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The Use of "Wienerisch" in Der Rosenkavalier: A Dialect Analysis

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THE USE OF "WIENERISCH" IN DER ROSENKAVALIER: A DIALECT ANALYSIS

by

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Introduction

1.1   In this thesis, the Viennese *(Wienerisch)* dialect German is analyzed within a

performance context of *Der Rosenkavalier*—an opera composed by Richard Strauss with

libretto by Hugo von Hofmannsthal. The research conducted explores the identifying linguistic

features (stereotypes, phonology, grammar, and lexicon) of the Viennese dialect. Text examples

from *Der Rosenkavalier* are used to highlight dialect choices that both performers and

Hofmannsthal chose to use for characters in certain social contexts. Each example is

phonetically analyzed with the use of the International Phonetic Alphabet (IPA) of both

traditional German diction singing rules and the interpreted pronunciation and translation by

renowned Metropolitan Opera diction coach, singer, and linguist, Nico Castel. With the creation

of Castel's Standard Reference IPA Transcriptions of the represented Viennese dialect, we will

see how the interpreted dialect transcription can aid non-native/ non-experienced dialect

speakers with a more accurate representation of said dialect. The proper representation can help

make characters more relatable and enjoyable for the participating audience, as well as give

proper insight into the background of a character and give a possible purpose to their motives

throughout their performance.

Viennese Dialect

2.1   *Dialect*

Dialects are regional varieties of a language. They are often viewed by demographics as more

rustic, low-status variants, that are often associated with peasantry and less sophisticated

lifestyles. As per Chambers and Trudgill on a fundamental guide to dialectology:

> "Dialect is also a term which is often applied to forms of language, particularly those
>
> spoken in more isolated parts of the world, which have no written form. And dialects are

also often regarded as some kind of (often erroneous) deviation from a norm—as aberrations of a correct or standard form of language." (Chambers and Trudgill, 3).

These deviations typically take the form of divergent pronunciation, grammar, and lexicon. The key distinction that lies between a dialect and language, is the lack of a linguistic standardization of the dialect—particularly in written form.

2.2   *History*

During the reign of the Austrian Habsburgs, particularly during the eighteenth-century Enlightenment period, French (used for business) and Italian (used for the arts) were the leading languages of high-culture society. Members of high society would not often make use of German, as it was thought to be a language for the illiterate commoners. However, in the high court of the Schönbrunn palace, because the use of German was freely spoken, the people of Vienna felt a great sense of security and identity in their language. Many Viennese aimed to model their speech after the nobility. The appropriately named, *schönbrunner deutsch* (the 'high society' German with many foreign word influences used in the courts of the Schönbrunn palace) was, however, only used by those who wished to sound of higher sophistication. *Wienerisch* in and of itself encompasses the high-society, *schönbrunner deutsch*, and both the colloquial standard/non-standard, as it was simply the regional dialect of Vienna.

Austrian nationalism was disputed well into the nineteenth and twentieth centuries by the complexity of political bonds in the Austro-Hungarian Empire. After the fall of the Habsburgs at the end of World War I, language became the primary organizing principle of nation states as central Europe was reorganized (Barbour 22). This, however, became a problem for Austria as Austria was pushed to assimilate to the "true" German-Speaking nation—Germany. The majority of German government felt that by sharing a common language, they would naturally become one *Kulturnation* and two *Staatnationen* (Martin, 58). The push to assimilate to

Germany was subject to strong aversion on the part of many Austrians. It was then, after the fall

of the Habsburgs, that Austrian peoples began to construct a national consciousness reinforced

by symbols of national identity, including an increased identification with Austrian-German

language and dialects (Martin, 58). This newfound sense of national identity began making its

way into cultural and artistic contexts. "Heimat Mode" is when artistic pieces are written and

characterized with concern for traditional social structures, religion, family, and the role of the

land byway of dialect forms and a focus on 'non-urbanism' (Pyrah, 11).

These defining "Heimat Mode" characteristics sprouted throughout Austria. Major Vienna

theaters designated specific categorizations of pieces showcasing "Austrian" cultural tradition.

However, with the rise of fascism from 1929-1934, this idea of cultural identity became rooted in

historic contexts. Writers and composers begin to utilize conceptions of identity "pre"

suspension of parliament and the imposition of authoritarian rule as major themes (Pyrah, 118).

As an established nation is realized throughout the latter half of the twentieth century,

nationalism begins to be redefined in a theatrical context. Artistic pieces (literature, music, etc.)

are now differentiating between two ideas of "Heimat". The first, is a nostalgic form. This form

reflects the Habsburg system and is seen through a static and nostalgic lens. The second, being

in a republican context that comments on present-day politics and/or propose particular

solutions. This is seen with a revived sense of historicism by invoking the past and providing

treatment to the present, so as not to create parallels to past mistakes (Pyrah, 124). These, of

course, are prove much more difficult to differentiate in context.

2.3   *'Wienerisch' Linguistic Overview*

Viennese (*Wienerisch*) is a variety of the Bavarian-Austrian dialect that is spoken in and

around the city of Vienna. These dialect variants belong to a larger dialect group called

oberdeutsch (Upper-German). The Upper-German dialect can be divided into three main

groups— Alemannic (*Alemannisch*), Swabian (*Schwäbisch*), and Bavarian- Austrian (*Bairisch-Österreichisch*) (Barbour and Stevenson, 88).

To discuss how this dialect can be used in a performance context, we must first identify the stereotypes and identifying features of this dialect variety. Identifying linguistic features can be broken down as follows—stereotypes, markers, and indicators. Each will be discussed more in depth in the following section. Many features of Bavarian-Austrian will be discussed, as Viennese incorporates many, if not all the same identifiers.

2.4   *Stereotypes*

Before moving into the subtleties of the Viennese/Upper-German dialect, we must first discuss the notion of a "linguistic stereotype". "Stereotypes are things people can comment on and discuss, and they often have very strong positive or negative opinions about them," (Meyerhoff, 26). These identifiers are "important features used when speakers are performing or putting on another accent or dialect," (Meyerhoff, 26). Moreover, further defining linguistic features can be broken down into markers and indicators. Markers are defined by linguistic features that speakers of a language variety are consciously aware of. Speakers are consistent in the use of one variant to another, particularly in terms of formality of speech and "code-switching". Contrarily, indicators are aspects of a dialect that speakers are not consciously aware of. Indicators are continually static, no matter to whom the speaker is speaking (Meyerhoff, 26). It is important to note that these three levels of identification—stereotypes, markers, and indicators—exist on a continuum that can vary from person to person and context to context. The readability of a dialect within performance is then determined upon how sensitive an audience is to the understanding of the nuances of said dialect.

For example, if a Viennese character is to be represented in a performance, a Viennese audience would be much more sensitive to what is right and wrong about the as opposed to if

the performance was being done for an audience in Berlin or Hamburg. The stereotypes and markers are brought to the forefront when in a performance context, but only those who are well-versed in the Viennese dialect would have a chance at identifying the subtle nuances of the indicators. As stated before, indicators are rarely identified, even by native speakers. This inability to perceive indicators is what often leads to an audience's reaction to an accent just sounding "off".

With that, we need to take a closer look at the fundamental characteristics of the Viennese/Upper-German Dialects. David Adams', *The Handbook of Diction for Singers* and Nico Castel's, *Four Strauss Opera Libretti* are two highly acclaimed diction references that are designed for non-native—particularly English—speaking performers. They touch upon key identifiers from the perspective of non-native diction experts; "The most startling variant is the so-called *Wienerische ei*, the *ei/ai*, which in German is [ae] and in Viennese becomes [æe]." (Castel, xxii) The diphthong becomes very narrowed and is a key characteristic in Viennese characters' speech. 'S' assumes a voiceless quality as opposed to the usual [z]. 'A' typically assumes the much darker quality of [ɑ] and at times can even turn into an open [ɔ]. Initial voiced, plosive consonants b, d, g soften exponentially almost to their voiceless counterparts, p, t, k. The schwa becomes much brighter, closer to an [ɛ] or drops out completely. *R*-colored schwa vowels darken from the central [ɐ] to back [ɚ] (Castel, xxii) See the table below for text examples.

