&As, through submitting questions to Oxford Lieder by email and social media, whilst not disrupting concerts themselves.

As per the original study, the idea of homework was also reinforced, giving audience members new opportunities to engage from the home. Participants again drew upon their own physical and digital song resources, for example scores, translation books, and other literature, previous programmes, online translation and artist websites. A clear trend here was a multi-tasking mode of engagement. Participants volunteered that, during these events, they were able to 'look up' literature [Derek/RAS13/D], 'run out the room and grab old brochures' [Grant/RAS2/D], and 'reach down the score off the shelf and sing through the songs' themselves [Douglas/RAS1/D], all of which represented 'perks of armchair attendance' [Derek/RAS13/D]. Supporting activity to develop necessary capital to aid song interpretation, was therefore done simultaneously with the performance itself, and was active and indeed disruptive. This activity

represents a significant departure from valued and sacrosanct still and silent listening within in-person live environments.

It is apparent then, that the social dimensions such as belonging, community, and the presence of engagement norms, were as prominent in the digital festival as they were within in-person experiences, as was the value placed on work, intimacy, and relationship-building with performers. However, participants acknowledged that differences in format and in the nature of these aspects were necessitated by the move online. In addition to reinforcing the findings from the main part of my study, the additional data showed that audiences embraced fundamental changes to the live art song event format in a positive way, prompting questions around the ongoing sustainability and future viability of these new formats. In Chapter Five, I reflected on the inviolability of song, and noted that audiences were resistant to changes to live art song events, whilst pointing towards examples from historical literature where genre conventions had been altered, for example in the interwar period where the socio-political sentiment towards German music prompted a shift in approaches to translation, where songs were often sung in English and other languages (Tunbridge, 2018). We can also attribute the more recent shift in genre conventions to external pressures where COVID-era social, technological, and public health pressures have resulted in a new *way of art song these days*. Although participants did not go so far as to say that they would actively prefer the online format to in-person engagement, with sentiments such as 'it's no substitute for the real live experience' [Grant/RAS2/D] not being uncommon, it was clear that participants derived value and pleasure from these experiences. One participant's instruction that I should not tell anyone they did not regret the Festival was online this year, as 'this is not a fashionable point of view', foregrounds assumed scepticism amongst audience members, and surprise at their own positive reception [Brian/RAS9/D]. Audience members' desires are limited by a certain degree to their horizons

of expectations. It is unclear then, if participants would have reached similar conclusions if presented with a genuine choice to engage with these online events over in-person formats a year prior, instead of this changed format being enforced on them as the only option available to them during the pandemic. What is clear is that participants' desires and perceptions broadened, as the majority of participants suggested the online programme encouraged them to take further risks, in terms of choosing which programmes to attend and which performers to listen to. This broadening of choices coincided with a ticketing format that included a low-cost pass providing access to all events. Despite the fact that these event choices were not always deemed positive, (for example some participants noted that they turned performances off after only a few minutes), it was clear the online format allowed participants to try new things, presumably because the required time commitment and financial outlay was more limited than for in-person encounters. Although the online festival was no substitute for the live festival for the participants, it was considered an 'immensely valuable adjunct' [Grant/RAS2/D].

Such findings suggest that hybrid live art song programming may reap dividends for performing, producing, and audiencing actors alike, addressing many of the challenges of the genre that were volunteered in audiences' experiences of in-person live engagement alone. This hybrid format creates a potential space for experimentation, particularly in terms of audiences adopting greater song choice and programme risk-taking, closer access to the performer without disrupting the sacredness of the space, and preservation of the format prized repeatedly by participants in the initial study. The opportunity afforded by the unexpected data comparison with an online festival format therefore signals avenues for future research, as does the opportunity to address the limitations in the current study, which I now go on to consider.

Research Limitations

Limitations in the current study were largely the result of strategic decisions I made to ensure the research project was contained in a way that was manageable for me as an early-career researcher, that satisfied the needs of the doctoral partner, and could be completed in the designated time limit for the doctoral award. A crucial limitation in this study can be found sample size and diversity. Although this is a study of live art song as audience experience, it is concentrated on just one art song site. I am confident that, despite collecting a smaller sample of questionnaires than anticipated, the sample is representative of the Oxford Lieder audience population, in terms of age, education, and ethnicity. However, as established in Chapter Three, this is by no means representative of the population as a whole, nor is it necessarily representative of other art song sites in the UK. Live art song events, I have argued, can be viewed as the product of an interpretative triangle made of the actions of performing, producing, and audiencing human actors. Although performing actors are shared amongst sites, different producing actors, be those organisations, producers, artistic directors, and those in organisational support roles, will obviously shape and inform art song events in unique ways, even if they are operating in similar contexts to Oxford Lieder. Further, notwithstanding participant observations that some art song audiences are shared between promoters, the comments by participants on their experience of attending events in Oxford—and their specific relationships with venues in particular—make clear the importance of places and spaces for live art song events. In that sense, it is impossible to generalise from this study: future research might fruitfully consider the similarities and differences with audience experiences of alternative art song sites nationally and internationally, noting that not all art song sites are centred around an intensive festival format, like Oxford Lieder.

In relation to sample diversity, in response to reflections on the stratification of live art song audiences and concerns not only around age, but ethnicity, limitations can be found in the new attendee sample. The use of a new attendee sample offered an opportunity to compare and contrast experiences with those, not only new to art song, but those who did not match the existing demographic stratification of live art song audiences. Although the study was successful in recruiting a broader representation of age, recruiting a more diverse sample regarding education and ethnicity would have enabled analysis of wider issues of class and race. Recruiting to this sample was a challenge in the first place; however further financial incentives, or employing a more idiographic approach by asking participants to attend fewer concerts, or focus on just one performance, in order to enable a more limited time commitment, could enable future studies.

The challenge of identifying an appropriate balance between idiographic and nomothetic approaches can be found in my decision not to create false equivalence by ensuring all participants attend specific performances. Each live art song event represents a distinct object of inquiry. Naturally, a number of participants attended the same events, providing plenty of opportunities for like-for-like comparisons; however there was no particular event that was attended by every single member of the regular and new attendee samples. As this is a study of audience experience, a focus on the motivations for attendance, how participants selected events, and moreover, how participants experienced the concerts they wanted to attend in the first place, seemed a more appropriate strategy through which to address the research questions, as opposed to taking a prescriptive limited approach. Further, even if the decision was taken to limit the object of inquiry to the same specific performance for all participants, this too is challenged by the bounds of idiographic intent. As seen in diary entries, the differing level of focus for participants varied from reflections on the whole performance, to individual

songs. To examine individual songs as live art song events could have been achieved by enforcing almost experiment-like conditions, to examine one song at a time. Given audience members' ability to navigate complex interpretative song worlds is often conditioned by horizons of expectations, the domain, and an individual audience member's use of their *attention capabilities* (Citton, 2017), idiographic approaches that examined songs in isolation also open up research pathways involving technology: for example approaches using experimental equipment in cognition and music psychology; and the use of stimulated recall where the proliferation of livestreaming from the concert halls presents opportunities for audience members to re-watch performances back with a researcher and provide on commentary on their experiences at the time. Despite opening up exciting new trajectories for live art song event research, these approaches can be seen to be intrusive, and therefore inhibit the ability to investigate live art song events as an authentic audience experience, the main research problem this study sought to address.

Future Research Trajectories

This study's findings, limitations, and the opportunity afforded by the unexpected data comparison with the online festival format, signals avenues for future research through which to investigate live art song events in closer detail. As discussed, despite my contention that there was a need to examine the totality of audience experience of live art song, there would also be merit in a more idiographic approach towards looking at audience experience of individual song objects; this approach could enhance understanding in the research area of song studies more broadly, through a useful companion piece to the present study. Such a study would enable more detailed analysis of lexical-musical-audience interactions, and might allow deeper application of the analytical models outlined in Chapter Six; it would also connect with pre-existing (hermeneutically-informed) musicological analysis of, for example, "Schubert

songs" in established scholarship by authors such Kramer and Youens. At the same time, more concentrated approaches should be augmented with broader, comparative approaches too. Although this is a study of live art song as audience experience, it is concentrated on one art song site (notwithstanding participant observations that art song audiences are shared between promoters). Noting the history of association many of the participants had with Oxford Lieder in this study, an obvious trajectory for future research would be to undertake similar research with other art song promoters such as Wigmore Hall, or Leeds Lieder. Future research could include not only festivals, but concert halls, and multi-programme sites, so as to reveal further, comparative attitudes to art song engagements across different live art song sites in the UK. The relationship with place, and attachment to Oxford as a city, emerged as a prominent feature in the present study, and examining the impact of alternative regional arts ecologies on live art song engagement would offer a valuable addition to understanding the art song landscape nationally.

Although Songs Without Borders was the title of my Collaborative Doctoral Award Project and was influenced by questions of language and translation, as well as by the status of song genre and the international makeup of performer profiles, this study focused on live art song within the national borders of the UK. An exciting area of future research could explore not only regional differences in the UK, but international perspectives too. Future research could include attitudes of English speaking audiences in regions with established art song sites (for example North America), but also art song within the countries from where the dominant art song corpus derives. Here future research might look, for example, at the international

partnerships Oxford Lieder established which include Heidelberger Frühling (Germany), LIFE Victoria Barcelona (Spain), and International Lied Festival Zeist (Netherlands). [1]

A key focus of this thesis was, in part, the live art song *domain*. Naturally, live art song events share resources and actors with other art song domains, for example pedagogy, and recordings, and research into these additional domains is necessary to fully understand the extent of complex interpretative song words. In that sense, art song events are not always concert performances, but take place for example, in the rehearsal room, online, and as participants walk along the street listening through their headphones. Further, an unforeseen finding of this study was the value placed on audience *work* and the breadth of activity that took place in outer song worlds, beyond the concert hall. Given that the bi-modal live art song format will likely remain with us for at least the short-term future and possibly beyond, this finding represents a fascinating area for future research: live art song engagement in the home. There is merit then, in extending methods to capture this activity in more depth, potentially inviting participants to document their interaction with the materials in outer song worlds, possibly through diaries that cover the whole audiencing process (release of marketing materials, booking decisions, work in outer song worlds and experience in inner song worlds).

