

12-2020

Korngold's Dream States: An Analysis of Transitional Passages in Erich Wolfgang Korngold's Opera "Die tote Stadt"

Tyler Brandon

Follow this and additional works at: https://aquila.usm.edu/masters_theses



Part of the [Music Theory Commons](#)

Recommended Citation

Brandon, Tyler, "Korngold's Dream States: An Analysis of Transitional Passages in Erich Wolfgang Korngold's Opera "Die tote Stadt"" (2020). *Master's Theses*. 783.
https://aquila.usm.edu/masters_theses/783

This Masters Thesis is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Master's Theses by an authorized administrator of The Aquila Digital Community. For more information, please contact Joshua.Cromwell@usm.edu.

KORNGOLD'S DREAM STATES: AN ANALYSIS OF TRANSITIONAL PASSAGES
IN ERICH WOLFGANG KORNGOLD'S OPERA "DIE TOTE STADT"

by

Tyler Brandon

A Thesis

Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Master of Music

Approved by:

Dr. Douglas Rust, Committee Chair
Dr. Danny Beard
Dr. Joseph Brumbeloe
Dr. Edward Hafer

December 2020

COPYRIGHT BY

Tyler Brandon

2020

Published by the Graduate School



ABSTRACT

This thesis aims to compare Korngold's treatment of altered states of reality in his 1920 opera *Die tote Stadt* to that of other composers and apply a theoretical approach to explain the transitions between the diegetic realms, or multiple narrative levels, that the work is contained within. These are outlined by William Cheng in his article entitled "Opera 'en abyme': The prodigious ritual of Korngold's 'Die tote Stadt.'" An overview of Cheng's article is provided, recounting the claims that he posits and the analyses that he uses to explain the transitions between these diegetic realms. Next, other instances of altered states of reality in compositions and research are considered; Katherine Syer's dissertation entitled "Altered States: Musical and Psychological Processes in Wagner" is used to draw aesthetic comparisons between Korngold's *Die tote Stadt* and Wagner's operatic output. Finally, an analysis of meter is employed to explain three passages that represent diegetic transitions within the work. The use of metrical ambiguity in these passages aids in creating a sonic environment that smooths the transitions.

ACKNOWLEDGMENTS

I would like to thank my advisor, Dr. Douglas Rust, for his guidance and support during this research process. I would also like to thank my committee members, Dr. Danny Beard, Dr. Joseph Brumeloe, and Dr. Edward Hafer, for their support of my project. These individuals have provided me countless insights and educational opportunities that I am grateful for.

DEDICATION

I would like to thank my family for their boundless levels of support during this research process. Their encouragement and love have made a substantial difference to me not only during this project, but throughout all of my educational endeavors.

TABLE OF CONTENTS

ABSTRACT	ii
ACKNOWLEDGMENTS	iii
DEDICATION	iv
LIST OF FIGURES	vi
INTRODUCTION	1
CHAPTER I – REVIEW OF LITERATURE.....	5
Review of Cheng’s Article.....	5
Other Means of Suggesting Altered States	8
CHAPTER II – METHODOLOGY.....	13
CHAPTER III – ANALYSIS OF TRANSITIONAL PASSAGES	16
R. 110 – 112.....	16
R. 116 – 118.....	23
R. 186 – 187	30
CHAPTER IV – CONCLUSION	40
APPENDIX A – Full Musical Examples	42
APPENDIX B – Cheng’s Chart of Diegetic Realms	48
BIBLIOGRAPHY	49

LIST OF FIGURES

Figure 1. The resurrection motif and Brügges 3b motif as seen at r. 110.....	16
Figure 2. The resurrection motif and Brügges 3b motif at r. 110 with APIs	17
Figure 3. The resurrection motif and Brügges 3b motif rhythmic reduction with API	18
Figure 4. The Brügges 3c motif as seen at r. 110	19
Figure 5. The interaction of the Brügges 3c motif with the ostinato at r. 110.....	20
Figure 6. R. 110 and r. 111 rhythmic reduction with API	21
Figure 7. R. 110 and r. 111 composite rhythm	22
Figure 8. The ostinato motifs as seen at r. 116	24
Figure 9. The Brügges 3c motif and the ostinato of r. 116 with API.....	25
Figure 10. The distance between the entrances of motif voices at r. 116	26
Figure 11. The interruption of the ostinato at r. 117	28
Figure 12. R. 186 – 187 (reduced score).....	30
Figure 13. The motifs of r. 186	32
Figure 14. The entrances of the motifs at r. 186	34
Figure 15. The entrances of the motifs at r. 186 with API.....	38
Figure A1. R. 110 – 112 (reduced score).....	43
Figure A2. R. 110 excerpt (full score)	44
Figure A3. R. 116 – 118 (reduced score).....	46
Figure A4. R. 116 excerpt (full score)	47
Figure A5. Figure 1 from Cheng’s article depicting the diegetic realms of the opera	48

