

“Als reines Organ Gefühles”: Wagner’s Associative Orchestration and the Tristan Matrix

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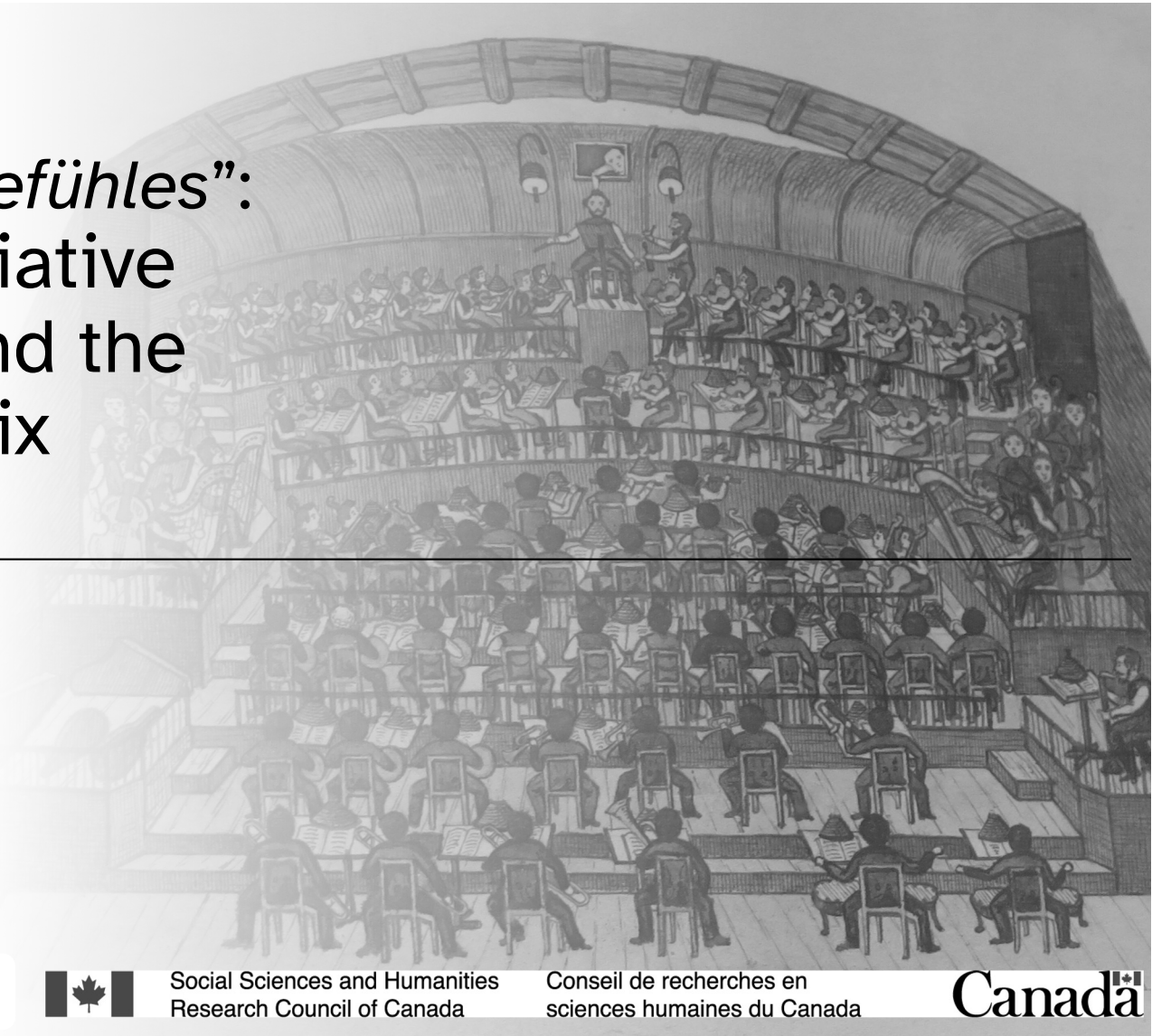
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TREATISE
ON INSTRUMENTATION

Hector Berlioz
& Richard Strauss

Translated by
Theodore Front

Thus, Richard Wagner's scores are the alpha and omega of my additions to this work...

the phenomenal sound combinations which a Berlioz or Wagner drew from the orchestra must not be misused. These masters used them for giving expression to unheard-of, great, poetic ideas, feelings and pictures of nature...