Finally, in terms of limitations and potential trajectories for future research, given the difficulty in defining art song as a genre (despite the prevalence of common understandings associating it with the German Lied, and to a degree the French mélodie), and participants' observations on the limitations of the live art song corpus, there is merit in extending this now tried and tested methodology to other vocal genres. This research could include traditional song, popular song,

---

[1] In North America, a sample of key art song sites include: Collaborative Arts Institute of Chicago https://www.caichicago.org, Brooklyn Art Song Society https://brooklynartsongsociety.org, Source Song Festival Minnesota http://www.sourcesongfestival.org, Art Song Colorado https://artsongcolorado.org/about-art-song-colorado, Vocal Arts Washington DC, https://www.kennedy-center.org/artists/v/vo-vz/-vocal-arts-dc

culturally diverse genres, and even choral music, to examine the extent to which other vocal art forms manifest a similar extent of complex interpretative song worlds work, particularly on a lexical and musical axis, and in terms of the habitus of different interpretative song or vocal communities.

Suggestions for the Live Art Song Domain

This multidisciplinary study has drawn predominantly on three overlapping areas of scholarship: musicology, audience studies, and translation theory. As such, it has made new contributions to areas of knowledge in all three: for musicology, through developing deeper understandings of how song objects are used in practice; for audience studies, in understanding audience experience of a specific genre of music and developing a framework that captures and analyses the hybridity of experience, that encompasses lexical and musical material across visual and sonic stimuli; and for translation theory, in deepening understanding of translation communities and the use of multiple translation skopoi across the same complex interpretative experience.

In addition to these contributions advancing scholarship, and in recognition of the Collaborative Doctoral Award underpinning this research, there is also practical value emerging from these thesis findings of relevance for art song producers and performers, and particularly for the research partner organisation Oxford Lieder. I conclude this thesis by outlining possible trajectories for the producing, performing, and audiencing actors who practice within the art song domain, notwithstanding the evidenced resistance to change, which I examined in Chapter Five.

My conception of live art song events that shape and inhabit complex interpretative song worlds has shown how influential the whole scene of action is, and the totality of experience

that spans both inner and outer song worlds. This whole scene of action spans considerations of the micro-level aspects of the art song experience (such as pronunciation of individual consonants) to the large-scale aspects (such as relationships with venues). The practical application of the complex interpretative song worlds model for art song organisations could thus enable performers and producers to understand and factor in the importance of the totality of experience, particularly in terms of various possible audience relationships with resources (behavioural conventions, lexical and music resources, and human resources) with specific reference to their own contexts, programmes, and performances. For example, it is my hope that articulating a model which presents the performer as profession, self, and song, provides a useful tool for promoters and performers to think about the multifaceted ways audiences engage with art song and to understand why audiences tend to form the kind of evaluative judgments they do. One possibility would be to encourage performers to speak to audiences more regularly, so that audiences are offered greater access to the identity of performer as self. It may be helpful, also, to consider training or support to enable performers to do this. Performers may like to reflect on how audiences access the different song identities that performers themselves negotiate at different junctures in the totality of the art song experience, so as to enable audiences to develop performer-audience interrelationships in the home, paying greater attention to the ways the internet can enable communication with bookers pre- and post-concert. This work need not be restricted to singers: I have reflected on the imbalance of audience observations of pianist-singer relationships in theory and in practice, and the tendency for audience members to perceive the relationship in hierarchical ways, such that the pianist is typically subordinate. Given what the follow-up study demonstrated, performers and promoters may wish to maximise putting pianists in the spotlight (for example through camera work, but also through Q&As and social media interactions), since this affords pianists a more prominent

[267]

space in the whole scene of action. Pianists could likewise adopt the profession, self, and song model, and think about ways to increase access and enable relationship development with audiences through similar means, again using audience members' willingness to work from home, to develop pianist-audience relationships, through online materials. With respect to producers, I have identified the challenge of multifaceted engagement for audiences, taking into account participants' varying modus operandi and the questionable ability for promoters to cater to all needs and tastes. The challenge of catering to diverse audience needs naturally takes from already finite resources, which may yet be further depleted in the aftermath of the pandemic. An obvious example, however, is in the further development of translation resources, whereby developments in surtitle technology should be considered as a helpful supplement to printed texts, rather than as a replacement.

The examples of Schubert performed in new sung English translations show the difficulty of change in the domain conventions surrounding language preference and translation resources. Yet, the findings in this study show that there are evidently rewards for the producing, performing, and audiencing actors who embrace change. For example, the fact that members of the new attendee sample felt printed text translations were a 'step too far', suggests new sung translations could attract interest from new audiences [Dale/NAS3/D]. Even for existing audiences, given the embedding of art song into everyday life experiences, new English translations reinvigorated the poetry for some participants and enabled them to connect these experiences in new ways. These perspectives suggest that more experimentation may be possible and indeed welcomed by audiences, drawing on an understanding that songs are unstable objects which we have agency to change (through reframing horizons of expectations). Perhaps in line with other song genres (such as pop songs, which often receive translation and cover-version treatment), art song too could foster versions that can co-exist

with more traditional presentation of materials in song objects, noting that resources for arrangements, transcriptions, and orchestrated versions of art songs are sometimes a limiting factor for promoters.

If new approaches are to be adopted successfully, the intervention of traditional gatekeepers of the art song genre, particularly that of respected performers and producers and other norm authorities, is perhaps needed to help validate and legitimise alternative forms of presentation and to encourage audiences to take risks. As demonstrated through the follow-up study, audiences are less risk averse when it comes to digital programming, especially if the practical considerations are judged accordingly (such as ticket price, on-demand access for ticket holders, and quality of production). The significance of this finding, which reveals the extent of activity conducted by audiences in outer song worlds, provides opportunities for promoters to foster engagement with audiences in new ways at home. While this additional activity will require additional resources, it may be rewarded by commitment, dedication, and audience loyalty, as well as potentially increased audience numbers and wider reach (including internationally).

In conclusion, in examining songs without borders, I have demonstrated that complex interpretative song worlds activate overlapping cognitive, emotional, and physical resources amongst audiences. In this chapter, and across the thesis as a whole, I have proposed future pathways for song research that provide new opportunities for researchers, performers, promoters and, of course, audiences themselves. My hope is that we will increasingly embrace and understand songs as systems of unstable sets of interrelationships, where that instability is a positive feature of art song, precisely because it enables the interaction of many different forms of engagement and response: relationships with behavioural conventions, lexical and musical materials, and other human beings, that transcend temporal and physical borders and

[269]

span from the micro level of words and notes on a printed score to the macro level, everyday life itself. With this in mind, as I opened this thesis by quoting Agawu (2006, p. 280) in stating 'song remains an enticing mystery', it seems appropriate for me to close it by quoting Harriet [RAS3/D] and the epigraph that precedes this final chapter: 'But heck isn't that the point? Art song is representative of life in its wildest, messiest sense.'

REFERENCES

Abbate, C. (1991) *Unsung voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton Studies in Opera. Princeton: Princeton University Press.

Abbate, C. (1993) 'Opera; or, the Envoicing of Women.' In Solie, R. (ed.) *Musicology and Difference*. Berkeley: University of California Press. pp. 225–258.

Abbott, H. (2017) *Baudelaire in Song: 1880-1930*. Oxford: Oxford University Press.

Abercrombie, N. and Longhurst, B. (1998) *Audiences: A Sociological Theory of Performance and Imagination*. London: SAGE Publications Ltd.

Abrams, M.H. (2012) *The Fourth Dimension of a Poem: And Other Essays*. New York: W. W. Norton & Co.

ABRSM (2018) *Singing Grades: Requirements and Information*. Available at: https://gb.abrsm.org/fileadmin/user_upload/syllabuses/syllabusessingingRequirements18.pdf (Accessed: 30 January 2019).

Adams, D. (2008) *A Handbook of Diction for Singers: Italian, German, French*. 2nd Edition. New York: Oxford University Press.

Agawu, K. (1992) Theory and Practice in the Analysis of the Nineteenth-Century 'Lied.' *Music Analysis*, 11 (1): pp. 3–36.

Agawu, K. (2006) Jonathan Dunsby, Making Words Sing: Nineteenth- and Twentieth-Century Song (Cambridge: Cambridge University Press, 2004), ISBN 0 521 83661 1 (hb). *Twentieth-Century Music*, 3 (2): pp. 277–280.

Ang, I. (1991) 'On the Politics of Empirical Audience Research.' In *Living Room Wars: Rethinking Media Audiences for a Postmodern World*. New York and London: Routledge. pp. 35–52.

Angen, M.J. (2000) Evaluating Interpretive Inquiry: Reviewing the Validity Debate and Opening the Dialogue. *Qualitative Health Research*, 10 (3): pp. 378–395.

Arts Professional (2018) *Music A-level In Danger of Disappearing From State Schools*. Available at: https://www.artsprofessional.co.uk/news/music-level-danger-disappearing-state-schools (Accessed: 29 October 2018).

Ashley, T. (2003) Red Hot German. *The Guardian*, 31 October. Available at: https://www.theguardian.com/music/2003/oct/31/classicalmusicandopera (Accessed: 3 November 2021).

Auslander, P. (2004) Performance Analysis and Popular Music: A Manifesto. *Contemporary Theatre Review*, 14 (1): pp. 1–13.

Auslander, P. (2006) Musical Personae. *TDR: The Drama Review*, 50 (1): pp. 100–119.

Auslander, P. (2008) *Liveness: Performance in a Mediatized Culture*. 2nd Edition. London and New York: Routledge.

Austin, J. (1962) *How to Do Things With Words*. Oxford: Clarendon Press.

Baillieu, J., Bostridge, I., Johnson, G., et al. (2016) Schubert's songs: 'They are a mirror to real life... they have no sell-by date.' *The Guardian*, 4 January. Available at: https://www.theguardian.com/music/2016/jan/04/schubert-songs-a-mirror-to-real-life-wigmore-hall.

Barker, M. (2006) I Have Seen the Future and It Is Not Here Yet …; or, On Being Ambitious for Audience Research. *The Communication Review*, 9 (2): pp. 123–141.