INTRODUCTION

Altered states of reality have been the focus of many musical works throughout history; composers have represented these states in a variety of fashions. For example, consider the many songs of Schubert that often depict an isolated character who is present in the outside world searching inward, such as the character of “Der Wanderer.” This represents the character’s presence in a state that is removed from reality. Robert Schumann’s *Dichterliebe* depicts altered states of reality through the exploration of the inner thoughts and dreams of the narrator. Often, the musical characteristics contained within these works aid in creating the sense of an altered state. For example, Clara Schumann’s “Ihr Bildnis” depicts a character dreaming fondly of a lost love. Alexander Martin suggests that the treatment of the harmony in multiple areas of the song creates ambiguity in syntax and function.¹ This ambiguity aids in furthering the often unclear sensation that is representative of both dreams and the inner thoughts of humankind. Of course, the lied is not the only genre of music to represent such states.

Often, the narratives of operas explore the inner thoughts of characters through altered states such as dreams. The works of Richard Wagner provide many examples of this exploration. Katherine Syer explains altered states of reality in Wagner’s works through the lens of psychology in her dissertation entitled “Altered States: Musical and Psychological Processes in Wagner.”² She discusses the history and development of psychological thought during Wagner’s time and analyzes how he applies this in such

1. Alexander Martin, “Dreamscape Depictions in Clara Schumann’s ‘Ihr Bildnis’” (presentation, Annual Conference of the South Central Society for Music Theory, Nashville, TN, February 29, 2020).

2. Katherine Syer, “Altered States: Musical and Psychological Processes in Wagner,” (Ph.D dissertation, University of Victoria, 1999).

works as *Der fliegende Holländer* and *Parsifal* as well as in the character pairs of Siegfried and Brünnhilde and Tristan and Isolde. This thesis focuses on the extended dream sequence present in Erich Wolfgang Korngold's 1920 opera *Die tote Stadt*.

The dream sequence present in *Die tote Stadt* may be understood by viewing the narrative as it exists in multiple diegetic realms, or narrative levels. These diegetic realms are outlined by William Cheng in his article entitled "Opera 'en abyme': The prodigious ritual of Korngold's 'Die tote Stadt.'" ³ This thesis compares Korngold's treatment of altered states of reality to that of other composers and applies a theoretical approach based on the diegetic realms present in *Die tote Stadt*. Before investigating the compositional strategies that Korngold employs to transition between diegetic realms, a brief overview of the opera's origins and reception will be provided.

Die tote Stadt was well received in its time by general audiences and musicians alike. He was considered a Wunderkind throughout his childhood, receiving praise from such figures as Strauss, Puccini, Berg, and many others. ⁴ *Die tote Stadt* was praised for the libretto, the absence of overly-complex philosophies, and the inclusion of popular Viennese musical conventions (such as waltz-like rhythms and sensual melodies) while remaining relatively current harmonically. ⁵ However, during the years between World War I and World War II, *Die tote Stadt* and Korngold declined in popularity due to the political climate in Vienna as well as everchanging preferences in musical aesthetics.

3. William Cheng, "Opera 'en abyme': The prodigious ritual of Korngold's 'Die tote Stadt,'" *Cambridge Opera Journal* 22, no. 2 (July 2010):

4. Brendan Carroll, "Korngold's *Violanta*," *The Musical Times* 121, no. 1653 (November 1980): 696.

5. Andreas Giger, "Tradition in Post World-War-I Vienna: The Role of the Vienna State Opera from 1919-1924," *International Review of the Aesthetics and Sociology of Music* 28, no. 2 (December 1997): 548.

During the 1920s, musical Romanticism began to be questioned in Vienna, especially in opera; Schoenberg asserted that what opera sought to achieve could be better accomplished by film (ironically a foreshadowing of Korngold's career to come).⁶ He was also affected by the rise in Nazism during this time; Korngold, who was Jewish, was denied opportunities in having his works performed, published, and reviewed.⁷ Eventually, this political climate would encourage him to move to America, where he began a successful career in film music. These factors among others caused Korngold to experience a lack of attention in Vienna that would have negative effects on his popularity. Because performances and reviews of his works were greatly reduced, a lack of scholarly research on his output exists during this time. However, Korngold received a surge in popularity during the latter quarter of the 20th century; in particular, *Die tote Stadt* received increased attention. This was accompanied by a surge in research on his music that presently continues.