Richard Strauss
Forward to Berlioz's *Treatise on Instrumentation*
Translated by Theodore Front

ORCHESTRATION/ TIMBRE

“secondary”

Roger Scruton (1999)

“merely colors”

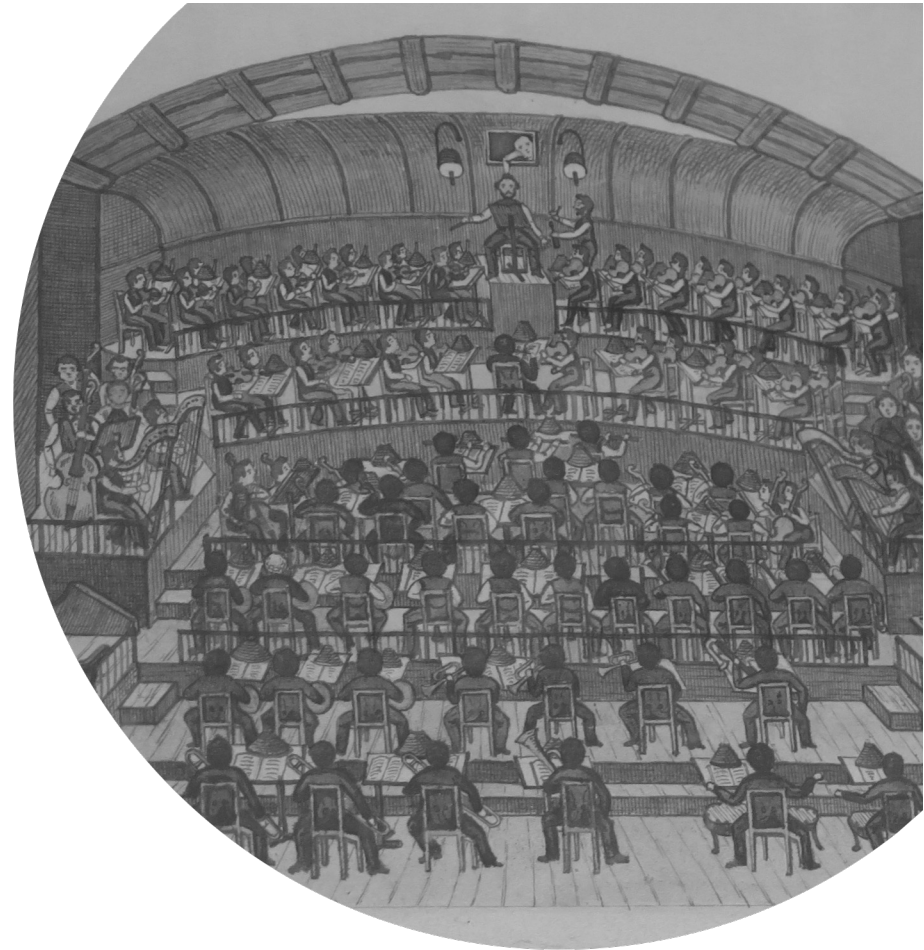
Jean-Jacques Rousseau (1753)

“Greek Chorus”

Roger Scruton (1999)

“sensual timbral phenomenon”