Barker, M. (2013) *Live To Your Local Cinema: The Remarkable Rise of Livecasting*. Basingstoke: Palgrave Macmillan.

Barthes, R. (1985) *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*. New York: Hill & Wang.

Barthes, R. (1987) 'The Grain of the Voice.' In *Image, Music, Text*. London: Fontana Press. pp. 179–189.

Baxter, L. (2010) 'From Luxury to Necessity: The Changing Role of Qualitative Research in the Arts.' In O'Reilly, D. and Kerrigan, F. (eds.) *Marketing the Arts*. Abingdon Oxon: Routledge. pp. 121–140.

BBC (2016) *Boost for BBC Radio 3 listenership*. Available at: https://www.bbc.com/news/entertainment-arts-36320673 (Accessed: 29 October 2018).

Becker, H.S. (1982) *Art Worlds*. Berkeley: University of California Press.

Belfiore, E. and Bennett, O. (2008) *The Social Impact of the Arts: An Intellectual History*. New York: Palgrave Macmillan.

Bennett, S. (1997) *Theatre Audiences: A Theory of Production and Reception*. 2nd Edition. London and New York: Routledge.

Bennett, T., Savage, M., Silva, E.B., et al. (2009) *Culture, Class, Distinction*. Routledge.

Berger, E. (2019) 'Highway to Hell or Stairway to Heaven? How the Digital Changed the Music Industry.' In *Cambridge Digital Humanities: Distinguished Lecturer Series*. 17 May 2019. Available at: https://www.cdh.cam.ac.uk/network/distinguished-lecturer-series/edgar-berger-highway-hell-or-stairway-heaven.

Berger, P.L. and Luckmann, T. (1991) *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. London: Penguin UK.

Bergeron, K. (2010) *Voice Lessons: French Mélodie in the Belle Epoque*. The New Cultural History of Music. Oxford and New York: Oxford University Press.

Bernac, P. (1997) *The Interpretation of French Song*. London: Kahn & Averill.

Besson, M., Faïta, F., Peretz, I., et al. (1998) Singing in the Brain: Independence of Lyrics and Tunes. *Psychological Science*, 9 (6): pp. 494–498.

Binder, B. (2016) 'Disability, Self-Critique and Failure in Schubert's 'Der Doppelgänger'.' In Bodley, L.B. and Horton, J. (eds.) *Rethinking Schubert*. London: Oxford University Press. pp. 418–436.

Böker-Heil, N., Fallows, D., Baron, J.H., et al. (2001) *Lied*. Available at: https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016611 (Accessed: 25 February 2021).

Bolger, N., Davis, A. and Rafaeli, E. (2003) Diary Methods: Capturing Life as it is Lived. *Annual Review of Psychology*, 54 (1): pp. 579–616.

Bostridge, I. (2005) 'Forward.' In Stokes, R. (ed.) *The Book of Lieder: the Original Text of Over 1000 Songs*. London: Faber. pp. vi–xvii.

Bourdieu, P. (1977) *Outline of a Theory of Practice*. Cambridge: Cambridge University Press.

Bourdieu, P. (1984) *Distinction: A Social Critique of the Judgement of Taste*. Cambridge: Harvard University Press.

Bourdieu, P. (1986) 'The Forms of Capital.' In Richardson, J. (ed.) *Handbook of Theory and Research for the Sociology of Education*. Westport: Greenwood Press. pp. 241–58.

Bratby, R. (n.d.) *The Musical Event of the Year: Wigmore Hall BBC Radio 3 Special Broadcasts reviewed | The Spectator*. Available at: https://www.spectator.co.uk/article/the-musical-event-of-the-year-wigmore-hall-bbc-radio-3-special-broadcasts-reviewed (Accessed: 21 June 2020).

Braun, V. and Clarke, V. (2006) Using Thematic Analysis in Psychology. *Qualitative Research in Psychology*, 3 (2): pp. 77–101.

Brauner, C.S. (1981) Irony in the Heine Lieder of Schubert and Schumann. *The Musical Quarterly*, 67 (2): pp. 261–281.

Brecht, B. (1964) *Brecht on Theatre: The Development of an Aesthetic*. Willett, J. (ed.). London: Methuen.

British Council (n.d.) *British Worst at Learning Languages*. Available at: https://esol.britishcouncil.org/content/learners/skills/reading/british-worst-learning-languages (Accessed: 24 June 2020).

Brown, A. and Novak, J.L. (2007) *Assessing the Intrinsic Impacts of a Live Performance*. WolfBrown.

Brown, A.S. and Novak, J.L. (2013) Measuring the Intrinsic Impacts of Arts Attendance. *Cultural Trends*, 22 (3–4): pp. 223–233.

Bull, A. (2018) 'Uncertain Capital: Class, Gender, and the "Imagined Futures" of Young Classical Musicians.' In Dromey, C. and Haferkorn, J. (eds.) *The Classical Music Industry*. New York: Routledge. pp. 79–96.

Bull, A. and Scharff, C. (2017) 'McDonald's Music' Versus 'Serious Music': How Production and Consumption Practices Help to Reproduce Class Inequality in the Classical Music Profession. *Cultural Sociology*, 11 (3): pp. 283–301.

Burgess, R.G. (ed.) (1982) *Field Research: A Sourcebook and Field Manual*. Contemporary Social Research 4. London: Routledge.

Butler, J. (1999) *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.

Camilleri, J. (2016) *The Delicate Art of Song*. Available at: https://bachtrack.com/take-me-to-your-lieder-song-recitals-january-2016 (Accessed: 21 December 2018).

Canning, H. (2016) Distinguished Lieder; The Leeds festival is a Compact Triumph of Outstanding Art Song, says Hugh Canning. *The Sunday Times*, 10 April, pp. 26–27.

Carlson, M.A. (2003) *The Haunted Stage: The Theatre as Memory Machine*. Ann Arbor: University of Michigan Press.

Chan, T.W. and Goldthorpe, J.H. (2006) Social Stratification and Cultural Consumption: Music in England. *European Sociological Review*, 23 (1): pp. 1–19.

Charmaz, K. (2004) 'Grounded Theory.' In Hesse-Biber, S.N. and Leavy, P. (eds.) *Approaches to Qualitative Research*. New York: Oxford University Press. pp. 496–521.

Chesterman, A. (ed.) (1989) *Readings in Translation Theory*. Helsinki: Oy Finn Lectura Ab.

Chesterman, A. (1997) *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam and Philadelphia: Benjamins Translation Library.

Citton, Y. (2017) *The Ecology of Attention*. English Edition. Cambridge: Polity Press.

Clarke, E.F. (2005) *Ways of Listening: An Ecological Approach to the Perception of Musical*. Oxford and New York: Oxford University Press.

Clarke, E.F. and Cook, N. (eds.) (2004) *Empirical Musicology: Aims, Methods, Prospects*. Oxford and New York: Oxford University Press.

Classic FM (2018) *Classic FM Welcomes Over 300,000 New Listeners, With a 43 percent Increase in Under-25s*. Available at: https://www.classicfm.com/music-news/increase-listeners-under-25/ (Accessed: 29 October 2018).

Coghlan, A. (2017) Follow the Lieder. *The Spectator*, 4 November. Available at: https://www.spectator.co.uk/article/follow-the-lieder (Accessed: 5 November 2021).

Cone, E.T. (1974) *The Composer's Voice*. Berkeley: University of California.

Cone, E.T. (1992) 'Poet's Love or Composer's Love?' In Scher, S.P. (ed.) *Music and Text*. Cambridge: Cambridge University Press. pp. 177–192.

Connor, S. (2000) *Dumbstruck: a Cultural History of Ventriloquism*. Oxford and New York: Oxford University Press.

Cook, N. (2001) Between Process and Product: Music and/as Performance. *Music Theory Online*, 7 (2): pp. 1–31.

Corti, L. (1993) *Social Research Update 2: Using Diaries in Social Research*. Available at: http://sru.soc.surrey.ac.uk/SRU2.html (Accessed: 19 December 2018).

Council of Europe (n.d.) *Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)*. Available at: https://www.coe.int/en/web/language-policy/cefr (Accessed: 18 December 2018).

Cowgill, R. and Poriss, H. (eds.) (2012) *The Arts of the Prima Donna in the Long Nineteenth Century*. New York: Oxford University Press.

Creswell, J.W. (2007) *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. 2nd Edition. Thousand Oaks: Sage Publications.

Crotty, M. (1998) *The Foundations of Social Research: Meaning and Perspective in the Research Process*. London and Thousand Oaks: Sage Publications.

Crutchfield, W. (1984) Music Notes: The Song Recital Is Not Dead Yet. *New York Times*. Available at: https://www.nytimes.com/1984/09/02/arts/music-notes-the-song-recital-is-not-dead-yet.html (Accessed: 18 September 2019).

Dayan, P. (2006) *Music Writing Literature, from Sand via Debussy to Derrida*. Aldershot: Ashgate.

DCMS (2016) *Taking Part survey: Data Analysis Tools*. Available at: https://www.gov.uk/guidance/taking-part-survey-data-analysis-tools (Accessed: 1 October 2018).

DeNora, T. (2003) *After Adorno: Rethinking Music Sociology*. Cambridge and New York: Cambridge University Press.

Derrida, J. (1967) *De la Grammatologie*. Paris: Édtions de Minuit.

Dibble, J. (2013) *Hamilton Harty: Musical Polymath*. Music in Britain, 1600-2000. Suffolk: The Boydell Press.

Dickinson, P., Hitchcock, H.W. and Clifton, K.E. (2013) *Art song*. Available at: https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002240068 (Accessed: 25 February 2021).

Dobson, M.C. (2010) New Audiences for Classical Music: The Experiences of Non-attenders at Live Orchestral Concerts. *Journal of New Music Research*, 39 (2): pp. 111–124.

Dobson, M.C. and Pitts, S.E. (2011) Classical Cult or Learning Community? Exploring New Audience Members' Social and Musical Responses to First-time Concert Attendance. *Ethnomusicology Forum*, 20 (3): pp. 353–383.

Dolar, M. (2006) *A Voice and Nothing More*. Cambridge: MIT Press.

Dubiau, M. (2007) Discours Poétique et Discours Musical: Interférences, Lectures Interprétatives. *Champs du Signe*, (24): pp. 11–72.