Identifying phonetic features	Text Example
1. *Ei* vowel combination narrows and brightens.	1. *mein* [maen] → [mæen]
2. *S* assumes an unvoiced quality.	2. *Seele* [ˈzeːlə] → [ˈseːlə]
3. Darkening of [a] vowel to [ɑ] or [ɔ]	3. *lachen* [ˈlaχən] → [ˈlɑχən] or [ˈlɔχən]
4. Initial plosive consonants, *b d, g,* soften to closer their voiceless *p, t, k* counterparts.	4. *Brot* [broːt] → [proːt], *dringend* [ˈdrɪŋənt] → [ˈtrɪŋənt], *gültig* [ˈgʏltiç] → [ˈkʏltiç]
5. Schwa brightens closer to [ɛ] or drops out entirely.	5. *gespürt* [gəˈʃpyːet] → [gɛˈʃpyːɚt] or [gˈʃpyːɚt]
6. *R*-colored schwa darkens from the central [ɐ] to back [ɚ]	6. *Tochter* [tɔχtɐ] → [tɔχtɚ]

Let us also not forget the less easily described darkened and lateral *L* and "sing-song" nature to the sentence phrase inflection—each described in further detail below under *Section 2.5, Major Linguistic Features*.

Like any form of character representation, performers with the most experience, are best suited to be the dialect's representative—the best scenario being a native of the character's same background. When the appropriate representation is not found, dialect coaching focus on stereotypes can fill in the gaps. Dialect coaching identifies the key stereotypes of a language and incorporates things like inflection, historical background and more to mimic the speech of a native or learned performer. However, even with proper preparation, a performance can fall short and "just not sound right". A great performer should understand the text at a fundamental

phonetic level, and have a firm understanding of the longer phrase inflections. "Just as a page of music is nothing more than a blueprint for ultimate performance, which can differ from one performer to the next, so IPA transcription is a blueprint, a skeleton for the singer's realization of language, "(Adams, xv).

2.5   *Major Linguistic Features*

Perhaps the most distinguishable differences of the Austrian dialect are its distinct phonetic variations. Upper-German dialect divisions often incorporate diphthongs in words that contain monophthongs in today's Standard German. The modern Standard German variety speaks the stressed vowels in words like *liebe, müde,* and *gut,* as [i:], [y:], and [u:]. However, in the Upper-German dialect varieties—Alemannic, Swabian, Bavarian-Austrian—these vowels are spoken as diphthongs. Particular to the Bavarian-Austrian variety, the words *liebe* and *müde* are found to be spoken as [iə] and in *gut* as [uə]. Barbour and Stevenson hypothesize that the use of these diphthongs dates back to the use of Middle High German, wherein these words were traditionally spoken as *lieb* [li:əp]*, müede* ['my:ədə]*,* and *guot* [gu:ɔt] (Barbour and Stevenson, 88-89).

Another identifying phonetic variation to the Bavarian-Austrian dialect is the more frequent of use in the velar fricative sound [χ]—like that found in *Loch*. This [χ] is found after dark vowels like [u], [ɔ], and [a]. While common practice of Standard German has incorporated the use of the palato-alveolar fricative [ç] in bright, forward vowels like [i]— like that found in *ich*—Bavarian- Austrian has frequently shown a complete lack in development of the [ç] and more often uses the [χ] following bright, forward vowels (Barbour and Stevenson, 89).

Perhaps the chief identifier that is found throughout the entirety of the Bavarian-Austrian dialect (including the colloquial Viennese dialect) is the vocalization of '*L'*—particularly at the end of the word. For example, in Standard German, the usual bright, alveolar, almost

dental [l] in *wohl* would shift backward to a more lateral and postalveolar position. Along with this sound shift, an *'L'* vocalization that comes before consonants at the front of the mouth—like a plosive alveolar 't' or bilabial plosive 'p', the [l] sound shifts to a [i]. For example, in the standard German variety, the word *alt* would incorporate the rounding and darkening of the usually bright [a] vowel to [ɔ] or [ɑ], and [l] would then make the shift to [i]. *Alt* would then be spoken as [ɔːit], (Barbour and Stevenson, 90). Please note that the identified stereotypes in *Figure 1.1* (above), are also included in linguistic phonetic variations of the Bavarian-Austrian dialect variety.

In addition, research conducted by Dressler and Wodak, they intently focus on the Viennese German Dialect (VGD) and Standard Austrian German (SAG) vowel forms. They found that VGD vowels were frequently closed and shortened, and SAG vowels were frequently weakened or entirely deleted. With these 'clipped' vowel forms one can assume that this leads listeners to hear a 'bouncier' more 'sing-songy' tone in said dialects' sentences. (Dressler and Wodak, 345).

Morphological and syntactical differences of Upper-German dialects are, in comparison to phonetic differences, less easily identifiable. The most commonly used and easily identifiable morpheme of the Bavarian—Austrian dialect is the nominative, diminutive [-əl] or [-ərl] ending instead of the Standard German variety of *-chen* [çən] like in *Mädchen* or *bisschen*. For example, the word *Mädchen* would be *Maderl* and *bisschen* would be *bisserl*. These diminutives are used on regular occasions, as the Bavarian—Austrian dialects have a tendency for picturesque words and word combinations (Barbour and Stevenson, 89).

Lexical divisions of the German regions are often divided into north and south. The number of differences in colloquial speech naturally increases the more geographically remote one becomes from another. "The reason for this increase is not hard to understand: as we move towards traditional dialect we encounter people who are progressively less mobile, socially and

geographically," (Barbour and Stevenson, 172). These outlying areas can leave room for a tertiary break from the standard-speech and colloquial standard—colloquial non-standard. However, today, these regional distinctions are becoming less and less divided, as our process of communication and influx of media allows people to explore language outside of their given regions.

As mentioned briefly in *Section 1.2,* the German language heavily incorporates the use of foreign origin words—especially of the French and Italian languages. Austrian dialects are assumed to have acquired an influx of French and Italian origin words, because of the Habsburg's political and business relationships with the French, as well as their love of Italian art forms. The use of more foreign language influence was then associated with a higher formality and sophistication than the continual lexical use of the native varieties. "For example a *Restaurant* is a more 'upmarket' eating-place than a *Gaststätte*; *Allee* (avenue) is a splendid type of *Straße* (street/road); *Dame* (lady) is a more 'refined' word than *Frau* (woman): the first word in each pair cited here is of French origin," (Barbour and Stevenson, 171).

The stereotypical representation of grammar in any language is rather complex— it isn't as easily identifiable as say, phonetic or lexical differences. There are no specific grammar rules that are unique to specific German dialects, however, we do see a trend of what grammar rules are followed depending on the formality of the language in context. "...as a very broad and sweeping generalization we can say that more formal German is more inflecting in character, more informal German more isolating or analytical," (Barbour and Stevenson, 159). In Romance and Germanic languages, the formality of inflection in character is shown by the relationships between words and the form in which those words take: the use of adjectives and declamation describing importance (Barbour and Stevenson, 159).

Furthermore, because of the complexities of the formal German case system, the distinction in case representation is found to be lacking in more informal speech forms. While

northern German dialects have a tendency to negate a distinction between the accusative and dative case forms, the southern German dialects show a lack in distinction between the nominative and accusative case forms. For example, the definite article, *de* is substituted for both the nominative, *der,* and accusative, *den,* masculine article forms. The southern German dialects, while still incorporating the dative case (unlike northern dialects), have expressed patterns in the lack of the N-declension at the end of masculine nouns. For example, *dem Jungen,* would be simply, *dem Junge.* In addition, use of the possessive genitive case is only common to formal Standard German. In this instance, the genitive case is used in two contexts. (1) to denote a person or object's possession (*Der Jubel des Mannes* or *die Harre der Frau*) (2) after certain genitive prepositions (*wegen, während, trotz*). In non-standard contexts, the denotation of possession is simply displayed by using the dative preposition *von*. For example, *der Apfel von dem Baum*, or *die Musik von Mozart*. This lack in distinction of case representation has a tendency to become highly stigmatized (Barbour and Stevenson, 161-164).

As we begin to later analyze example texts from *Der Rosenkavalier*, we will see that the more complex notions towards dialect stereotyping (like grammar and syntactics) are used sparingly, if at all, as opposed to the more easily identifiable stereotypes (phonetic, morphological, or lexical). As stated previously, stereotypes are what are highlighted in performance. Hugo von Hofmannsthal focuses on those key identifiers to shed light on a character's social situation.