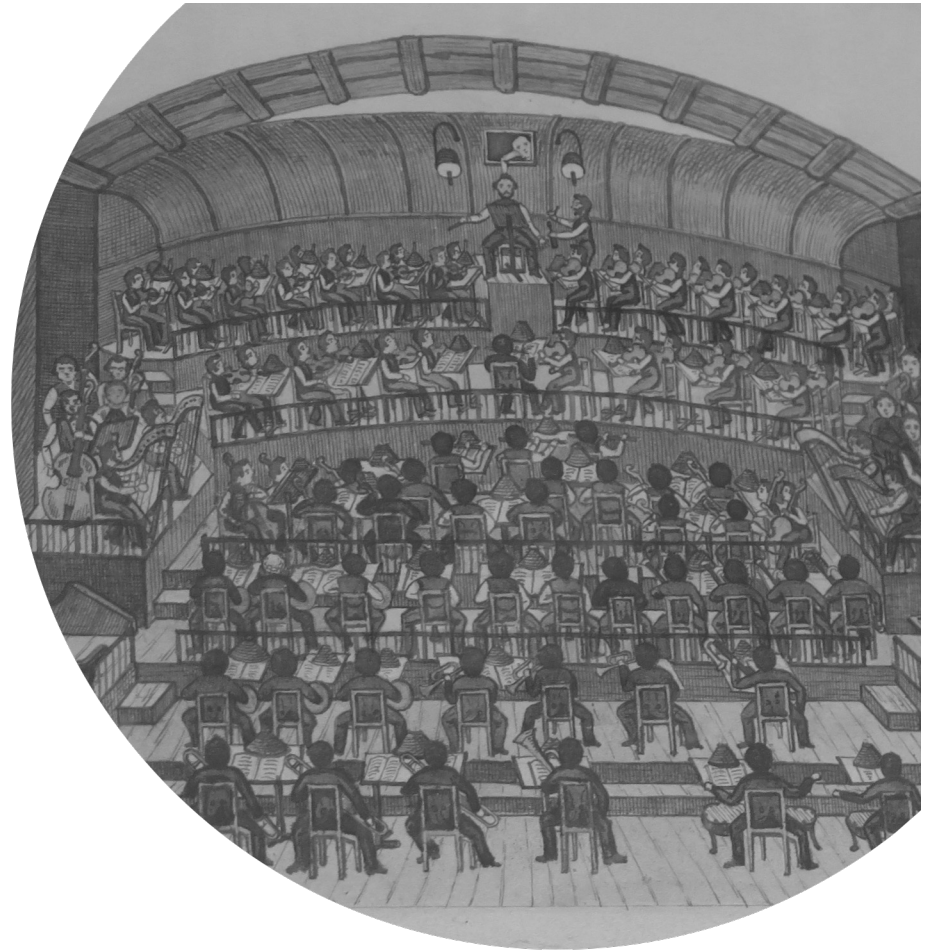
Egon Voss (1970)