Dunsby, J. (2004) *Making Words Sing: Nineteenth- and Twentieth-Century Song*. Cambridge: Cambridge University Press.

Edelman, J.A., Sloboda, J. and O'Neill, S. (2016) Opera and Emotion: The Cultural Value of Attendance for the Highly Engaged. *Participations*, 13 (1): pp. 24–50.

Eidsheim, N.S. (2011) Sensing Voice: Materiality and the Lived Body in Singing and Listening. *The Senses and Society*, 6 (2): pp. 133–155.

European Commission (2012) *Europeans and their Languages*. Available at: https://ec.europa.eu/commfrontoffice/publicopinion/archives/ebs/ebs_386_en.pdf (Accessed: 17 January 2020).

Evans, J.R. and Mathur, A. (2005) The Value of Online Surveys. *Internet Research*, 15 (2): pp. 195–219.

Falassi, A. (ed.) (1987) *Time out of Time: Essays on the Festival*. Albuquerque: University of New Mexico Press.

Feldman, M. and Zeitlin, J.T. (eds.) (2019) *The Voice as Something More: Essays Toward Materiality*. New material histories of music. Chicago: The University of Chicago Press.

Finger, A.K. and Follett, D. (2011) *The Aesthetics of the Total Artwork: On Borders and Fragments*. Baltimore: Johns Hopkins University Press.

Fish, S.E. (1980) *Is There a Text in this Class? The Authority of Interpretive Communities*. Cambridge and London: Harvard University Press.

Fiske, J. (1992a) Audiencing: A cultural Studies Approach to Watching Television. *Poetics*, 21 (4): pp. 345–359.

Fiske, J. (1992b) 'The Cultural Economy of Fandom.' In Lewis, L.A. (ed.) *The Adoring Audience: Fan Culture and Popular Media*. London and New York: Routledge. pp. 30–50.

Franzon, J. (2008) Choices in Song Translation: Singability in Print, Subtitles and Sung Performance. *The Translator*, 14 (2): pp. 373–399.

Frith, S. (1999) *Performing Rites: On the Value of Popular Music*. 3rd Edition. Cambridge: Harvard University Press.

Gabrielsson, A. (2011) *Strong Experiences with Music: Music is Much More Than Just Music*. Oxford and New York: Oxford University Press.

Gilhooly, J. (2015) Don't let the Song Recital Become an Endangered Species. *Classical Music Magazine*, (August): pp. 24–26.

Given, L. (2008) 'Purposive Sampling.' In *The SAGE Encyclopedia of Qualitative Research Methods*. Thousand Oaks: SAGE Publications.

Goehr, L. (1992) *Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. New York: Oxford University Press.

Goffman, E. (1959) *The Presentation of Self in Everyday Life*. New York: Bantam Doubleday Dell Publishing Group.

Griffiths, N.K. (2008) The Effects of Concert Dress and Physical Appearance on Perceptions of Female Solo Performers. *Musicae Scientiae*, 12 (2): pp. 273–290.

Gross, J. and Pitts, S.E. (2016) Audiences for the contemporary arts: Exploring varieties of participation across art forms in Birmingham, UK. *Participations*, 13 (1): pp. 4–23.

Guba, E.G. and Lincoln, Y.S. (2005) 'Paradigmatic Controversies, Contradictions, and Emerging Confluences.' In *The Sage Handbook of Qualitative Research*. 3rd Edition. Thousand Oaks: Sage Publications Ltd. pp. 191–215.

Hadley, S., Johanson, K., Walmsley, B., et al. (2019) Reflections on Audience Data and Research. *Cultural Trends*, 28 (2–3): pp. 81–85.

Haferkorn, J. (2018) 'Dancing to Another Tune. Classical Music in Nightclubs and Other Non-Traditional Venues.' In Dromey, C. and Haferkorn, J. (eds.) *The Classical Music Industry*. New York: Routledge. pp. 148–171.

Halliwell, M. (2014) '"Her throat, full of aching, grieving beauty" Reflections on Voice in the Operatic Adaptations of The Great Gatsby and Sophie's Choice.' In Bernhart, W. and Kramer, L. (eds.) *On Voice*. New York: Brill. pp. 1–27.

Hallmark, R. (ed.) (2011a) *German Lieder in the Nineteenth Century*. 2nd Edition. New York and London: Schirmer Books.

Hallmark, R. (2011b) The Literary and Musical Rhetoric of Apostrophe in *Winterreise*. *19th-Century Music*, 35 (1): pp. 3–33.

Hammersley, M. and Gomm, R. (2008) 'Assessing the Radical Critiques of Interviews.' In Hammersley, M. (ed.) *Questioning Qualitative Inquiry: Critical Essays*. London: Sage. pp. 89–100.

Head, M. (2002) Schubert, Kramer, and Musical Meaning. *Music & Letters*, 83 (3): pp. 426–437.

Hirsch, M.W. (2021) 'Tradition and Innovation in Schubert's Lieder.' In Hirsch, M.W. and Feurzeig, L. (eds.) *The Cambridge Companion to Schubert's 'Winterreise'*. Cambridge University Press. pp. 24–42.

Hugill, R. (2018) *Widening the Audience: I chat to Christopher Glynn about his Schubert in English Project*. Available at: http://www.planethugill.com/2018/11/widening-audience-i-chat-to-christopher.html (Accessed: 21 December 2018).

Huron, D. (1999) 'The New Empiricism: Systematic Musicology in a Postmodern Age.' In *The 1999 Ernest Bloch Lectures*. Berkeley, University of California, 1999. Available at: https://www.academia.edu/17380263/Lecture_3._Methodology_The_New_Empiricism_Systematic_musicology_in_a_postmodern_age.

Hutcheon, L. (2006) *A Theory of Adaptation*. New York: Routledge.

Jauss, H.R. (1982) *Toward an Aesthetic of Reception*. Minneapolis: University of Minnesota Press.

Jensen, J. (1992) 'Fandom as Pathology: The Consequences of Characterization.' In Lewis, L.A. (ed.) *The Adoring Audience: Fan Culture and Popular Media*. London and New York: Routledge. pp. 30–50.

Johanson, K. and Glow, H. (2015) A Virtuous Circle: The Positive Evaluation Phenomenon in Arts Audience Research. *Participations*, (1): p. 254-270.

Johnson, G. (1996) *The Songmakers' Almanac: Twenty Years of Song Recitals in London: Reflections and Commentaries*. London: Thames Publishing.

Johnson, G. (2002) 'Avant-Propos.' In Stokes, R. and Johnson, G. *A French Song Companion*. Oxford: Oxford University Press. pp. xi–xv.

Johnson, G. (2004) 'Lied in Performance.' In Parsons, J. (ed.) *The Cambridge Companion to the Lied*. Cambridge and New York: Cambridge University Press. pp. 315–333.

Kimball, C. (2006) *Song: A Guide to Art Song Style and Literature*. Milwaukee: Hal Leonard.

Knowles, R.P. (2004) *Reading the Material Theatre*. Cambridge and New York: Cambridge University Press.

Kolb, B. (2000) You Call This Fun? Reactions of Young First-time Attendees to a Classical Concert. *MEIEA Journal*, 1 (1): pp. 13–28.

Kolb, B.M. (2001) The Effect of Generational Change on Classical Music Concert Attendance and Orchestras' Responses in the UK and US. *Cultural Trends*, 11 (41): pp. 1–35.

Kramer, L. (1984) *Music and Poetry, the Nineteenth Century and After*. Berkeley: University of California Press.

Kramer, L. (1993) *Music as Cultural Practice, 1800 - 1900*. Berkeley: University of California Press.

Kramer, L. (2001) 'Beyond Words and Music: An Essay on Songfulness.' In *Musical Meaning Toward a Critical History*. Berkeley and Los Angeles: University of California Press. pp. 51–67.

Kramer, L. (2003) *Franz Schubert: Sexuality, Subjectivity, Song*. Cambridge: Cambridge University Press.

Kramer, L. (2005) 'Speaking Melody, Melodic Speak.' In Lodato, S.M. and Urrows, D.F. (eds.) *Word and Music Studies: Essays on Music and the Spoken Word and on Surveying the Field*. Meiden: Brill. pp. 127–144.

Kramer, L. (2011) 'Sexing Song: Brigitte Fassbaender's Winterreise.' In Bernhart, W. (ed.) *Word and Music Studies: Essays on Performativity and on Surveying the Field*. Leiden: Brill. pp. 157–171.

Kramer, L. (2017) *Song Acts: Writings on Words and Music*. Leiden and Boston: Brill Academic Publishers.

Kravitt, E.F. (1965) The Lied in 19th-Century Concert Life. *Journal of the American Musicological Society*, 18 (2): pp. 207–218.

Kravitt, E.F. (1996) *The Lied: Mirror of Late Romanticism*. New Haven: Yale University Press.

Kristeva, J. (1986) *The Kristeva Reader*. Moi, T. (ed.). New York: Columbia University Press.

Langer, S.K.K. (1953) *Feeling and Form: A Theory of Art Developed From 'Philosophy in a new key.'* Boston: Allyn and Bacon.

Latour, B. (2005) *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford and New York: Oxford University Press.

Law, J. (1992) Notes on the Theory of the Actor-Network: Ordering, Strategy and Heterogeneity Systems Practice. *Systems Practice*, (5): pp. 379–93.

Le Roux, F. and Raynaldy, R. (2004) *Le Chant Intime: de l'Interprétation de la Mélodie Française*. Paris: Fayard.

Leech-Wilkinson, D. (2019) The Fabulous Status Quo. *Challenging Performance: The Book*. Available at: https://challengingperformance.com/the-book-2/ (Accessed: 7 April 2020).

Leeds Lieder (2019) *Live Stream 2019 - Leeds Lieder*. Available at: https://leedslieder.org.uk/watch-and-listen/live-stream-2019/ (Accessed: 26 June 2019).

Lennon, S.J. and Davis, L.L. (1989) Clothing and Human Behavior from a Social Cognitive Framework Part I: Theoretical Perspectives. *Clothing and Textiles Research Journal*, 7 (4): pp. 41–48.