Der Rosenkavalier

3.1   *Introduction to Hugo von Hofmannsthal*

Born in 1874, Hugo von Hofmannsthal was a Jewish, Austrian-born writer, most notably acclaimed in his 23-year partnership as a librettist with composer, Richard Strauss. Hofmannsthal's mastery of language was exemplified through, "beautiful poetry, clarity of

characterization and a far-reaching symbolism," (Royal Opera House, 2021). His knowledge of Austrian culture and identity was ever-present, but became the driving force behind his plots and character decisions in his works after the fall of the Habsburg Empire following World War I.

> "He responded to the collapse of the Habsburg empire by an increased awareness of his Austrian heritage, at the same time committing himself to the European tradition. His art continued to develop, and he always maintained the delicate grace and sense of transcendent beauty..." (Luebering, Web Page).

Author, Marek, begins to explore the creativity of Hofmannsthal's libretto in *Der Rosenkavalier* through the historical lens of Hofmannsthal's and Strauss's writing and composition of the opera. While the opera has now achieved international success, in its beginnings in 1911, the piece was never supposed to achieve further than national success because of Hofmannsthal's intricate use of language. Along with strong use of German dialectical gradation, the text is interwoven with other foreign languages. These elements are common in instances involving the aristocracy as evidence of their learned stature (Marek, ix).

3.2   *Introduction to 'Der Rosenkavalier'*

The story takes place in the Georgian era in the 1740s, before the French Revolution. The opera showcases an archetypical Viennese culture. Its story "is closely linked to Vienna's court politics, to the degree and rank of the Habsburg hierarchy," (Marek xi). While taking on a complex view of the Viennese political system that is historically appealing to Austrians, the plot itself is more easily palatable—lacing humor with elements of raw human emotion to weave a beautifully simple and yet simultaneously complex piece of repertoire.

The show begins in the room of The Marschallin. She and the young Octavian have just enjoyed an evening together when her barbarous cousin, Baron Ochs, barges in to her palace to announce his recent engagement to the young Sophie, Herr von Faninal's daughter. Octavian, now disguised as maidservant, *Mariandel,* to avoid scandal, and tries, unsuccessfully, to leave the Marschallin's bedroom. The Baron requests that the Marschallin finds someone to present the customary silver rose of engagement to Sophie on his behalf. She quickly suggests Octavian to be the Knight of the Silver Rose, *Der Rosenkavalier.*

In Act II, Sophie and her father, Herr von Faninal, await the arrival of Der Rosenkavalier. Upon Octavian's arrival, the mutual attraction between him and Sophie is immediately apparant. The Baron, again, makes his entrance after her acceptance of the rose and immediately deems her as his property. Sophie, obviously perturbed, is comforted by Octavian. The Ochs becomes aware of the two's attraction and the hot-headed Octavian draws his sword in challenging the Baron to a duel. Octavian pokes the Ochs with his sword, to which the Baron responds in a melodramatic fashion. The Herr von Faninal returns to the scene to find the "injured" Ochs. He is immediately enraged at the threat to the social-climbing ambitions for his daughter. Sophie tries to talk her father out of their binding engagement, to which is replies, "you'll marry him even if he is dead!" Octavian later concocts a plan with, Annina and Valzacchi—two Italian intriguers who Ochs originally hired to find out more about the *Mariandel* he met in The Marschillan's room. The plan was to seek revenge by writing a letter as *Mariandel* to the Baron Ochs in hopes of sharing an enjoyable evening together.

To end the show, with the help of Annina and Valzacchi, Octavian finishes preparing the rendezvous with the Ochs in a dingy saloon. Octavian, disguised again as the *Mariandel,* coyly leads Ochs while pretending not to see grotesque pictures and figures that pop up in the room (led by the handiwork of Annina and Valzacchi) to stun the Baron. Annina then barges in, disguised as a widow, with many children, and announces that the Baron has fathered them all.

The police appear with Faninal and Sophie to investigate the situation. Disgusted with his future son-in-law's actions, the engagement is called off. Octavian reveals himself to explain the farce. The young Sophie and Octavian find themselves alone and not sure how to proceed with their feelings. The Marschallin reenters to give her blessing to Octavian and Sophie's new-found love to end the show.

3.3   Character Analysis

-     The Marschallin (Wife of field Marshal Prince von Werdenburg): A humble and lovely, most individually endowed woman, both in personality and intellect, with a humorous sense of life. She is experienced, wise and understanding, but with no sense of vanity. She isn't beyond error or passion, as seen in her love affair with young Octavian, but continues to retain a quintessential Viennese grace. The Field Marshal's office is one of the highest in the realm, but she never takes her social position for granted (Strauss et al. 77-180).

-     Baron Ochs of Lerchenau (Cousin to the Marschallin): A dowry hunter with no sense of decency or honor. He is willing to trade off part of his nobility for a place in the fashionable *innere Stadt*. He comes from the North—around Bohemia. He thinks himself irresistible and a noble diplomat, but is rather, a blundering oaf who is a dislikable character. Sports a heavy Viennese accent (Strauss et al. 77-180).

-     Octavian (called Mignon—a Young Gentleman of Noble Family): A seventeen- and two-months' year-old who is the romantic and dashing hero of the opera. He is an impulsive, yet courageous and headstrong young man, that is good in bed. This role is sung by a woman (Pants-roll) (Strauss et al. 77-180).

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- <u>Herr von Faninal (a Rich Merchant, Newly Ennobled)</u>: Has become wealthy through being

   a war profiteer (Strauss et al. 77-180).

- <u>Sophia (His Daughter)</u>: A product of eighteenth century finishing school for girls. She is

   young and innocent but is not afraid to stand up for herself when the time comes. She is

   publicly criticized for speech being too ordinary for a learned girl. However, it was her of

   expressing herself—by using her father jargon mixed with what she learned from school

   (Strauss et al. 77-180).

Analysis of Reference Texts

4.1   Introduction to Reference Texts

   In the following examples, you will see a comparison of Hofmannsthal's written text,

Nico Castel's Universal International Phonetic Alphabet (IPA) interpretation (2002), and how

the German diction would be sung following traditional IPA rules for singers from David Adams'

A Handbook of Diction for Singers (Adams, 83- 140). These comparisons will be used to show

how a standard reference text (like Castel's interpreted IPA transcription) text for dialects can be

just as useful for the performer as IPA transcriptions in Standard German for traditional singing

diction rules. In the analysis of the "Pre-Castel Standard Reference Interpretation" any

modifications that the performer took the liberty in making was noted. However, in the "Post-

Castel Standard Reference Interpretation", only the changes outside of what Castel denoted in

his transcription reference material were noted. You will find that the Metropolitan Opera

frequently followed (and still currently follows) Castel's IPA transcriptions and text translations,

as he was the staff diction coach for nearly three decades before his death in 2015.

4.2   David Adams' "A Handbook of Diction for Singers"

A Handbook of Diction for Singers is a common and concise diction source material that singers use when referencing IPA rules. This book was chosen to be a control source for German phonetic IPA transliteration rules over texts like the Duden Aussprachewörterbuch, because, while singing diction is based on spoken diction, there are spoken sounds (like the uvular pronunciation of *r*), or common vowel modifications (like the decision of modifying the bright /a/ in higher vocal registers) that vary in sung versus spoken German standards. This book takes those modifications and variants into account while referencing the two standard pronunciation books, Duden Aussprachwörterbuch and Siebs Deutsche Bühnenaussprache.

In his book, Adams discusses that as, "Valuable as the IPA is, it is limited in the amount of information it can convey. This is particularly true of inflections over longer phrases. It also must be remembered that the IPA is a means to an end and not an end in itself," (Adams, xii). With that, singers who are non-native speakers of a language are always recommended to know at least the basics of any language that they perform in, so that they may be the most convincing version of a character that they can be.