This thesis will recount the claims of Cheng's article and establish the diegetic realms of the work as defined by Cheng; these diegetic realms will be considered through the scope of two statements from the article. Next, Korngold's work will be viewed through the scope of Katherine Syer's research in her dissertation entitled "Altered States: Musical and Psychological Processes in Wagner." This will provide a means by which to explain the aesthetic principles of altered states of reality and consider other ways that the dream sequence may be explained. Finally, employing a method of analysis established by Maury Yeston, three passages that are contained within diegetic

6. Andreas Giger, "A Matter of Principle: The Consequences for Korngold's Career," *The Journal of Musicology* 16, no. 4 (Autumn 1998): 549.

7. *Ibid.*, 556 – 557.

transitions will be analyzed metrically to explain how the meter contributes to a sonic environment that aids in the transition.

CHAPTER I – REVIEW OF LITERATURE

Review of Cheng's Article

In order to comprehend the significance of the diegetic realms outlined in Cheng's article, an understanding of the plot of *Die tote Stadt* is necessary. *Die tote Stadt* takes place in the city of Bruges, a lifeless but pious city which encapsulates the past. It follows the story of Paul, who mourns the loss of his dead wife Marie by storing her belongings, including locks of her hair, in a room he designates "the Temple of the Past." Near the beginning of the work, Paul discovers a dancer named Marietta who is visiting Bruges with her theater troupe; Marietta bears an uncanny resemblance to Marie. Paul is overcome with excitement for the chance to revive his dead wife through Marietta; he invites her to visit his home and adorns her with all of Marie's personal belongings. After this visit, Paul experiences a vision of Marie, who warns him of the dangers of replacing her with Marietta and her coquettish ways. This launches an extended dream sequence which begins Act II that depicts Paul losing the loyalty of his friend Frank and his housekeeper Brigitta. Further in the dream, a performance by a Pierrot named Fritz and an opera rehearsal with Marietta's troupe ensues. This rehearsal is interrupted by Paul, who begins to realize the consequences of his affection for the doppelgänger. The two proceed to Paul's house, where Marietta's attempts to seduce Paul are thwarted by his fascination with the pious procession that marches through the town on that particular day; it is this procession that helps Paul to overcome his succumbing to Marietta. Paul's annoyance with the dancer's actions eventually become rage as she mocks and desecrates Marie's lock of hair. In a fit of passion, Paul strangles Marietta with the hair and kills her. He awakens from his dream to realize that the preceding events never occurred. He

now understands the error of his obsession with Marietta and is convinced by his friend Frank to leave Bruges and his Temple of the Past permanently.

The overall goal of Cheng's article is to provide an interpretation of *Die tote Stadt* using his established framework of mise-en-abyme (a work within a work) while considering the social and political aspects of the opera.⁸ He begins by establishing four diegetic realms in which the work exists in: (1) Paul's reality, (2) Paul's extended dream, (3) the opera rehearsal within the dream, and (4) the Pierrot's lied.⁹ These diegetic realms represent the multiple narrative levels of the work. Cheng uses the term diegetic with regards to the narrative of the work, not the music contained within these sections (although these sections may certainly contain diegetic music). The establishment of these realms allows him to discuss the mise-en-abyme nature of *Die tote Stadt* that is significant to his argument.

In this article, Cheng approaches *Die tote Stadt* from a hermeneutic perspective of the narrative. He begins by outlining the political and social reception of Korngold and the opera in question. Overall, he believes that this work provides endless opportunities for multiple interpretations to be formed.¹⁰ The work allows listeners to put aside political concerns and delight freely in the operatic spectacle. In order to prove this, Cheng delves into the work from the viewpoint of mise-en-abyme to explore how each element of the work may contain varying implications for the listener. He uses analyses to discuss the how the chiastic elements of the text manifest themselves musically. It is in this manifestation of these elements that the Pierrot's Lied becomes a central point of

8. Cheng, 120.

9. Ibid., 117 – 118.

10. Ibid., 145.

the work's narrative. The boundaries between the diegetic realms that surround the lied are then discussed, with an emphasis on how they create dissonance between reality and fantasy for the listener. In highlighting this, Cheng is able to exemplify how the work supports a wide variety of interpretations and sparks debate.