Lewin, D. (1982) Auf dem Flusse: Image and Background in a Schubert Song. *19th-Century Music*, 6 (1): pp. 47–59.

Livingstone, S. (2015) Active Audiences? The Debate Progresses but is Far From Resolved. *Communication Theory*, 25 (4): pp. 439–446.

Lodato, S. (1999) 'Recent approaches to Text/Music Analysis in the Lied: A Musicological Perspective.' In Bernhart, W., Scher, S.P. and Wolf, W. (eds.) *Word and Music Studies: Defining the Field*. Amsterdam: Rodopi. pp. 95–112.

Loges, N. (2018) Julius Stockhausen's Early Performances of Franz Schubert's Die Schöne Müllerin. *19th-Century Music*, 41 (3): pp. 206–224.

Loges, N. (2020) 'From Miscellanies to Musical Works Julius Stockhausen, Clara Schumann, and Dichterliebe.' In Loges, N. and Tunbridge, L. (eds.) *German song onstage: lieder performance in the nineteenth and early twentieth centuries*. Bloomington: Indiana University Press. pp. 70–86.

Loges, N. and Tunbridge, L. (eds.) (2020) *German Song Onstage: Lieder Performance in the Nineteenth and Early Twentieth Centuries*. Bloomington: Indiana University Press.

Low, P. (2013) 'Purposeful Translating: The Case of Britten's Vocal Music.' In Minors, H.J. (ed.) *Music, text and translation*. New York: Bloomsbury Academic.

Low, P.A. (2017) *Translating Song*. London and New York: Routledge.

Maddocks, F. (2019) The Week in classical: Mahan Esfahani, RLPO; Ludlow English Song Weekend – Review. *The Observer*, 14 April. Available at: https://www.theguardian.com/music/2019/apr/14/mahan-esfahani-rlpo-liverpool-philharmonic-review-jc-bach-ludlow-english-song-weekend (Accessed: 18 April 2019).

Martin, P.J. (2006) *Music and the Sociological Gaze: Art Worlds and Cultural Production*. Manchester: Manchester University Press.

Mateo, M. (2012) 'Music and Translation.' In Gambier, Y. and van Doorslaer, L. (eds.) *Handbook of Translation Studies*. Amsterdam: John Benjamins Publishing Company. pp. 115–121.

McCarthy, K.F., Ondaatje, E., Zakaras, L., et al. (2004) *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*. Santa Monica: RAND Research in the Arts.

McClary, S. (2001) *Conventional Wisdom: The Content of Musical Form*. The Bloch lectures. Berkeley: University of California Press.

McVeigh, S. and Weber, W. (2020) 'From the Benefit Concert to the Solo Song Recital in London, 1870–1914.' In Loges, N. and Tunbridge, L. (eds.) *German Song Onstage: Lieder Performance in the Nineteenth and Early Twentieth Centuries*. Bloomington: Indiana University Press. pp. 179–202.

Mehr, S.A., Singh, M., Knox, D., et al. (2019) Universality and Diversity in Human Song. *Science*, 366 (6468).

Midlands4Cities (n.d.) *Find a project - M4C*. Available at: https://www.midlands4cities.ac.uk/find-a-project/ (Accessed: 14 August 2021).

Moore, G. (1986) *Collected Memoirs*. Harmondsworth, Middlesex: Penguin.

Morse, J.M. (2012) 'The Implications of Interview Type and Structure in Mixed-Method Designs.' In Gubrium, J., Holstein, J., Marvasti, A., et al. *The SAGE Handbook of Interview Research: The Complexity of the Craft*. Thousand Oaks: SAGE Publications, Inc. pp. 193–205.

Muxfeldt, K. (1996) Schubert, Platen, and the Myth of Narcissus. *Journal of the American Musicological Society*, 49 (3): pp. 480–527.

Muxfeldt, K. (2001) Frauenliebe und -Leben Now and Then. *19th-Century Music*, 25 (1): pp. 27–48.

Nafisi, J. (2011) German Lieder in the Perception of the Modern Australian Listener and/or Singer: A Survey at the 30th National Liederfest. *Australian Journal of Music Education*, 2011 (1): pp. 31–41.

NASA (n.d.) *Voyager - The Golden Record*. Available at: https://voyager.jpl.nasa.gov/golden-record/ (Accessed: 18 June 2020).

Neher, E. (2011) The Art Song Recital in Review. *The Hudson Review*, 64 (2): pp. 325–330.

Newmark, P. (1981) *Approaches to Translation*. Oxford: Pergamon Press.

Nida, E.A. and Taber, C.R. (1969) *The Theory and Practice of Translation*. Leiden and Boston: Brill.

Oppenheim, A.N. (1992) *Questionnaire Design, Interviewing, and Attitude Measurement*. New Edition. London and New York: St. Martin's Press.

Oxford Dictionaries (n.d.) *Cult | Definition of Cult in English by Oxford Dictionaries*. Available at: https://en.oxforddictionaries.com/definition/cult (Accessed: 25 October 2018).

Oxford Lieder (2019) *Live*. Available at: https://www.oxfordlieder.co.uk/live (Accessed: 26 June 2019).

Oxford Lieder (2020) *Impact Report (Unpublished internal company document)*.

Oxford Lieder (n.d.) *About Us*. Available at: https://www.oxfordlieder.co.uk/about (Accessed: 30 May 2019).

Patel, A.D. (2010) *Music, Language, and the Brain*. Oxford: Oxford University Press.

Patton, M.Q. (2002) *Qualitative Research and Evaluation Methods*. 3rd Edition. Thousand Oaks: Sage Publications.

Peretz, I., Gagnon, L., Hébert, S., et al. (2004) Singing in the Brain: Insights from Cognitive Neuropsychology. *Music Perception*, 21 (3): pp. 373–390.

Perloff, M. and Dworkin, C. (2008) The Sound of Poetry/The Poetry of Sound: The 2006 MLA Presidential Forum. *PMLA*, 123 (3): pp. 749–761.

Peters, T.J. (1987) *Thriving on Chaos: Handbook for a Management Revolution*. New York: Knopf.

Peterson, R.A. and Kern, R.M. (1996) Changing Highbrow Taste: From Snob to Omnivore. *American Sociological Review*, 61 (5): pp. 900–907.

Pitts, S.E. (2005) What Makes an Audience? Investigating the Roles and Experiences of Listeners at a Chamber Music Festival. *Music and Letters*, 86 (2): pp. 257–269.

Pitts, S.E. and Spencer, C.P. (2008) Loyalty and Longevity in Audience Listening: Investigating Experiences of Attendance at a Chamber Music Festival. *Music and Letters*, 89 (2): pp. 227–238.

Potter, J. and Sorrell, N. (2012) *A History of Singing*. Cambridge: Cambridge University Press.

Prieto, E. (2002) 'Metaphor and Methodology in Word and Music Studies.' In *Word and Music Studies*. Brill. pp. 49–67.

Punch, M. (1994) 'Politics and Ethics in Qualitative Research.' In Denzin, N. and Lincoln, Y. (eds.) *Handbook of Qualitative Research*. Thousand Oaks: Sage Publications. pp. 83–95.

Radbourne, J. (2013) 'Converging with Audiences.' In Radbourne, J., Johanson, K. and Glow, H. (eds.) *The Audience Experience: a Critical Analysis of Audiences in the Performing Arts*. Chicago: Intellect. pp. 143–158.

Radbourne, J., Johanson, K., Glow, H., et al. (2009) The Audience Experience: Measuring Quality in the Performing Arts. *International Journal of Arts Management*, 11 (3): pp. 16–29.

Rhinegold (n.d.) *RCM Masters Renamed to Highlight Collaborative Nature of Piano Accompaniment*. Available at: https://www.rhinegold.co.uk/classical_music/rcm-masters-renamed-highlight-collaborative-nature-piano-accompaniment/ (Accessed: 17 September 2020).

Richardson, J.T. (1993) Definitions of Cult: From Sociological-Technical to Popular-Negative. *Review of Religious Research*, 34 (4): p. 348.

Robinson, J. (2004) Mapping Performance Culture: Locating the Spectator in Theatre History. *Nineteenth Century Theatre and Film*, 31 (1): pp. 3–17.

Rodgers, S. (2017) Song and the Music of Poetry. *Music Analysis*, 36 (3): pp. 315–349.

Ronyak, J. (2014) Studying the Lied: Hermeneutic Traditions and the Challenge of Performance. *Journal of the American Musicological Society*, 67 (2): pp. 543–582.

Ronyak, J. (2018) *Intimacy, Performance, and the Lied in the early Nineteenth Century*. Historical performance. Bloomington, Indiana: Indiana University Press.

Roose, H. (2008) Many-Voiced or Unisono?: An Inquiry into Motives for Attendance and Aesthetic Dispositions of the Audience Attending Classical Concerts. *Acta Sociologica*, 51 (3): pp. 237–253.

Rössel, J. (2011) Cultural Capital and the Variety of Modes of Cultural Consumption in the Opera Audience. *The Sociological Quarterly*, 52 (1): pp. 83–103.

Rousseau, J.-J. (1781) *Essai sur l'Origine des Langues: Où il est Parlé de la Mélodie, et de l'Imitation Musicale*. Chicoutimi: J.-M. Tremblay.

Royal Philharmonic Society (2015) *2014: Chamber Music and Song*. Available at: https://royalphilharmonicsociety.org.uk/awards/rps_music_awards/latest-winners/past-winners/chamber-music-and-song/2014-chamber-music-and-song (Accessed: 11 August 2021).

Rubin, H. and Rubin, I. (2005) *Qualitative Interviewing: The Art of Hearing Data*. 2nd Edition. Thousand Oaks: SAGE Publications, Inc.

Sauter, W. (2014) *The Theatrical Event: Dynamics of Performance and Perception*. Iowa: University of Iowa Press.

Savage, M. (2006) The Musical Field. *Cultural Trends*, 15 (2–3): pp. 159–174.

Savage, M. (2019) Too Hot to Handel: Classical Music Sales Rise. *BBC News*, 14 January. Available at: https://www.bbc.com/news/entertainment-arts-46861984 (Accessed: 25 January 2019).

Schechner, R. (2000) *Between Theatre and Anthropology*. Philadelphia: University of Pennsylvania Press.