4.3   Nico Castel's "Four Strauss Opera Libretti"

Castel, however, adds another layer to the traditional and standard set of German diction rules that non-native singers follow. Castel is noted to be prolific translator of opera libretti. He is noted today to hold a unique set of skills in being versed in over 200 tenor roles, having a multi-lingual background, and is an accomplished speaker and student of six languages. His interpretation of translated and phonetically transcribed libretti is used as a standard reference guide in French, Italian, and German operas (Castel, xiii). Being a diction coach himself, Castel focuses on the stereotypes of the Viennese dialect and interweaves his findings with his knowledge of how the German Standard diction should be to create a more standard reference

text of where to start with the interpretation of the dialect. "In cultivated singing, one has to go by the rules of Hochdeutsch (Stage German)," (Castel, xxii). This is something Hofmannsthal started in the libretto himself in moments of the show when characters have a lapse in composure or are disguised as being in a lower class. For example, when Octavian has disguised himself as *Mariandel* and he keeps his sentences short and simple like, '*Da is ja nix'* (Hofmannsthal, 150), "*Da is mei' G'sicht,"* and, "*Weil's gar so schön is,"* (Hofmannsthal, 151).

Scene Examples

5.1   Introduction to Scene Examples

The following scene examples will be placed into two categories; (1) Dialect choices that performers themselves take the liberty of adding to the libretto based on their knowledge of the language. Moments to look out for are characters of a lower status and/or when characters lose composure. (2) Dialect modifications that Hofmannsthal himself wrote into the libretto. These are moments he felt it particularly important to denote a change in the character during the show, often for comedic purposes.

The first two examples, *"Wällischer Hundsbub,"* and, *"Nicht mehr. Bitt' Sie dafür...,"* are to compare liberties taken by the performers. Both examples are in moments of high emotion, which leaves room for a slip and composure, as well as a slip into colloquialisms.

The latter two examples, "*Was, weinen? Wär nicht schlecht,"* and, "*Gar nix, ein Schwindel!"* are to showcase moments when Hofmannsthal wrote a distinctive dialect change. In the first example, Octavian is disguised as *Mariandel* to prank the Baron. He takes on a fake dialect accent to signal a social class change. The second example is a scene of dramatic, emotional outburst at the height of the show.

All four scene examples will be discussed across four different performances to compare how singers chose to perform these scenes. In each performance, the nationality of the singer

will briefly be mentioned to determine a possible comfortability level with German libretto, as well as determine what liberties, if any, they made to Hofmannsthal's text. The first two performances (1985—The Royal Opera, Covent Garden and 1994- Film with Vienna State Opera Chorus and Orchestra) were chosen as examples before the 2002 publication of Castel's Standard IPA/Translation Reference Text for *Der Rosenkavalier.* The last two examples (2009—Festspielhaus Baden-Baden and 2017- The Metropolitan Opera) were chosen to discuss if the publication of Castel's reference text had a possible impact on the singers' performance.

5.2   Performer's Choice

5.2.1   Example Scene I: <u>*"Nicht mehr. Bitt' Sie dafür..."—Act II*</u> (Hofmannsthal, 140) <u>(Castel, 129-130)</u>

In this scene, Sophie is rejecting the Baron Och's arranged engagement. Octavian has just presented the silver rose on the Baron's behalf to ask in Sophie's hand in marriage. Sophie and the Baron meet for the first time after the presentation of the rose and Sophie quickly finds out that the Baron is a brute of a man that lacks any sort of manners. Octavian challenges the Baron in a duel to defend Sophie's honor. The duel comes quickly to a halt when Octavian pokes the Baron with his sword, to which the Baron melodramatically reacted and caused quite a stir. Sophie's father, Faninal, returns to the scene to find the "injured" Baron and demands the marriage, whether Sophie wants to or not.

KEY: *H=Hofmannsthal; C=Castel; ADR= Adams' Diction Rules*

Sophie

H: Nicht mehr. Bitt' Sie dafür um gnädigen Pardon.

C: [nɪçt meːr bɪt ziː daˈfyːr ˈgneːdigən parˈdõ]

ADR: [nɪçt meːr bɪt ziː daˈfyːr ˈgneːdigən parˈdõ]

Faninal

H: Sieht ihn nicht an. Nicht mehr.

C: (no IPA by Castel. This is to be muttered.)

ADR: [ziːt iːn nɪçt an nɪçt meːr]

H: Mich um Pardon, Liegt dort gestochen.

C: [mɪç ʊm parˈdõ liːkt doat gəˈʃtoχən]

ADR: [mɪç ʊm parˈdõ liːkt dɔrt gəˈʃtɔχən]

H: Steht bei ihr. Der Junge.

C: [ʃteːt bæe iːɚ deːɚ ˈjʊŋə]

ADR: [ʃteːt bae iːɐdeːr ˈjʊŋə]

H: Blamage. Mir auseinander meine Eh',

C: [blaˈmɑːʒə miːɚ aosæeˈnɑndɚ ˈmæenə eː]

ADR: [blaˈmaʒə miːɐ ausaeˈnandɐ maene eː]

H: Alle Neidhammeln von der Wieden und der Leimgrub'n auf!

C: [ɑllə di ˈnæethɑmməln fɔn deːɚ ˈviːdən ʊnt deːɚ ˈlæemgruːbən ɑof]

ADR: [allə ˈnaethamməln fɔn deːɐviːdən ʊnt deːɐ ˈlaemgrubən auf]

H: in der Höh! Der Medikus! Stirbt mir womöglich. Sie heirat' ihn!

C: [ɪn deːɚ høː deːɚ ˈmeːdɪkʊs ʃtɚpt miːɚ voˈmøːglɪç siː ˈhæeraːt iːn]

ADR: [ɪn deːɐ høː deːɐ ˈmeːdɪkʊs ʃtɪrbt miːɐ voˈmøːglɪç ziː haerat iːn]

H: Möchte Euer Liebden recht in aller Devotion gebeten haben,

C: [mœçt ˈɔøɚ ˈliːbdən rɛçt ɪn ˈallə devoˈtsjoːn gəˈbeːtən ˈhaːbən]

ADR: [mœçtə ˈɔøe ˈliːbdən rɛçt ɪn alledevoˈtsjoːn gəˈbeːtən ˈhabən]

H: schleunig sich von hier zu retirieren und nimmer wieder zu erscheinen!

C: ['ʃlɔønɪk sɪç fɔn hiːɚ tsuːretiˈriːrən ʊnt 'nɪmmər 'viːdɚ tsuː erˈʃæenən]

ADR: ['ʃlɔønɪç zɪç fɔn hiːɐ tsuː retiˈriːrən ʊnt 'nɪmme 'viːde tsuː ɛrˈʃaenən]

H: Hör' Sie mich! Sie heirat' ihn! Und wenn er sich verbluten tät'

C: [høːɚ siː mɪç siː ʼhæerɑt iːn ʊnt vɛn eːɚ sɪç fɛɚˈbluːtən teːt]

ADR: [høːr ziː mɪç ziː haerat iːn ʊnd vɛn eːr zɪç fɛrˈbluːtən tɛt]

H: so heirat' Sie ihn als Toter!

C: [soː 'hæerɑt siː iːn ɔjs 'toːtɚ]

ADR: [zoː haerat ziː iːn als toːte]

Sophie

H: Heirat' den Herrn dort nicht lebendig und icht tot!

C: [hæeˈrɑːt deːn hɛɚn dɔat nɪçt leˈbɛndɪk ʊnt ɪçt toːt]

ADR: [haerat deːn hɛrn dɔrt nɪçt leˈbɛndɪç ʊnd ɪçt toːt]

H: Sperr zuvor in meine Kammer mich ein!

C: [ʃpɛɚ tsuˈfoːɚ ɪn 'mæene 'kɑmmɚ mɪç æen]

ADR: [ʃpɛr 'tsuvoːr ɪn maenə 'kamme mɪç aen]

5.2.1 (b)   Pre-Castel Viennese Standard Reference Interpretation

1985—The Royal Opera, Covent Garden: Johnathan Summers (Australian baritone) and

Barbara Bonney (American soprano) (*See* Strauss 1985 at *1:56:47)*

Analysis of Summers' Performance:

Outside of the singular word, Summers took no other dialect liberties with the text that

Hofmannsthal provided. Summers closely followed traditional Standard German diction that is

used on the stage—all diphthongs are clearly sung like [ao] in *Augen*, and [ae] in *meine,* the 'L'

vowel is bright, alveolar, almost dentalized [l] like *wohl,* and the [a] vowels remained bright. It

could be assumed that no modifications were made because of a Summers' inexperience of the language as an English-speaking performer.