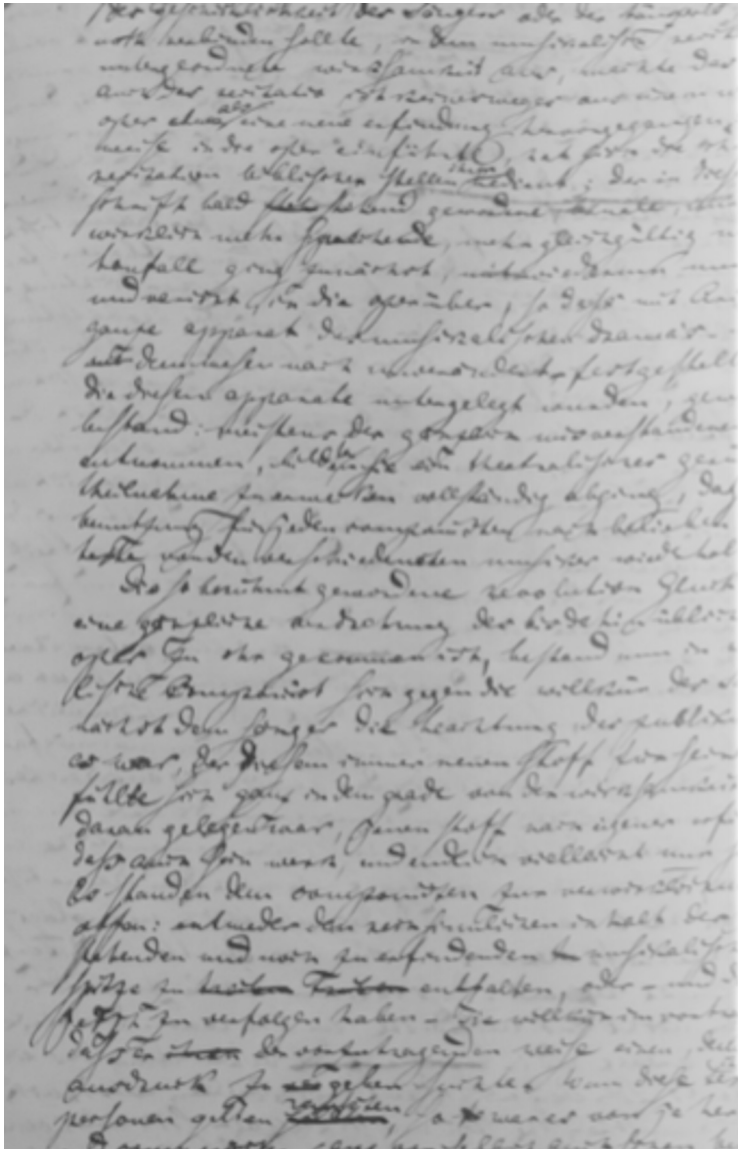


“Whoever in judging my music divides the harmony from the instrumentation does me as much injustice as he who divides my music from my poetry, my song from words!”

Wagner to Theodor Uhlig May 1952

Translated in *My Life* (Cambridge UP, 2014)





THE ORCHESTRA indisputably possesses a *faculty of speech*, and the creations of modern Instrumental-music have disclosed it to us... we have plainly to denote this *Speaking-faculty of the Orchestra as the faculty of uttering the unspeakable...*

We have seen that the Orchestra is no mere compost of washy tone-ingredients, but consists of a *rich association of instruments— with unbounded power...*

the Tone-speech of an instrument ... *speaks out* the very thing which Word-speech in itself can *not speak out,— ... the Unspeakable.*

Richard Wagner, "Oper und Drama," in *Richard Wagner's Prose Works*, edited by William Ashton Ellis, Vol. 2 (New York: Broude Bros., 1893), 316.

1. A III h 6

Frédéric Chopin

1 October 1857

Allegro (Compos. Chopin) **Part**

The image shows a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, stems, and dynamic markings like 'p' and 'f'. The score is written in a cursive, handwritten style. The title 'Orchesterskizze' is printed in a bold, serif font at the bottom right of the page. The overall appearance is that of a working draft or sketch for an orchestral piece.

Orchesterskizze

30
Ob.
Clar.
Fag.
5
10

11
Hob.
Hor.
Fag.
5
8

12
Hob.
Clar.
Fag.
8
12

immer belebter
Schulle.
Tambur und Congu, die ich nannte, als Tristan J.

eine Leben
Darin genau ich fühl' ein
(Schulle)

seht, und kn
auf dem Palle nachher ist es nicht

Hob.
Hor.
Fag.
5/8

me:rn:
halt' ihn fest.
aus.
aus.
aus.
aus.

Hob.
Clar.
Fag.
Pfl.
Pos.
Postel
Paw.
Hob.
Clar.
Fag.
Hob.
Clar.
Fag.

das selb' Jahr den Schindl' abhimmeln:
Schindl' Opa.
singt. Du so die Stamm.
6

Hob.
Clar.
Fag.
Pfl.
Pos.
Postel
Paw.
Hob.
Clar.
Fag.

Matthew Bribitzer-Stull

Understanding the
Leitmotif

*From Wagner to
Hollywood Film Music*



“Associativity is, in short, the forging of a connection between two separate ideas such that one may evoke or recall the other.”

Matthew Bribitzer-Stull, *Understanding the Leitmotif*,
(Cambridge UP, 2015), 100.