Schechner, R. (2006) *Performance Studies: An Introduction*. 2nd Edition. New York: Routledge.

Schön, D., Gordon, R., Campagne, A., et al. (2010) Similar Cerebral Networks in Language, Music and Song Perception. *NeuroImage*, 51 (1): pp. 450–461.

Schwandt, T.A. (2007) *The SAGE Dictionary of Qualitative Inquiry*. 3rd Edition. Los Angeles: Sage Publications.

Searle, J.R. (2011) *Speech Acts: an Essay in the Philosophy of Language*. 34th Print Edition. Cambridge: Cambridge University Press.

Sedgman, K. (2017) Audience Experience in an Anti-expert Age: A Survey of Theatre Audience Research. *Theatre Research International*, 42 (03): pp. 307–322.

Sedgman, K. (2018) *The Reasonable Audience*. New York: Springer Berlin Heidelberg.

Sedgman, K. (2019) On Rigour in Theatre Audience Research. *Contemporary Theatre Review*, 29 (4): pp. 462–479.

Shaw-Miller, S. (2002) *Visible Deeds of Music*. Yale University Press.

Shepherd, J. and Devine, K. (2015) *The Routledge Reader on the Sociology of Music*. London: Routledge. Available at: http://ebookcentral.proquest.com/lib/bham/detail.action?docID=2002007.

Shklovsky, V. (2004) 'Art as Technique.' In Rivkin, J. and Ryan, M. (eds.) *Literary Theory: An anthology*. Second Edition. Malden (MA): Blackwell Publishing Ltd. pp. 15–21.

Shotter, J. (1993) *Cultural Politics of Everyday Life: Social Constructionism, Rhetoric and Knowing of the Third Kind.* University of Toronto Press.

Small, C. (1998) *Musicking: The Meanings of Performing and Listening*. Hanover: University Press of New England.

Smith, J.A., Flowers, P. and Larkin, M. (2009) *Interpretative Phenomenological Analysis: Theory, Method and Research*. Los Angeles: SAGE.

Social DistanSong: Live Q&A with Sholto Kynoch (2020) Film. Oxford Lieder. 4 April 2020. Available at: https://www.youtube.com/watch?v=PE-l4qy76TI (Accessed: 17 September 2020).

Stein, J.M. (1971) *Poem and Music in the German Lied from Gluck to Hugo Wolf*. Cambridge, Mass: Harvard University Press.

Strangways, A.H.F. (1921) Song Translation. *Music and Letters*, 2 (3): pp. 211–224.

Strauss, A.L. and Corbin, J.M. (1998) *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*. 2nd Edition. Thousand Oaks: Sage Publications.

Susam-Sarejeva, Ş. (ed.) (2008) Translation and Music. *The Translator*, 14 (2): pp. 187–200.

Tagg, P. (2013) *Music's Meanings: A Modern Musicology for Non-Musos*. New York: Mass Media Music Scholars' Press.

Taruskin, R. (2009) 'Setting Limits (a Talk).' In *The Danger of Music and Other Anti-Utopian Essays*. Berkeley: University of California Press. pp. 447–467.

Thomaidis, K. and Macpherson, B. (eds.) (2015) *Voice Studies: Critical Approaches to Process, Performance and Experience*. Abingdon and New York: Routledge.

Thompson, S. (2006) Audience Responses to a Live Orchestral Concert. *Musicae Scientiae*, 10 (2): pp. 215–244.

Tinsley, T. (2018) *Why are Teenagers in England Becoming Less Likely to Learn Languages?* Available at: https://www.britishcouncil.org/voices-magazine/teenagers-in-england-less-likely-to-learn-languages (Accessed: 14 January 2019).

Tippett, M. (1989) Thoughts on Word-Setting. *Contemporary Music Review*, 5 (1): pp. 29–32.

Tomes, S. (2012) *To Talk or Not to Talk*. Available at: http://www.susantomes.com/talk-talk/ (Accessed: 7 April 2020).

Tommasini, A. (1997) Devising an Experiment To Save the Song Recital. *The New York Times*. Available at: https://www.nytimes.com/1997/01/18/arts/devising-an-experiment-to-save-the-song-recital.html (Accessed: 18 September 2019).

Toury, G. (1995) *Descriptive Translation Studies and Beyond*. Amsterdam: Benjamins Translation Library.

Tunbridge, L. (2010) *The Song Cycle*. Cambridge and New York: Cambridge University Press.

Tunbridge, L. (2013) Singing Translations: The Politics of Listening Between the Wars. *Representations*, 123 (1): pp. 53–86.

Tunbridge, L. (2014) Reading Lieder Recordings. *Journal of the American Musicological Society*, 67 (2): pp. 555–560.

Tunbridge, L. (2017) Versioning Strauss. *19th-Century Music*, 40 (3): pp. 283–300.

Tunbridge, L. (2018) *Singing in the Age of Anxiety: Lieder Performances in New York and London Between the World Wars*. Chicago and London: The University of Chicago Press.

Tunbridge, L. (2020) 'Introduction. Restaging German Song.' In Loges, N. and Tunbridge, L. (eds.) *German Song Onstage: Lieder Performance in the Nineteenth and Early Twentieth Centuries*. Bloomington: Indiana University Press. pp. 1–10.

Tunley, D. (2002) *Salons, Singers, and Songs: A Background to Romantic French Song 1830-1870*. Aldershot: Ashgate.

Tunley, D. and Noske, F. (2001) *Grove Music Online: Mélodie*. Available at: https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042953 (Accessed: 25 February 2021).

University of Birmingham and Oxford Lieder (2017) *M3C DTP Collaborative Doctoral Award (CDA): Songs Without Borders*. Available at: https://www.birmingham.ac.uk/postgraduate/funding/songs-without-borders.aspxx (Accessed: 25 September 2019).

Varcoe, S. (2011) 'European Art Song.' In Potter, J. (ed.) *The Cambridge Companion to Singing*. Cambridge: Cambridge University Press. Available at: http://dx.doi.org/10.1017/CCOL9780521622257 (Downloaded: 22 September 2018).

Venuti, L. (2008) *The Translator's Invisibility: A History of Translation*. 2nd Edition. London and New York: Routledge.

Venuti, L. (ed.) (2012) *The Translation Studies Reader*. 3rd Edition. London and New York: Routledge.

Vermeer, H.J. (1989) 'Skopos and Commission in Translation Theory.' In Venuti, L. (ed.) *The Translation Studies Reader*. 3rd Edition. London and New York: Routledge. pp. 191–203.

Wagner, R. (1849) *Art and Revolution*. Blackmask. Available at: http://www.public-library.uk/ebooks/11/97.pdf.

Walmsley, B. (2017) *Audience Research: Where are We? : International Network for Audience Research in the Performing Arts*. Available at: https://audience-research.leeds.ac.uk/2017/04/13/audience-research-where-are-we/ (Accessed: 27 June 2019).

Waterman, S. (1998) Carnivals for elites? The Cultural Politics of Arts Festivals. *Progress in Human Geography*, 22 (1): pp. 54–74.

Wigmore Hall (2019) *Live Stream | Watch & Listen*. Available at: https://wigmore-hall.org.uk/watch-listen/live-stream (Accessed: 26 June 2019).

Williamon, A. (1999) The Value of Performing from Memory. *Psychology of Music*, 27 (1): pp. 84–95.

Williamson, J., Cloonan, M. and Frith, S. (2011) Having an Impact? Academics, the Music Industries and the Problem of Knowledge. *International Journal of Cultural Policy*, 17 (5): pp. 459–474.

Willig, C. (2013) *Introducing Qualitative Research in Psychology*. 3rd Edition. Maidenhead: Open University Press.

Winzenried, R. (2004) Stalking the Culturally Aware Non-Attender. *Symphony*, January-February: pp. 26–32.

Wodehouse, E. (1940) 'Song.' In Colles, H. (ed.) *Grove Dictionary of Music and Musicians*. 4th Edition.

Wolf, T. (2006) *The Search for Shining Eyes: Audiences, Leadership and Change in the Symphony Orchestra Field*. Miami: John S. and James L. Knight Foundation.

Youens, S. (1991) *Retracing a Winter's Journey: Schubert's Winterreise*. Ithaca: Cornell University Press.

Youens, S. (2011) 'Franz Schubert: The Lied Transformed.' In Hallmark, R.E. (ed.) *German Lieder in the Nineteenth Century*. 2nd Edition. New York and London: Schirmer Books. pp. 35–92.

Zbikowski, L.M. (2005) *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*. New York and Oxford: Oxford University Press.

Zimmermann, J. (2015) *Hermeneutics: A Very Short Introduction*. Oxford: Oxford University Press.

APPENDICES

Appendix 1: Online Questionnaire

General Information

Thank you for your interest in this study. Songs Without Borders is a doctoral research project examining attitudes and approaches towards art song engagement in the UK today. Art song for the purposes of this study is defined as a combination of music and poetry, usually written for accompanied solo voice in the classical music genre.

This research project is funded by Midlands4Cities and the Arts and Humanities Research Council. You have been asked to participate in this research as you have previously attended an Oxford Lieder performance. This questionnaire will take approximately 25 minutes to complete. It would be useful for you to have a copy of the Oxford Lieder 2019 Festival brochure whilst you complete this questionnaire, or access to the event listings on the Oxford Lieder website.

If you would like to be entered into a prize draw to win one of four £25 amazon vouchers please enter your name and contact details at the end of the questionnaire.

This questionnaire is the first in three planned studies to investigate art song engagement in the UK today. A follow-up study is also targeted at audience members who will be asked to keep a diary of their experiences at the 2019 Oxford Lieder Festival. If you would be willing to participate in follow-up research as part of this project, please enter your name and contact details at the end of this questionnaire.

If you would like to be sent a paper copy of this questionnaire please email the researcher at XXXXXXXXX or telephone XXXXXXXX

Informed Consent

All data obtained as part of this study will be kept strictly confidential. The results of this research will form part of a PhD thesis and may appear in subsequent publications. All data collected from you will be analysed and reported anonymously in the thesis and any subsequent publications.

In May 2018 the new General Data Protection Regulation (GDPR) was introduced across the EU. To be compliant with GDPR there is a need to provide you some additional information on how your information will be used.