Summers' Modifications to Text in Performance:

Provided Text	verbluten
Performer Dialectical Choice	verblueten
IPA	**[vɛr'bluɛtən]**

Analysis of Bonney's Performance:

Bonney did not take any further liberties with the text outside of what Hofmannsthal wrote. Her pronunciation was in complete accordance with the traditional Standard German pronunciation. The typical 'ei' vowel cluster was never brightened to an [æe], nothing was ever clipped. The 'L' vowel is consistently a bright, alveolar, almost dentalized [l] like in the word *alle,* and the [a] vowels remained forward and unrounded like in the word *heirat*. It could be assumed that no modifications were made because of a Bonney's inexperience of the language as an English-speaking performer. While American born, Bonney had a substantial career in German-speaking Europe, as well as studied in Salzburg part way through college. Another performance of her in the same role will be looked at in the next example to see if ten years changed the way she would perform the role.

<u>1994- Film with Vienna State Opera Chorus and Orchestra</u>: Gottfried Hornik (German baritone) and Barbara Bonney (American soprano) (*See* Strauss 1994 Part 2 *at 41:56)*

Analysis of Hornik's Performance:

Hornik, a German baritone, had a much lighter accent throughout his performance, but an incorporated Viennese dialect, nonetheless. His brightened schwa vowels were consistent, as were his darkened and rounded [a]/ [ɔ] vowel. One more difficult implemented stereotype was his properly r-colored ending schwa. Most Standard German diction rules pronounce the r-colored vowel as [ɐ]. Hornik, however incorporates the slightly darkened, [ɚ]. His pronunciation closely resembles what Castel implemented in his reference years later.

Hornik's Modifications to Text in Performance:

Provided Text	an	auseinander	meine	Eh
Performer Dialectical Choice	on	ausainander	mayne	I
IPA	**[ɔn]**	**[ausæen'andɚ]**	**[mæenə]**	**[i:]**

Provided Text	alle	verbluten
Performer Dialectical Choice	olle	verblueten
IPA	**[ɔllə]**	**[vɛr'bluətən]**

Analysis of Bonney's Performance:

Bonney did not take any further liberties with the text outside of what Hofmannsthal wrote. Her pronunciation was in complete accordance with the traditional Standard German pronunciation. Her performance choices were identical to the ones she used in her 1985 performance example at The Royal Opera, Covent Garden.

5.2.1 (a)   Post-Castel Viennese Standard Reference Interpretation

2009- Festspielhaus Baden-Baden: Franz Grundheber (German baritone) and Diana Damrau (German soprano) (*See* Strauss 2009 at *2:00:58)*

Analysis of Grundheber's Performance:

The German-born, Grundheber, did not take any further liberties with the text outside of what Hofmannsthal wrote. Grundheber's diphthongs were extremely clear like in the word *auseinander*, his [a] vowels never darkened, and his 'L' was a consistent, bright, alveolar tone typical to Standard German pronunciation. It was quite interesting to see that none of the native German singers were making a change in dialect, particularly in this dispute between Sophie and Faninal. This is a moment of a great loss of composure between the father and daughter duo—one that could easily call for a slip up from formalized speech to a more colloquial variant.

Analysis of Damrau's Performance:

Damrau did not take any further liberties with the text outside of what Hofmannsthal wrote. Similarly to Grundheber, her pronunciation was very traditional to that of a Standard German speaker. Whether it was her choice to keep the character of Sophie 'high-brow' and not slip into a dialect when she lost her composure amid the argument with her father, Faninal, or she simply did not ever have the intention of using a dialect for Sophie, is something we cannot know without asking Damrau herself. Based on other performers in the show, however, we can assume that dialect was not thought of as intently, as most of them are all native German-speakers.

2017- The Metropolitan Opera: Markus Brück (German baritone) and Erin Morely (American soprano) (*See* Strauss at *No. 25: Herr Baron von Lerchenau!—9:00)*

Analysis of Brück's Performance:

 Brück did not take any further liberties with the text outside of what Hofmannsthal wrote. Brück's diphthongs were extremely clear and sung with a Standard German Diction pronunciation. His [a] vowels never darkened, and his 'L' was a consistent, bright, alveolar tone typical to Standard German pronunciation.

Analysis of Morely's Performance:

Morely did not take any further liberties with the text outside of what Hofmannsthal wrote. Her pronunciation was in complete accordance with the traditional Standard German pronunciation as the previous examples of Sophie were done.

5.2.2   Example Scene II: *"Wällischer Hundsbub'—Act II* (Hofmannsthal, 143), (Castel, 134-135)

        After the Baron Och's and Ocatavian's short-lived duel, and Faninal and Sophie's dispute (Scene Example I), the stage is cleared and the Baron reflects on the situation with his troop of men.

KEY: *H=Hofmannsthal; C=Castel; ADR= Adams' Diction Rules*

Baron:
H: Wällischer Hundsbub' das! Dich sollt' ich nur erwischen
C: ['vɛllɪʃɚ 'hʊntsbuːəp dɑs dɪç sɔjt ɪç nuːɚ ɛr'vɪʃən]
ADR: ['vɛllɪʃɐ 'hʊndsbuːp das dɪç zɔllt ɪç nuːɛɛr'vɪʃən]

H: In Hundezwinger sperr' ich dich bei meiner Seel',
C: [ɪn 'hʊndətsvɪŋɚ ʃpɛr ɪç dɪç bæe 'mæenɚ seːl]
ADR: [ɪn 'hʊndətsvɪŋe ʃper ɪç dɪç bae maene zeːl]

H: in Hühnerstall! In Schweinekofen!

C: [ɪn 'hy:nɚʃtɑl ɪn 'ʃvæenəko:fən]

ADR: [ɪn 'hy:neʃtal ɪn 'ʃvaenəko:fən]

H: Tät dich kurzanzen!

C: [te:t dɪç ku'rɑntsən]

ADR: [tɛt dɪç ku:'rantsən]

H: Solltest alle Engel singen hör'n!

C: [sɔjst 'allə 'ɛŋəl 'sɪŋən høə:n]

ADR: [zɔltəst 'allə 'ɛŋəl 'zɪŋən hø:rn]

...

H: Und doch, muss lachen, wie sich so ein Loder

C: [ʊnt doχ mʊs 'lɑχən vi: sɪç so: æen 'lo:dɚ]

ADR: [ʊnt dɔχ mʊs 'laχən vi: zɪç zo: aen 'lo:dɐ]

H: Mit seinen siebzehn Jahr die Welt imaginiert:

C: [mɪt 'sæenən si:ptse:n jɑ:ɚ di: vɛlt imaʃini:ɚt]

ADR: [mɪt 'zaenən zi:ptse:n ja:r di: vɛlt imaʒini:ɐt]

H: Meint, Gott weiss, wie er mich kontreveniert... []

C: [mæent gɔt væes vi: e:ɚ mɪç kõtrəve'ni:ɚt]

ADR: [maent gɔt vaes vi: e:r mɪç kõtrəve'ni:ɐt]

5.2.2 (a)   Pre-Castel Viennese Standard Reference Interpretation

<u>1985—The Royal Opera, Covent Garden</u>: Aage Haugland (Danish bass); (*See* Strauss 1985 at

2:03:30)

Analysis of Haugland's Performance:

Haugland took very little liberty with Hofmannsthal's provided text. His performance typically

followed Standard German diction rules. For example, his 'ei' diphthongs were not brightened to

[æe] in words like *meine* and open [ɛ] vowels were never brightened to [e:] in words like *tät*. He

also, however inconsistently, darkened and rounded the otherwise bright Standard German [a]

like in *Jahr*. Interestingly, Haugland incorporated an element that was only done by the native

Austrian performer, Günther Groissböck (discussed later)—dropping the final [ç], particularly in

pronouns. This element of dropping endings of words, or negating schwa vowels creates a

'chopped' feeling in the words that can be assumed to attribute to the Viennese 'bouncy' phrase

inflection. Whether this modification was accidental, or something that Haugland may have

picked up on as an aspect of Viennese, he was one of two performers that incorporated this

modification.