Chapter Ten

... *wie ein rother Faden*: on the origins of
“leitmotif” as critical construct and
musical practice

THOMAS GREY

Music Theory in the
Age of Romanticism

Edited by IAN BENT

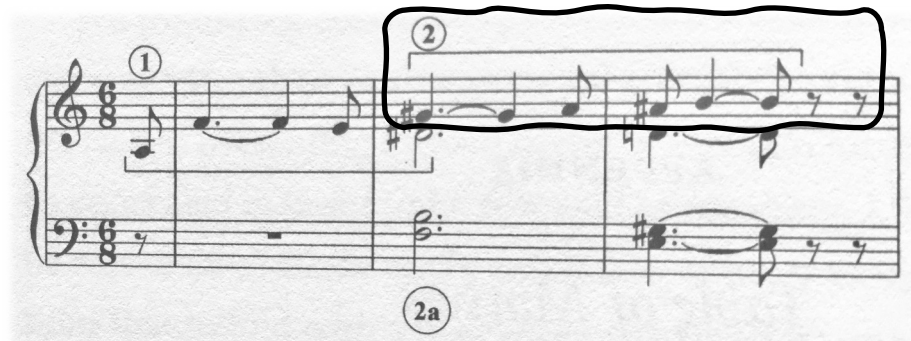
“‘associative hearing’
shuttles back and forth
freely between a variety of
contrasting and
interrelated ideas... as the
listener makes sense of
them in new contexts.”

Wagner's Associative Orchestration:

1. Diegetic
(Instrument as self)
2. Topical
3. Associative

Wagner's Associative Orchestration:

1. Diegetic
(Instrument as self)
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3. Associative



Labels for the Initial Leitmotifs in *Tristan*

	Bottom Part	Top Part	Full Matrix
Porges (1868/1906)	Trauer, unsagbar wehmutsvolle Resignation	Eine wie von selbst hervorbrechende unstillbare sehnsucht	Liebes-Motiv
Wolzogen (1880)	Leidens-Motiv, Tristan zugeordnet	Sehnsuchts-Motiv, auf Isolde bezogen	----
Kobbé (1890)	Tristan	Isolde	Love and potion
Heintz (1891)	Trauer-Motiv des Tristan	Sehnsuchts-Motiv Isoldes	----
Neitzel (1893)	Tristan-Motiv	Liebeszauber-Motiv	----
Chop (1893)	----	----	Motiv des Liebessehns
Lavignac (1898) (Eng. 1914)	Confession (of Love)	Desire	----
Pfohl (1904)	Entsagende Sehnsucht	Hoffende Sehnsucht/Zaubermotiv/ Symbol des Liebestranks	Sehnsucht
Kufferath (1905?)	Tristan's suffering	Desire	----
Grunksy (1907)	----	Isolde: „Verräter! Ich trink' sie dir!“	Isolde: „Mir erkoren, mir verloren“
Burkhardt (1909)	----	----	Liebes-Motiv
Kühn (1914)	----	----	Tristan-Motiv
Windsperger (1920)	----	----	Liebestränkmotiv
Anheisser (1921)	Sehnsuchtsaffekt der Sexte; fehlt sie: Affekt des Entsagens, der in der Abkehr vom Leben endenden Verneinung	Hoffend, Bejahung des Lebens, höchst aktives Gefühl des Liebesbegehrens, des Triebes, durch alle Hemmungen hin zum Leben, zur Erfüllung zu gelangen	Affektischer Gegensatz: Entsagen/Begehren bzw. Abkehr von Leben/Drang hin zum Leben
Newman (1949)	Grief	Isolde's Magic	----

Suffering

Longing

Love/Desire

Love Potion/
Magic

Tristan

Isolde

THE MUSICAL TOPIC



“Signs may be meaningful without having any clear unitary meaning.”

Raymond Monelle
The Musical Topic: Hunt, Military and Pastoral
(Indiana UP 2006, 29).