The University of Birmingham is the Data Controller for the purposes of this study. The legal basis for collecting data is consent. Further information on how the University of Birmingham will process and protect your information and your rights by law (including a complaint mechanism) can be found here:

https://www.birmingham.ac.uk/university/governance/policies-regs/data-protection.aspx

I confirm I understand the following:

- ☐ I have read and understood the information above for this project

- ☐ I understand I can email the researcher XXXXXXXXXX or the primary supervisor XXXXXXXXXXXX if I have any concerns or questions

- ☐ I understand my participation in this study is voluntary

- ☐ I understand my written responses will be anonymised before analysis and therefore remain confidential for the purposes of research I understand my anonymised responses may be quoted in the findings of this research and subsequent publications, but these will not be attributable to me personally I understand that I have to complete the survey and enter my contact details if I wish to be entered into the prize draw to win vouchers

[288]

SECTION 1:

This questionnaire is divided into four sections. An important part of this research project is to understand how live art song features in current audience members' lives. The section aims to find out a bit more about your history with art song engagement.

How important is live art song to you in your life?

- ☐ Extremely important
- ☐ Very important
- ☐ Moderately important
- ☐ Slightly important
- ☐ Not at all important

Could you tell me about a specific live art song encounter that was positive and particularly memorable for you? Take your time to revive this encounter in your mind and in as many words as you like tell me about that experience. What particular qualities made you recall this experience, and how did this experience make you feel or react?

[Open text field]

Approximately how many times (if any) in the last 24 months have you attended the following individual Oxford Lieder live art song events as an audience member?

Place a number in the box

	None	0 - 2	3 - 5	6 - 10	11 - 15	16 - 20	More than 20
Evening Concerts							
Lunchtime Concerts							
Study Days							
Masterclasses							
Language Labs							

In your opinion, please describe to me what makes the experience of attending a live art song performance enjoyable?

[Open text field]

What are the most important features of engaging with live art song experiences for you? Please select no more than three.

- ☐ Discovering or learning more about song
- ☐ Sharing an experience with my friends and family
- ☐ Relaxing and unwinding
- ☐ Social experience of being around like minded individuals
- ☐ Supporting a music organisation whose values I believe in
- ☐ Having fun and being uplifted
- ☐ To escape or lose myself in the music
- ☐ Listening to music I am already familiar with
- ☐ Having a strong emotional experience with the music
- ☐ Quality of musicianship
- ☐ Other (please specify)

Approximately how many years have you attended Oxford Lieder events as an audience member?

- ☐ 0 - 1 years
- ☐ 2 - 4 years
- ☐ 5- 7 years
- ☐ 8 - 10 years
- ☐ More than 10 years

Can you describe how you first came to be interested in art song?

[Open text field]

Reflecting on your experiences of art song in the past are there types of performances (for example format, languages, repertoire, voice type) that you're drawn to or more likely to attend? Please tell me what they are and why you're attracted to them.

[Open text field]

Reflecting on your experiences of art song in the past are there types of performances (for example format, repertoire, languages, voice type) that you're less likely to attend? Please tell me what they are and why you're less attracted to them.

[Open text field]

Alongside purchasing individual tickets (if any) in the last 24 months have you participated in any of the following?

- ☐ Bought a Festival Week Pass
- ☐ Bought a Festival Weekend Pass
- ☐ Participated in the Friends Scheme
- ☐ Made a donation
- ☐ Volunteered
- ☐ Other (please state)

[Open text field]

Approximately how many times (if any) in the last 24 months have you attended the following cultural activities as an audience member?

Number of occasions

	None	0 - 2	3 - 5	6 - 10	11 - 15	16 - 20	More than 20
Art gallery or art exhibition							
Museum exhibition							
Theatre performance							
Classical music concert (excluding art song)							
Opera or musical theatre							
Non classical music concert or gig							
Ballet or dance performance							
Cinema screening							
Visited a historic or heritage site							

How often (if at all) do you listen to recordings of art song (for example CDs, radio, streaming)

☐ Everyday

- ☐ Multiple times a week
- ☐ Once a week
- ☐ Few times a month
- ☐ Monthly
- ☐ Rarely

How often (if at all) do you listen to recordings of other types of music (for example CDs, radio, streaming)

- ☐ Everyday
- ☐ Multiple times a week
- ☐ Once a week
- ☐ Few times a month
- ☐ Monthly
- ☐ Rarely

Finally for this section, how would you describe your knowledge of the art song genre?

- ☐ Expert or specialist knowledge
- ☐ A lot of knowledge
- ☐ Fairly knowledgeable
- ☐ A little knowledge
- ☐ No knowledge

SECTION 2:

An important part of this research project is to understand the motivations and expectations audience members have for their live art song experiences. This section aims to find out a bit more about how you decide to engage with the genre.

How important or unimportant are the following factors in your decision on whether or not to attend an art song performance?

	Importance				
	Very important	Important	Neither important or unimportant	Unimportant	Very Unimportant
Specific compositions or pieces					
Composer					
Singer					
Pianist					
Poetry					
Poem					
Language					
Other factors (please state below)					

Other factors:

[Open text field]

Please turn to the 2019 festival brochure or the list of events on the website. Can you identify two or three performances that stand out that you would like to attend? Please tell me why you're attracted to them and what are your expectations for these performances.

[Open text field]

Finally for this section, can you identify two or three performances that you are not interested in attending? Please tell me why you're less attracted to them and what are your expectations for these performances?

[Open text field]

[293]

SECTION 3:

This section aims to find out more about how you engage with art song in live performance situations.

In the period between choosing to attend a live art song performance and the performance itself do you do anything to prepare for the experience (for example listen to a recording, source information about the music or performers).

[Open text field]

In your opinion how important or unimportant is it for songs to be sung in their original language?

- ☐ Very important
- ☐ Somewhat important
- ☐ Neither important nor unimportant
- ☐ Somewhat unimportant
- ☐ Very unimportant

Please can you tell me why you think this?

[Open text field]

When songs are sung in a foreign language how important or unimportant is it for you to understand the meanings of the texts?

- ☐ Very important
- ☐ Somewhat important
- ☐ Neither important nor unimportant
- ☐ Somewhat unimportant
- ☐ Very unimportant

Please can you tell me why you think this?

[Open text field]

When listening to song in a foreign language which of the following translation resources have you used?

- ☐ Printed translations
- ☐ Surtitles
- ☐ Spoken introductions
- ☐ Songs sung in an English translation

Please comment on your experience of using each of these translation resources, if there are any in particular you like or dislike using and why this is the case.
[Open text field]

Is there anything about live art song performances that you would change if you could?

[Open text field]

Is there anything else you'd like to say to help me understand your experiences with art song?

[Open text field]

SECTION 4:

In this final section I'd like to ask you a few questions about yourself.

Please tell me your age

- ☐ Under 18
- ☐ 18 - 24
- ☐ 25 – 34
- ☐ 35 - 44
- ☐ 45 - 54
- ☐ 55 - 64
- ☐ 65 - 74
- ☐ 75 - 84
- ☐ 85 or older

Which of these best describes your gender?

- ☐ Male
- ☐ Female
- ☐ Other
- ☐ Prefer not to say

Which of these best describes your ethnic group?

- ☐ English, Welsh, Scottish, Northern Irish or British
- ☐ Irish
- ☐ Gypsy or Irish Traveller
- ☐ Any other White background
- ☐ White and Black Caribbean
- ☐ White and Black African
- ☐ Any other Mixed or Multiple ethnic background
- ☐ Asian or Asian British
- ☐ Indian
- ☐ Pakistani
- ☐ Bangladeshi
- ☐ Chinese
- ☐ Any other Asian background
- ☐ African
- ☐ Caribbean
- ☐ Any other Black, African or Caribbean background
- ☐ Arab
- ☐ Any other ethnic group

Which of these best describes your employment status?

- ☐ Employed full time
- ☐ Employed part time
- ☐ Unemployed looking for work
- ☐ Unemployed not looking for work
- ☐ Retired
- ☐ Student
- ☐ Other

Which of these best describes your highest educational qualification?

- ☐ PhD
- ☐ Masters or postgraduate degree and professional or vocational equivalents
- ☐ Undergraduate degree and professional or vocational equivalents
- ☐ Other Higher Education below degree level
- ☐ A levels, vocational level 3 and equivalents
- ☐ Trade Apprenticeship
- ☐ GCSE or O Level grade A*C (5 or more), vocational level 2 and equivalents
- ☐ GCSE or O Level grade A*C (less than 5), vocational level 2 and equivalents
- ☐ Other qualifications: level unknown
- ☐ No qualifications

Have you ever learnt to sing or play a musical instrument?

- ☐ Yes
- ☐ No

If yes please can you tell me the instrument/s and your level of training

[Open text field]

Have you ever learnt to speak a foreign language?

- ☐ Yes
- ☐ No

Please can you tell me the language and indicate your proficiency. There is an option to add more languages below.

Language:

[Open text field]

Proficiency:

- ☐ I can understand with ease virtually everything heard or read and express myself spontaneously, very fluently and precisely
- ☐ I can understand a wide range of demanding texts and can express myself fluently and spontaneously without much obvious searching for expressions

- ☐ I can understand main ideas on both concrete and abstract topics and interact with a degree of fluency and spontaneity that makes regular interaction with native speakers possible without strain for either party
- ☐ I can understand the main points of standard topics and produce simple connected text on topics which are familiar or of personal interest
- ☐ I can understand sentences and frequently used expressions related to areas of most immediate relevance. I can communicate in routine tasks requiring a simple and direct exchange of information on familiar matters
- ☐ I can understand and use familiar everyday expressions and very basic phrases. I can interact in a simple way provided the other person talks slowly and clearly and is prepared to help

Prize Draw and Follow-up Research

Many thanks for completing this questionnaire. If you would like to be entered into the prize draw to win one of four £25 high-street vouchers please select the option below and enter your name, email address and telephone number.

This questionnaire is the first in three studies aimed to understand engagement with live art song in the UK and help other people engage with the genre in the future. A follow-up study will take place during the 2019 Oxford Lieder Festival where participants will be asked to track their experiences of events in a diary and take part in a follow-up interview. If you are interested in participating please select the option below and enter your name, email address and telephone number.