Haugland's Modifications to Text in Performance:

Provided Text	Dich	ich	Jahr	mich
Performer Dialectical Choice	Di	i	Jor	mi
IPA	**[di:]**	**[i:]**	**[jo:r]**	**[mi:]**

1994- Film with Vienna State Opera Chorus and Orchestra: Kurt Moll (German bass)

Analysis of Moll's Performance:

          Castel looked very highly upon Kurt Moll as the Baron Ochs. He frequently quotes his

friend, Evelyn Lear's, book "Der Rosenkavalier, a Master Class with Evelyn Lear", wherein she

discusses insights to the show, provides critical commentary and discusses new translations at

length. One of her coworkers in this work was Kurt Moll, a German bass who Castel states in his

acknowledgements as, "man-about-languages and dialects, Kurt Moll, one of the greatest Ochs-
es that ever lived" (Castel). Many of Moll's dialect choices can be found in Castel's IPA. Moll was
very consistent with the darkening the otherwise bright Standard German [a] vowel. He also
frequented the use of the Viennese 'L' that takes on lateral and postalveolar position in words
like *Engel.*

Moll's Modifications to Text in Performance:

Provided Text	Hundsbub	Das	Seel	alle	lachen	Jahr
Performer Dialectical Choice	Hundsbue	Des	Sel'	Olle	Lochen	Jor
IPA	**[hʊnˈsbuɛ]**	**[dɛs]**	**[zɛl]**	**[ɔlːlə]**	**[lɔχən]**	**[joːr]**

5.2.2 (b)   Post-Castel Viennese Standard Reference Interpretation

<u>2009—Festspielhaus Baden-Baden:</u> Franz Hawlata (German bass) (*See* Strauss 2009 at
2:08:28)

Analysis of Hawlata's Performance:

Hawlata's vowels were quite inconsistent in terms of the differentiating between bright Standard
German [a] and dark Austrian German [ɑ] or [ɔ]. He also rarely brightened the [ei] diphthong to
[ɛ] or [æe]. One could argue that because German is his native tongue, he may have felt no need
to explore the dialect further. He simply incorporated some of the famous "austrianization" on
words like the diphthongization of what the otherwise monophthonic *muss* and the darkening of
the [a] vowel in *Jahr* because they were popularly performed that way and/or that is what he
already knew of the dialect.

Hawlata's Modifications to Text in Performance:

Provided Text	das	Hühnerstall	muss	Jahr
Performer Dialectical Choice	dos	Hühnerstoy	muess	Johr
IPA	[dɔs]	[hy:nəʃtɔ:i]	[muɛs]	[jo:r]

2017- The Metropolitan Opera: Günther Groissböck (Austrian bass) (*See* Strauss, *No. 27 Act II: Da lieg' ich* at *1:17)*

Analysis of Groissböck's Performance:

Groissböck consistently incorporated the stereotypical dark, lateral ‚L', the frequent trilled ‚r', bouncy inflection, and dark [ɑ], typical of the Viennese dialect. Being the only Austrian bass out of the given examples, it is quite clear that his native knowledge of the dialect aids him in his decision-making for this role. He also consistently brightened the diphthongs of each 'ei' vowel cluster, often to turning the otherwise diphthong into an [ɛ] monophthong in words like *bei*. Groissböck consistently made more modifications to the text than any other performer—as is shown in further examples.

Groissböck's Modifications to Text in Performance:

Provided Text	Hundesbub'	ich	bei	Schweinekofen	dich	muss
Performer Dialectical Choice	Hundesboe	i	be	Schwenekof'n	dik	muess
IPA	[ˈhʊndəsbɔ:ə]	[ɪ]	[bɛ]	[ˈʃvæenəko:fn]	[dɪk]	[muɛs]

Groissböck's Modifications to Text in Performance Continued:

Provided Text	lachen	seine	Jahr	Meint	weiss	mich
Performer Dialectical Choice	loche	sene	Jor	Ment	wess	mi
IPA	**[lɔχə]**	**[seːnə]**	**[joːr]**	**[mɛnt]**	**[wɛs]**	**[mɪ]**

5.3   Hofmannsthal's Dialect Modification

5.3.1   <u>Scene Example III: *"Was, weinen? Wär nicht schlecht."—Act III* (Hofmannsthal 152-153), (Castel, 147-149)</u>

In this scene, Octavian is disguised as the *Mariandel*, working in the saloon. In a plot to catch Baron Och's in an act of infidelity to rid Sophie of the dreadful engagement. Octavian, trying to seduce the Baron to steer him the wrong way, is eating dinner with the crude man before the enjoy a night together—or so the Baron thinks. The Baron relaxes in the formality of his speech and Octavian switches completely to a lower class, colloquial accent to disguise himself to the best of his abilities.

KEY: *H=Hofmannsthal; C=Castel; ADR= Adams' Diction Rules*

Baron:
H: Was, weinen? Wär nicht schlecht.
C: [vɑs 'væenən veːɚ nɪçt ʃlɛçt]
ADR: [vas 'vaenən vɛr nɪçt ʃlɛçt]

H: Kreuzlustig muss Sie sein, die Musi geht ins Blut.
C: ['krɔøtslʊstɪk mʊs siː sæen diː 'muːsi geːt ɪns bluət]
ADR: ['krɔøtslʊstiç mʊs ziː saen diː 'muːzi geːt ɪns bluːt]

H: G'spürt Sie's jetzt—

C: [kʃpyːɚt siːs jɛtst]

ADR: [gʃpyːet ziːs jɛtst]

H: Auf die letzt, g'spürt Sie's dahier, Dass Sie aus mir

C: [aof diː lɛtst k'ʃpyɚt siːs daˈhiːɚ das siː aos miɚ]

ADR: [auf diː lɛtst g'ʃpyːet ziːs dahiːɐ das ziː aus miːɐ]

H: machen kann alles frei, was Sie nur will.

C: ['maχən kan 'alləs fræe vas siː nuːɚ vɪl]

ADR: ['maχən kan 'alləs frae vas ziː nuːɐ vɪl]

Octavian:

H: Es is ja eh als eins, was ein Herz noch so jach begehrt.

C: [ɛs ɪs jaː eː ajs æens vas æen hɛɚts nɔχ soː jaχ bəˈgeːɚt]

ADR: [ɛs ɪs jaː eː als aens vas aen hɛrts nɔχ zoː jaχ bəˈgeːet]

H: Geh', es is ja all's net drumi wert.

C: [geː ɛs ɪs jaː ajs nɛt 'druːmi veːɚt]

ADR: [geː ɛs ɪs jaː als nɛt 'druːmi weːet]

Baron:

H: Ei, was denn? Is sehr wohl der Müh wert.

C: [æe viː dɛn ɪs seːɚ voːl deːɚ myː veːɚt]

ADR: [ae vas dɛn ɪs zeːɐ voːl deːɐ myː veːet]

Octavian:

H: Wie die Stund hingeht, wie der Wind verweht,

C: [viː diː ʃtʊnt 'hɪngeːt viː deːɚ vɪnt fɚˈveːt]

ADR: [viː diː ʃtʊnt 'hɪngeːt viː deːɐ vɪnt feɐˈveːt]

H: so sind wir bald alle zwei dahin.

C: [so: sɪnt vi:ɚ balt 'allə tsvæe da'hɪn]

ADR: [zo: zɪnt vi:ɐ balt 'al:lə tsvae da'hɪn]

H: Menschen sin' ma halt. Richtn's nichts mit G'walt,

C: ['mɛnʃ ən 'sɪmma hajt rɪçtns nɪçt mɪt gvajt]

ADR: ['mɛnʃ ən zɪnma halt rɪçtns nɪçts mɪt g'valt]

H: Weint uns niemand nach, net dir net und net mir.

C: [væent ʊns 'ni:mant na:χ nɛt di:ɚ nɛt ʊnt nɛt mi:ɚ]

ADR: [vaent ʊns ni:mant naχ nɛt di:ɐ nɛt ʊnt nɛt mi:ɐ]

Baron:

H: Macht Sie der Wein leicht immer so?

C: [maχt si: de:ɚ væen læeçt 'ɪm:mɚ so:]

ADR: [maχt zi: de:ɐvaen laeçt 'ɪm:me zo:]

H: Is ganz gewiss Ihr Mieder, das aufs Herzerl Ihr druckt.

C: [ɪs gants gvɪs i:ɚ 'midɚ das aofs 'hɛrtsərl i:ɚ drʊkt]

ADR: [ɪs gants gəvɪs i:ɐ'midɐ das aufs 'hɛrzəl i:ɐ drʊkt]

H: Jetzt wird's frei mir a bisserl heiss.