Instances of the Matrix in *Tristan*

LEITMOTIF	Character	Text	Instrumentation	sketch?
full Matrix	Orchestra	————	vc: ob, kl, Eh, Fag	No
full Matrix	Orchestra	————	vc: ob, kl, Eh, Fag	No
full Matrix**extended	Orchestra	————	vc: ob, kl, Eh, Hn, Fag	No
full Matrix	Orchestra	————	br, vc: fl, ob, kl, Eh, Fag	No
full Matrix**extended	Orchestra	————	br, vc: ob, kl, Eh, Fag	No
full Matrix	Orchestra	————	Eh: ob	No
full Matrix	Orchestra	————	Bkl: KIA	No
no instances in				
partial Matrix (bottom)	Isolde	Mir erkoren	—: voice	No
partial Matrix (bottom)	Isolde	mir verloren	—: voice	No
full Matrix	Isolde/Orchestra	hehr und heil,	voice: Eh	No
full Matrix	Isolde/Orchestra	kühn und feig	voice: Eh	No
partial Matrix (top)	Orchestra	————	—: Eh	No
partial Matrix (top)	Isolde/Orchestra	Frägst du nach Tristan, teure Frau? Dem Wunder aller Reiche (to Brangane)	voice: kl, hn/voice	No
partial Matrix (top)	Orchestra	B: Kennst du der Mutter Künste nicht?	—: ob	No
partial Matrix (top)	Orchestra	B: Wähnst du, die alles klug erwägt	—: kl	No
partial Matrix (top)		B: ohne Rat in fremdes Land hätt sie mit dir mich entsandt?	—: ob	No
partial Matrix (top)	Orchestra	I: Der Mutter Rat gemahnt mich recht	—: Eh, Fag	No
partial Matrix (top)	Orchestra	I: willkommen preis ich ihre Kunst	—: Eh, Fag	No
partial Matrix (top)**extended	Orchestra	I: Rache für den Verrat	—: vln	No
partial Matrix (top)	Orchestra	B: So reihte sie die Mutter, die mächtgen Zaubertränke	—: fl, Eh	No
partial Matrix (top)	Orchestra	B: Für Weh und Wunden Balsam hier;	—: fl, Eh	No
partial Matrix (top)**extended	Orchestra	B: für böse Gifte Gegen Gift	—: Br	No
partial Matrix (top)	Orchestra	I: Kennst du der Mutter Künste nicht?	—: fl, Hn	No
partial Matrix (top)	Orchestra	I: Wähst du, die alles klug erwägt	—: fl, kl	No
partial Matrix (top)	Orchestra	I: ohne Rat in fremdes Land hätt sie mit dir mich entsandt?	—: fl, ob	No
partial Matrix (top)	Orchestra	Stage direction: Dann wirft sie die Schale fort. Beide, von B. Isolde wirft die Schale nicht fort, dieselbe entsinkt vielmehr ihrer allmählich sich öffnenden Hand.	—: ob	No
full Matrix	Orchestra	Stage direction: Schauer erfaßt, blicken sich mit höchster Aufregung, doch mit starrer Haltung, unverwandt in die Augen, in deren Ausdruck der Todestrotz bald der Liebesglut weicht.	vc: ob, kl, Eh, Fag	No
full Matrix**extended	Orchestra	Stage directions: Dann suchen sie sich wieder mit dem Blick,—senken ihn verwirrt, und heften ihn wieder mit steigender Sehnsucht aufeinander.	br, vc: ob, kl, Eh, Fag: fl ext	No
		Just after the men sing: Heil! König Marke Heil! König		YES, right before, but doesn't mention the

*mit zunehmendem Ausdruck
con espressione sempre crescente*

pp

Tristan.

Und drauf I - sol - de, wie sie winkt, -
It bears I - sol - da, smil-ing, see

*schr zart
p dolcissimo*

p dolce

*ausdrucksvoll
espress.* wie sie hold mir Süh - - - ne trinkt: -
espress. how she par - don drinks to me.

p dim. p p

Siehst du sie? Siehst du sie noch nicht?
Seest her not? Canst not see her yet?

più p pp pp più p

Sehr ruhig und nicht schleppend.

*mit zunehmendem Ausdruck
con espressione sempre crescente*

Tristan.

Und drauf I - sol - de, wie sie winkt, -
It bears I - sol - da, smil-ing, see

*schr zart
dolcissimo*

p dolce

*ausdrucksvoll
espress.* wie sie hold mir Süh - - - ne trinkt: -
espress. how she par - don drinks to me.

p dim. p p

Siehst du sie? Siehst du sie noch nicht?
Seest her not? Canst not see her yet?

più p pp più p

Sehr ruhig und nicht schleppend.



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