Please be advised all responses to this questionnaire will be anonymised on analysis. Name and contact information will be separated from these responses and only used to facilitate the prize draw and/or follow-up research.

- ☐ I would like to be entered into a prize draw to win one of four £25 shopping voucher and agree to be contacted by the researcher if I win using the contact details below
- ☐ I would be interested in finding out about follow-up research in the 2019 Oxford Lieder Festival and agree to be contacted by the researcher using the contact details below

Name _____
Address _____
Telephone Number _____

Appendix 2: Consent Form

CONSENT FORM

Researcher Name: Mr Stewart Campbell

Participant Name: _____

By signing this consent form I agree that:

1. I have voluntarily consented to take part in this research project
2. I have read and understood the information sheet for this project and have had the opportunity to ask any questions or clarify understanding
3. I understand my participation is voluntary and I am free to withdraw at anytime without giving reason. To withdraw from this study I understand I need to contact the researcher (details at the bottom of this consent form)
4. I am happy for my responses as part of this study to be recorded and transcribed and I understand these will be anonymised before analysis and therefore remain confidential for the purposes of research
5. I am happy for my anonymised responses to be quoted in the findings of this research and any subsequent publications.

I [would]* [would not]* like to receive a summary report of findings from this research

* delete as appropriate

Participant Signature: _____

Date: _____

Researcher Signature: _____

Date: _____

This research study has been granted ethical approval by the University of Birmingham Research Ethics Committee on 27/2/19. If you have any further questions or concerns about this study please contact the researcher or primary supervisor:

Name of researcher: Stewart Campbell	**Name of supervisor:** Professor Helen Abbott
Telephone: XXXXXXX	**Telephone:** XXXXXXXXX
Email: XXXXXXXXX	**Email:** XXXXXXXXX

Appendix 3: Instructions for Diarists

Thank you for participating in this research project. Here are some instructions to assist you in your completion of this part of the study. Please read these instructions carefully. If you have any questions about this study please feel free to speak to the researcher Stewart Campbell at any time before, during, or after the festival.

Email: XXXXXXXXX
Tel: XXXXXXXXX

1. Where possible record one diary entry for each performance you attend.

2. Where possible try to record your entries as soon as possible after each performance as this will support your recall.

3. Label each entry clearly with the date of the performance, time, and a title or the names of the performers.

4. If you choose to comment on specific features of the performance (for example specific songs or poems) please make sure you reference these clearly in your entries so it is obvious to me what you are referring to.

5. If you'd like to add any additional comments on the festival as a whole or afterthoughts on performances after you've completed your entries, please feel free to do this at the back of your diary. This isn't compulsory but allows you to clarify or elaborate further if you wish.

6. As a reminder, diary entries will be completely anonymised. No quotations will be attributable to you personally in any publications resulting from this study.

7. If you run out of space and need an another diary please do not hesitate to contact me using the details above.

In your own words and in as much detail as you like, please give an account of your experience at each performance. The following prompts may or may not be useful to help develop your responses:

Reflections on performance: what did you think (if anything) about the performance/performers; and how would you describe the performances, performers and/or music performed.

Reflections on production: what did you think (if anything) of the space and its features; the printed programmes; texts and translations/surtitles; how did you or the performers make use or interact with these.

Reflections on reception: what did you notice about the way you engaged with the performance; what aspects did you concentrate or focus on the most (for example reading

translations, watching the performers); how did various parts of the performance make you feel and how did you react; and what did you notice (if anything) about the audience around you and how they responded.

Reflections on expectations and previous experiences: how did the performance compare with your expectations for it; and how did it compare to previous encounters with the performers, repertoire, or art song more generally.

Appendix 4: Information Sheet

Songs Without Borders is doctoral research project examining attitudes and approaches towards art song engagement in the UK today. Art song for the purposes of this study is defined as a combination of music and poetry, usually written for accompanied solo voice in the classical music genre.

This study specifically considers the perspectives of those who consume art song. It examines individuals' attitudes towards the genre, the choices individuals make in deciding how to engage with the genre, and the ways individuals interact with art song during performances.

Your participation in this study will enable greater understanding of the place of art song today and help more people engage with the genre in the future.

You have been chosen to participate in this piece of research because:

1. You attend Oxford Lieder concerts, have submitted a questionnaire and indicated you'd be willing to participate in follow-up research; or
2. You do not attend Oxford Lieder concerts but do attend other cultural events and have submitted a questionnaire and indicated you'd be willing to participate in follow-up research.

You are free to decide whether to take part in this research project. If you do participate you will be given a consent form to sign.

You are free to withdraw your participation from this study at any time without giving reason. To withdraw contact the researcher using the contact details below.

As part of the study you will be required to:

1. Keep a structured diary of your experiences of events at the 2019 Oxford Lieder festival
2. Participate in a follow-up interview with the researcher for approximately 1 hour

All data obtained as part of this study will be kept strictly confidential. The results of this research will form part of a PhD thesis and may appear in subsequent publications. All data collected from you will be reported anonymously and will not be attributable back to you personally.

You are free to withdraw your data from this study at any time without giving reason up until Thursday 31 October 2019. You can do so by contacting the researcher using the details below.

Interviews will be recorded on an audio recorder and along with diary entries transcribed and anonymised for analysis by the researcher. No one other than the researcher will have access to the original recording and diary entries.

This research has been funded through an Arts and Humanities Research Council Studentship and has successfully gone through an ethical review process at the University of Birmingham

If you seek any further information or concerns about the project please do not hesitate to contact the researcher or primary supervisor:

Name of researcher: Stewart Campbell
Telephone: XXXXXXXXX
Email: XXXXXXXXX

Name of supervisor: Professor Helen Abbott
Telephone: XXXXXXXXX
Email: XXXXXXXXX

Appendix 5: Profiles of Participants

Regular attendee sample

Identifier	Concert attendance in last 24 months	Length of attendance	Extra participation	Knowledge of art song	Age	Gender	Ethnicity	Education	Employment status	Learnt an instrument	Languages
RAS1 Douglas	6 – 10 concerts	2 - 4 years		A lot of knowledge	55 - 64	Male	White	Masters	Employed Full time	Yes	French, German – Proficient User Italian – Independent User
RAS2 Grant	12 – 20 concerts	2 – 4 years		A lot of knowledge	45 - 54	Male	White	Undergraduate	Retired	No	French – Independent User German – Basic User
RAS3 Harriet	12 – 20 concerts	2 – 4 years	Participated in the Friends Scheme Sponsored a song	A lot of knowledge	45 - 54	Female	White	Masters	Employed – Full time	Yes	None
RAS4 Genevieve	20 + concerts	10 years +	Bought a festival pass Made a donation	Fairly knowledgeable	75 - 84	Female	White	Masters	Retired	Yes	French – Independent User German – Basic User
RAS5 Rose	20 + concerts	2 – 4 years		A little knowledge	65 - 74	Female	White	Undergraduate	Retired	Yes	French, Welsh – Basic User
RAS6 Hugh	12 – 20 concerts	8 – 10 years	Joined the friends scheme Made a donation	A lot of knowledge	65 - 74	Male	White	Undergraduate	Retired	No	French, German – Basic User
RAS7 Maxwell	20 – 30 concerts	2 - 4 years	Bought festival pass Joined the friends scheme Made a donation	Fairly knowledgeable	55 - 64	Male	White	Undergraduate	Retired	Yes	French – Independent User Spanish, Dutch – Basic User
RAS8 Matilda	20 – 30 concerts	10 years +	Joined the friends scheme	Fairly knowledgeable	65 - 74	Female	White	PhD	Retired	Yes	German – Proficient User French – Basic User

			Made a donation								
RAS9 Brian	40 + concerts	10 years +	Bought a festival pass Joined the friends scheme Participated in Bring and Sing Events	A lot of knowledge	75 - 84	Male	White	Masters	Retired	Yes	French, Italian, Portuguese – Independent User
RAS10 Lydia	40 + concerts	5 – 7 years	Joined the friends scheme	A little knowledge	55 - 64	Female	White	Undergraduate	Retired	No	German, French – Independent User
RAS11 Russell	6 – 10 concerts	5 – 7 years	Joined the friends scheme	Fairly knowledgeable	65 - 74	Male	White	Masters	Retired	Yes	French, German – Independent User Italian – Basic User
RAS12 Barnabas	40 + concerts	8 – 10 years	Bought a festival pass Joined the friends scheme Made a donation	Fairly knowledgeable	45 - 54	Male	White	Undergraduate	Employed – Full time	Yes	Swahili – Proficient User Amharic, French – Basic User
RAS13 Derek	20 + concerts	10 years +	Bought a festival pass Joined the friends scheme Made a donation	Fairly knowledgeable	65 - 74	Male	White	Undergraduate	Retired	Yes	French – Proficient user
RAS14 Colin	16-20 concerts	8-10 years	Bought a festival pass Joined the friends scheme	A lot of knowledge	65 - 74	Male	White	Masters	Retired	Yes	French, Spanish, Welsh – Proficient User German, Russian, Czech – Basic user Italian – Independent User
RAS15 Beatrice	32 – 40 concerts	5-7 years	Bought festival pass Joined the friends scheme	Fairly knowledgeable	65 - 74	Female	White	PhD	Retired	Yes	German – Independent User French – Basic User

[304]

New attendee sample

Identifier	Mean cultural activity attendance in last 24 months	Attended art song before?	Art song attendance in the past 24 months	Age	Gender	Ethnicity	Education	Employment status	Learnt an instrument	Languages
NAS1 Zac	38 times	No	0	18 - 24	Male	White	A Level	Employed full time	Yes	French – Independent User
NAS2 Emma	21 times	No	0	55 - 64	Female	White	None specified	Employed full time	No	French, Italian – Basic User
NAS3 Dale	48 times	Yes	0	65 - 74	Male	White	Undergraduate	Retired	No	French – Independent User
NAS4 Herbert	87 times	No	0	55 - 64	Male	White	Undergraduate	Retired	No	French, German – Independent User
NAS5 Isobel	80 times	No	0	25 - 34	Female	White	Masters	Student	No	German, Japanese – Basic User

[305]