C: [jɛtst vɪɚts fræe mi:ɚ a 'bɪssərl hæes]

ADR: [jɛtst viɐ ts frae mi:ɐ a bɪsərl haes]

5.3.1 (a)   Pre-Castel Viennese Standard Reference Interpretation

<u>1985—The Royal Opera, Covent Garden</u>: Aage Haugland (Danish bass) and Anne Howells

(British mezzo-soprano), (*See* Strauss, 1985 at *2:30:10)*

Analysis of Haugland's Performance:

Haugland consistently had pure diphthongs [ae] to that of a typical Standard German or Singing

Diction. He did, however, frequently implement the use of the dark, 'o'-like [ɑ], and the uniquely

Viennese 'r'-colored schwa, [ɚ].

Haugland's Modifications to Text in Performance:

Provided Text	nicht	machen	was
Performer Dialectical Choice	net	mochen	wie
IPA	**[nɛt]**	**[mɔχən]**	**[vi:]**

Analysis of Howell's Performance:

Howell was inconsistent with her [æe] diphthongs and instead of substituting *nichts* for *nix*

(which is very common),she had changed the word *net*—another informal variant of *nicht.*

Outside of these examples, she typically stuck with the Standard German Diction pronunciation.

Howell's Modifications to Text in Performance

Provided Text	ein	noch	nichts
Performer Dialectical Choice	ayn	no:ch	net
IPA	**[æen]**	**[no:χ]**	**[nɛt]**

1994- Film with Vienna State Opera Chorus and Orchestra: Kurt Moll (German bass) and Anne

Sophie von Otter (Swedish mezzo-soprano), (*See* Strauss, 1985 Part 2 at *1:13:40*)

Analysis of Moll's Performance:

In this example, you can begin to see that Moll takes some liberty with words that may have previously been overlooked by those not familiar with the Viennese dialect. Moll's major alteration of this text was his interpretation of the diphthongs. In the word *Kreuzlustig,* you can see that the diphthong has been completely brightened. The 'eu' diphthong, that would normally be spoken as [ɔø] is now modified to [ai]. Along with that, a stereotype that was mentioned in *Section 2.5,* the diphthongization [uɛ] of what is otherwise a monophthong vowel [u:], is used in the word Blut.

Moll's Modifications to Text in Performance:

Provided Text	Kreuzlustig	Blut	machen	was
Performer Dialectical Choice	Kraizlustig	Bluet	mochen	wie
IPA	**[kra:itslʊstiç]**	**[bluɛt]**	**[mɔχən]**	**[vi:]**

Analysis of von Otter's Performance:

The Swedish-born, von Otter, only said the bright Viennese diphthong [æe] once. All other times, she said [ae]. She took no liberties in dialect choices other than the one change in diphthong. Although Hofmannsthal wrote in a change in dialect, it is important to note that she certainly didn't "sound Austrian". The lexical variations of the dialogue were there because Hofmannsthal requested their presence. However, the phonetic interpretation of Austrian vowels and the 'bouncy' sentence inflection was replaced by the more familiar, Standard German Diction rules.

von Otter's Modifications to Text in Performance

Provided Text	ein
Performer Dialectical Choice	ayn
IPA	**[æen]**

5.3.1 (b)   **Post-Castel Viennese Standard Reference Interpretation**

2009- Festspielhaus Baden-Baden: Franz Hawlata (German bass) and Sophie Koch (French mezzo-soprano), (*See* Strauss, 2009 at *2:36:20*)

Analysis of Hawlata's Performance:

Hawlata was again inconsistent with the brightening of his diphthongs and the darkening of his [a] vowels. Overall, his pronunciation is very bright, and every vowel and consonant are clearly sung—much like the Standard German pronunciation. His 'austrianization' of words is very similar in choice to that of Kurt Moll's. He did, however, have an instance of the a typical *Abkürzung* (abbreviation) of a diphthong. The word *leicht* is typically spoke as [ai], however, the diphthong was so brightened, that it assumed a monophthong, open sound—resulting in [ɛ]. Both Hawlata's and Moll's text interpretations were similar to what Castel later wrote in his 2002 phonetic publication.

Hawlata's Modifications to Text in Performance

Provided Text	Kreuzlustig	Blut	machen	was	was	leicht
Performer Dialectical Choice	Kraizlustik	Bluet	mochen	wos	wi	lecht
IPA	**[kraːitslʊstik]**	**[bluɛt]**	**[mɔχən]**	**[vɔs]**	**[viː]**	**[lɛçt]**

Analysis of Koch's Performance:

Koch took only one dialect liberty outside of what Hofmannsthal wrote for the character at this point in the show. The choice was a similar word swap to von Otter in the 1994 film with the Vienna State Opera. In Austrian German and Upper German dialects, '*nichts'* is changed to '*nix'* and '*nicht'* is changed to '*net'*. It also is important to hear that the vowels were always pure and true to Standard German pronunciation.

Koch's Modifications to Text in Performance:

Provided Text	nichts
Performer Dialectical Choice	net
IPA	**[nɛt]**

2017- The Metropolitan Opera: Günther Groissböck (Austrian bass) and Elina Garanča (Latvian mezzo-soprano), (*See* Strauss, 2017 No. 32. Act III: Es is ja eh alls eins... at *:32)*

Analysis of Groissböck's Performance:

Groissböck has quite notably taken many liberties with the text that was laid out by Hofmannsthal. Seen in the example modifications below, 'e' and 'i' vowels are primarily closed—creating that phonetically stereotypical bright Viennese sound. Groissböck also consistently modified [a] vowels to the completely darkened [ɔ] sound, as well as negate the use of ending schwa vowels as in *wen'n (weinen)* and *moch'n (machen).*

Groissböcks's Modifications to Text in Performance:

Provided Text	weinen	Wär	nicht	schlecht	sein	Blut
Performer Dialectical Choice	wen'n	Wer	net	schlecht	sen	Bluet
IPA	**[wæen'n]**	**[wer]**	**[nɛt]**	**[ʃleçt]**	**[sæen]**	**[blu:ɛt]**

Provided Text	Auf	letzt	aus	machen	frei	Ei	wert
Performer Dialectical Choice	of	letzt	aws	moch'n	fre	e	wert
IPA	**[ɔf]**	**[le:tzt]**	**[ɔs]**	**[mɔχ'n]**	**[fræe]**	**[æe]**	**[we:rt]**

Groissböcks's Modifications to Text in Performance Continued:

Provided Text	Macht	der	Wein	leicht	immer	frei
Performer Dialectical Choice	Mocht	de	Wen	lecht	imme	fre
IPA	**[mɔχt]**	**[deɚ]**	**[wæen]**	**[læeçt]**	**[i:mmɚ]**	**[fræe]**

Analysis of Garanča's performance:

Garanča didn't deter from the text Hofmannsthal provided. She did, however, incorporate

almost every phonetic aspect, especially the bright [æe] sound to be used in the 'ei' diphthong,

that Castel suggests in his IPA transliteration reference text. Because of Castel's notoriety in the

Metropolitan Opera House, it would be assumed that, with non-native speakers, diction coaches

would navigate to Castel's works, as he held the job of the Metropolitan Opera for nearly three

decades.

5.3.2   *Scene Example IV: "Gar nix, ein Schwindel!"—Act III* (Hofmannsthal, 163), (Castel, 167)

In this scene, the Baron has finally been caught in the act—or so he is framed. A friend of

Octavian's, Annina, bursts into the saloon room to find Octavian and the Baron "together".

Annina, claiming to be the Baron's wife demands that he be charged with the infidelity. All at

once, the commisionary charges in to accuse the Baron, and a confused Sophie and Faninal are

soon to follow. Sophie, now realizes that she won't have to marry the dreadful Baron.

The Baron, stunned from the shock of the situation, cries this line out at the peak of his

frustration as a group of children, planted to play the Baron's children, are surround him yelling,

"Papa, papa, papa!"

KEY: H=Hofmannsthal; C=Castel; ADR= Adams' Diction Rules

Baron:

Hofmannsthal: Gar nix, ein Schwindel! Kenn' nit das Bagagi!

Castel: [gɑɚ nɪks æen ˈʃvɪndəl kɛn nɪt dɑs baˈgaːʒi]

ADR: [gar nɪks aen ˈʃvɪndəl kɛn nɪt das baˈgaʒi]

H: Sie sagt, dass sie verheirat' war mit mir.

