Twitter Thread by Richard Wagner 2.0



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Merry Christmas everyone with a new #WednesdayWagner instalment. Today: TRISTAN CHORD IN 'DIE WALKÜRE'! What happens next will surprise you #Christmas #Wagner #Tristan #Walkure #TwitterCultural



Yesterday (all my troubles seemed...). No, seriously. Yesterday, I made a discovery that blew my mind and I am so happy to share it with you. Let's start by listening to Act 2, Scene 5 of 'Die Walküre' in a superb performance by Böhm in 1949 https://t.co/YHCnbeDPM3

The scene begins with the 'Fate' leitmotif, which was already presented in the thread below ■■Note that harmony goes from a minor chord to a dominant chord just 1 semitone below
https://t.co/6XNuHiZiS6

> #WednesdayWagner Hoiho my friends! You wanted the best, you got the best ... another small talk on yours trully composition proccesses\xa0:) Today: The FATE throughout the Ring (and beyond)#TwitterCultural #StayHome #TeamWagner #COVID19 pic.twitter.com/KK5ktqghvw
>
> — Richard Wagner 2.0 (@Wagner2_0) May 13, 2020

This sequence of chords are used in different keys, with different configurations, even as the closing part of the 'Annunciation of Death' motive (this can be listened to at 0.33 in the link above ■■)

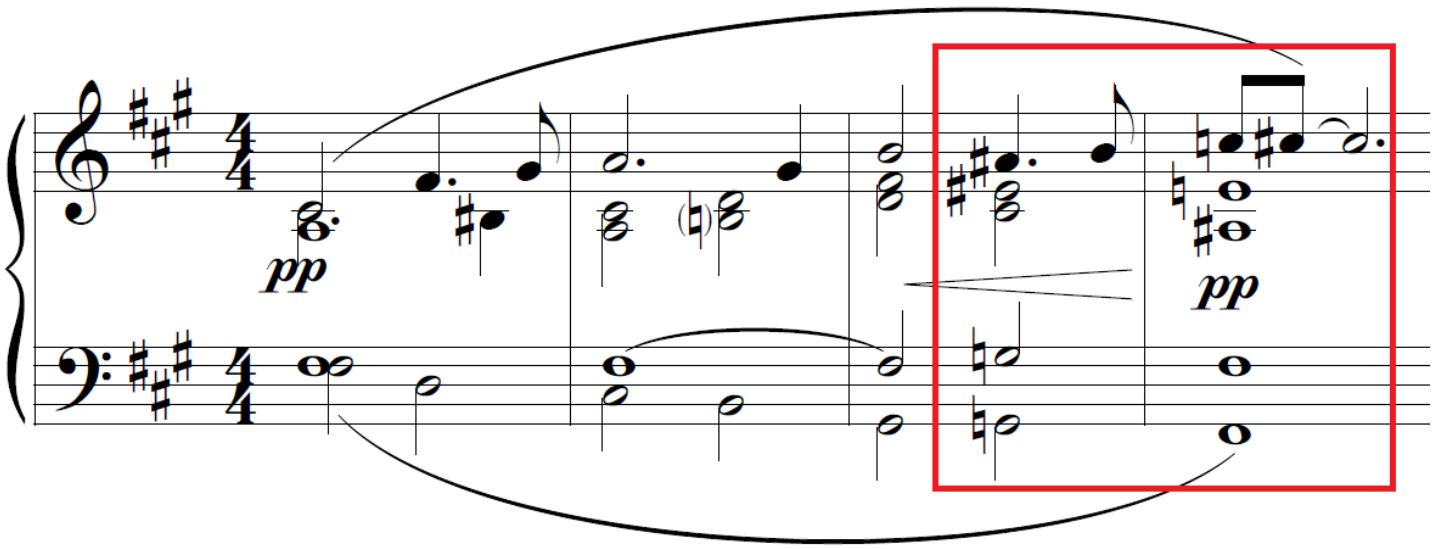


'ANNUNCIATION OF DEATH' LEITMOTIF

The last bars of this 'Annunciation of Death' contains the 'Fate' motive with a slight variation of harmony. Notice that we can almost hear the Tristan Chord there (marked in red in the figure below).



If we replace the last bars with the beginning of Tristan, we would obtain this ... Notice the similarities!!! Indeed, the only pitch in 'Annunciation of Death' not belonging to the Tristan chord (B above) is the one that appears in the melodic movement



But that's not all. At 10.00 in this scene (link below ■■) we can hear the Tristan Chord perfectly, resolving into it's Tonic and also with the same pitches (same tonality) as the one appearing at the beginning of Tristan
https://t.co/rFE4nFS9hC

You can see here the score ... Sincerely, that was an incredible surprise to me when I discovered it yesterday. Look at the pitches that are involved in the last pulse: The TRISTAN CHORD. Just the resolution is missing the appoggiatura A#-B in the next chord



The obvious question is: Was this a chance? Did Wagner (the real one ■) used it consciously, or unconsciously? Well, I cannot assure that, BUT I find 2 interesting points:

1) The first quasi-Tristan chord appears in the 'Annunciation of Death' leitmotif. And 'Tristan und Isolde' plot has lot to say about longing for death, redemption by death, similarities between love and death ... So it seems that this chord's meaning is

clearly 'Death'

2) The clear Tristan chord at 'Die Walküre' appears when Siegmund sings "zu ihnen folg' ich dir nicht!", refusing to follow Brünnhilde to Walhalla to meet Wotan and the other Gods ... So this chord is also linked to death, although in this case Siegmund is fighting against it

In summary: it's wonderful to see how something extremely new as the Tristan Chord was already used before in almost the same way. Of course, the musical implications are not fully extended in 'Die Walküre', but the idea, the intention, the seed ... All of this was already there!

To end this thread, enjoy the whole Act 2 under Fürtwangler, Wiener Philharmoniker and a wonderful cast. Merry Christmas everyone
https://t.co/1q3Ng2Mb4i