C: [siː sɑːkt das siː fɚˈhæeraːt vaɚ mɪt miːɚ]

ADR: [ziː zakt das ziː feɛˈhaerat vaɛ mɪt miːɐ]

H: Käm' zu der Schand', so wie der Pontius ins credo!

C: [keːm tsuː deːɚ ʃant soː viː deːɚ ˈpɔntsjʊs ɪns ˈkreːdo]

ADR: [kɛm tsuː deːɐ ʃant zoː viː deːɐ ˈpɔntiʊs ɪns ˈkreːdo]

5.3.2 (a)   Pre-Castel Viennese Standard Reference Interpretation

1985—The Royal Opera, Covent Garden: Aage Haugland (Danish bass, (*See* Strauss, 1985 at *2:41:45)*

Analysis of Haugland's Performance:

Haugland did not take any further liberties with the text outside of the lexical changes that Hofmannsthal wrote for the dialect change. The phonetic pronunciation that Haugland produced was entirely based on Standard German Diction.

1994- Film with Vienna State Opera Chorus and Orchestra: Kurt Moll (German bass), (*See* Strauss, 1994 Part 2 at *1:23:10*)

Analysis of Moll's Performance:

Moll did not take any further liberties with the text outside of the lexicon that Hofmannsthal wrote for the dialect change. Moll's performance, however, was phonetically the same as Castel's IPA transcription, leading one to believe that Castel had, indeed, used Moll's performances as the Baron to influence his dialect transcription choices.

5.3.2 (b)   Post-Castel Viennese Standard Reference Interpretation

2009- Festspielhaus Baden-Baden: Franz Hawlata (German bass), (*See* Strauss, 2009 at *2:47:25)*

Analysis of Hawlata's Performance:

Hawlata did not take any further liberties with the text outside of the lexicon that Hofmannsthal wrote for the dialect change. The phonetic pronunciation that Hawlata performed was also entirely from Standard German Diction.

2017- The Metropolitan Opera: Günther Groissböck (Austrian bass), (*See* Strauss, 2017 *No. 34 Act III: Halt!— O weh, was maken wir? 4:50*)

Analysis of Groissböck's Performance:

Groissböck, yet again, incorporated his personal knowledge in performing the most authentic Austrian dialect amongst the performance examples—even more than Barabara Bonney, who has lived in Salzburg for much of her adult life.

Groissböcks's Modifications to Text in Performance:

Provided Text	kenn	sagt
Performer Dialectical Choice	Ken	sogt
IPA	**[ke:n]**	**[so:kt]**

5.4   *Interpretation*

The latter analyses of the examples (shown above in *Sections 5.3.1* and *5.3.2*), was to first find moments of dialect use in the show, where Hofmannsthal purposefully wrote in moments of dialect change for a character. As briefly described in *Section 5.1*, Hofmannsthal, wrote in a dialect change when Octavian had disguised himself as the *Mariandel* to trick the Baron Ochs. The actual writing of the dialect, like in this scene, happened very little. Perhaps the only other striking moment of this writing in dialect was when the Baron Ochs lost his composure, yet again, at the height of the show in page 163 of Hofmannsthal's libretto when he cried out, "*Gar nix, ein Schwindel!*". Most other times, outside of a few lexical choices like *bisserl* and *Herzel,*

used throughout the show, the dialect was never written in. This is when the discretion and

knowledge of the language the performer comes to be of importance. For example, the Baron

Ochs was to serve as a comedic buffoon, who lacked manners and sophistication throughout the

entirety of the show. His frequent outbursts served as great moments to incorporate moments of

dialect into the character. Groissböck, for example, took great liberties in those instances of loss

in composure. Particularly in the *Scene III* example text.

However, if you are a performer of a different nationality with little experience with

German, or Viennese alike, you would be left with no other option but to use the Standard

German Diction that every other German performance is in. For example, Aage Haugland, who

was the Danish Baron Ochs that performed in the 1985 performance at The Royal Opera, Covent

Garden, had little to no incorporation of the Viennese dialect in his performance. This is when a

standard reference material like Castel's phonetic dialect transcription can come to aid a

performer with little knowledge or background of a language.

There are still, however, instances that go unused even with the publication of Standard

Reference transcriptions. For example, there is a great mood change from her beginning line,

"*Nicht mehr. Bitt' Sie dafür um gnädigen Pardon,*" and her last, "*Sperr zuvor in meine Kammer*

mich ein!" Castel even mentions as a footnote in this example to, "Notice that in her agitated

state, Sophie (as reflected in the phonetics) has reverted to Viennese speech patterns, just like

her father's," (Castel, 130). Castel differentiates Sophie's beginning line in a calm state with a

bright Standard German [a], the use of the word *gnädigen* to her father and even an imploring

the use of French, *Pardon.* In the argument of the previous examples used, Damrau and

Grundheber are both native German speakers, however, their example at in the Festspielhaus

production of the show, was filled with the least amount of *wienerisch.* One could argue, that

because it is their native tongue, they felt less inclined to explore the German past what

Hofmannsthal provided.

Conclusion

6.1   Hofmannsthal's use of dialect throughout *Der Rosenkavalier* was a statement in representing one's identity. *Der Rosenkavalier* was set in a time of a political crisis before the French Revolution. Similarly, Hofmannsthal had written the libretto to this opera in 1910, just eight years before the fall of the Habsburg Empire, and the ultimate collapse of the Austro-Hungarian Empire. Although Hofmannsthal was unable to predict the impending peril that was to come, the ever-present political controversy of the time held an uncanny parallel to that before the French Revolution. These major shifts in political power led the people of these regions to seek refuge through means of cultural identity. Identity in every part of Europe was essential in cultivating a national sense of self. As stating briefly in *Section 1.4,* Hofmannsthal's knowledge of Austrian culture and identity was ever-present, but became the driving force behind his plots and character decisions in his works after the fall of the Habsburg Empire following World War I. The text to *Der Rosenkavalier* was purposefully interwoven with foreign languages and a German dialectical gradation to show the intricacies that *wienerisch* holds in this class system. These elements serve as common instances to prove one's learned stature and level of sophistication.

But how can these elements be properly translated into the modern performing world? Performance is representation. Whether that be representation of the music, story, or specific characters, the performers are primary vessels in which that representation occurs.

There are two parts to interpretation of a performance (1) the interpretation by and for the performers, and (2) the audience's interpretation of performance itself. Where does that line begin? When performing, for example, *Der Rosenkavalier,* the audience at the Vienna Staatsoper would be much more sensitive to the interpretation of the language than the audience at the Metropolitan Opera in New York. The proper representation can help characters

become more relatable and enjoyable for the participating audience. It can also give proper

insight to the background to a character and give a possible purpose to their motives throughout

their performance. The typical representative is who holds the same nationality and native

language and experiences as the character they are portraying. In the instance of *Der*

Rosenkavalier, it was apparent that Groissböck was certainly, out of the given examples, the

"most Austrian". However, in instances where that option is unavailable, and performers have

no knowledge of the identifying stereotypes and/or markers of a language variety, reference

materials are pertinent to the understanding of said representation. Reference materials like

Castel's IPA transliteration of the Viennese dialect can serve as a great source in preserving the

authenticity of the show. Especially when tradition, and authenticity are called for.

There are a few questions that remain to be unanswered: (1) Who is the deciding

influence of these choices? Especially when, in the instance of Austrian identity, "…Austria has

always identified with is that of music, although this is usually related to >>serious<< music

(Larkey 1993, 309), i.e. >>high culture. <<" (Thumberger, p. 1). (2) Are these decisions more for

the audiences' or performers' benefit? (3) Is the purest representation of this language pertinent

to their performance?

One thing is for certain when reviewing the libretto of this Strauss and Hofmannsthal

masterpiece. Art has served as a medium to express political and social issues, while uniting a

public since its beginnings. One can see, in this early twentieth-century stage work, how

historical knowledge of the Austrian identity and its link to language can influence the

characters. By analyzing the features of dialects and transcribing them phonetically via standard

reference texts, non-native performers have a chance to understand the characters' use of

language. This provides a deeper understanding of the nuances the piece carries, and ultimately

resonate deeper with audiences.

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