During the initial discussion of diegetic realms, Cheng states that "The lush orchestration, through-sung text and endless melodies of an opera such as *Die tote Stadt* weave a continuous sonorous fabric that potentially assists such a collapse [of narrative logic]."¹¹ More importantly, Cheng states that opera and film theorists believe that "an immersive wash of music can function as a sort of psychological lubricant, one that smoothes over gaps in dramatic logic, shifts in narrative voice and other such distractions in one's overall apprehension of spectacle."¹² These statements are indeed supported by some analyses which highlight how the music supports and potentially eases shifts in diegetic realms. For example, Cheng suggests that the realm of Paul's reality, which exists at both the beginning and the end of the work, is bridged by the presentation of the vision motif.¹³ This name is derived from Arne Stollberg's list of motifs contained in *Durch den Traum zum Leben: Erich Wolfgang Korngolds Oper "Die tote Stadt."*¹⁴ The fact that this motif is heard in the same diegetic realm on opposite sides of the work allows the listener to create a connection from the end of the work back to the beginning and essentially aids in the transition from the dream diegetic realm to reality. Cheng also posits an identical claim regarding the Lautenlied being presented in the realm of Paul's

11. Cheng, 119.

12. Ibid.

13. Ibid., 137.

14. Arne Stollberg, *Durch den Traum zum Leben: Erich Wolfgang Korngolds Oper "Die tote Stadt"* (Mainz: Are Musik Verlags GmbH, 2003), 308.

reality at the beginning and the end of the work.¹⁵ In his article, Cheng specifically mentions a “wash of sound” associated with the climax of the opera scene; he states, “Amidst the diegetic pealing of ‘aufgeregtes Glockengetümmel’ (tumultuous bells), the orchestra descends into a tempest of cymbal crashes, timpani strikes, and harmonically as well as timbrally dissonant mixtures of brass bleats and piccolo glissandi, whipping up a bacchanal of noise that escalates in tempo and intensity until Paul’s sudden entrance brings the rehearsal to a full stop.”¹⁶ While this does reference the statement quoted earlier in the paragraph, an accompanying analysis would clarify the claims and more fully highlight the mechanics by which this passage aids in the shifting of diegetic realms. A discussion of the metrical treatment of transitional passages provides further opportunity to illustrate the compositional techniques that make the diegetic shifts possible.

Other Means of Suggesting Altered States

At this point, it is useful to highlight other ways that altered states of reality are represented in musical works. Certainly, Korngold is not the first composer to tackle such themes in his works just as Cheng is not the first researcher to attempt to explain them. The introduction of this study provides multiple examples of altered states of reality represented musically. With reference to *Die tote Stadt*, the shift of diegetic realms through transitional passages is not the only method through which to understand how a listener perceives these passages. Indeed, viewing the shift of diegetic realms

15. Cheng, 140.

16. Ibid., 132.

through multiple perspectives may better highlight the role that the extended dream sequence plays in the work.

As the introduction suggests, Katherine Syer explores altered states of reality in Wagner through the lens of psychology in her dissertation entitled “Altered States: Musical and Psychological Processes in Wagner.” She discusses the history and development of psychological thought during Wagner’s time and analyzes how he applies this in such works as *Der fliegende Holländer* and *Parsifal* as well as in the character pairs of Siegfried and Brünnhilde and Tristan and Isolde. Many of the ideas that she propels in her dissertation are relevant to *Die tote Stadt*, suggesting a close relationship between the aesthetic nature of Wagner and Korngold. This relationship may be in part due to the nature of psychological and aesthetic thought in Vienna during this time. For example, she states that scholars’ attitudes towards the inner world of those who are sleeping (she specifically mentions somnambulists) turned from a state of fear to a state of appreciation and recognition of its importance.¹⁷ This is directly relevant to *Die tote Stadt* in that it confirms the role of Paul’s dream in the narrative as a way of personal exploration, specifically the exploration of his feelings for Marie intersecting with Marietta. It also suggests that the audience of the time would be receptive to such themes since they were considered an accepted part of psychological discourse.

Syer also suggests that in *Der fliegende Holländer*, Wagner brings the invisible world of the unconscious (in the context of sleep) forward through the character Senta.¹⁸

17. Syer, xi.

18. Ibid.

In this work, Wagner experiments with the aesthetic aspects of unconscious mental processes and mesmeric phenomena in primary characters and minor characters alike.¹⁹ Certainly Korngold allowed the world of dream to be a central aspect of *Die tote Stadt* through the lens of multiple characters. Primarily, the listener experiences the unconscious realm through the experiences of Paul as he attempts to understand Marietta's role in his life. However, much like in *Der fliengende Holländer*, even the mental states of minor characters are explored. For example, the Pierrot confesses his feelings about Marietta through his lied in the center of the work, revealing his state of being unquestioningly subservient to her for the reward of affection. This invites the listener to experience his mental processes in the dream as well, although they are intended to act as additional warning to Paul of his fate if he were to continue to pursue Marietta. Marietta functions in a manner similar to that of the Dutchman in Wagner's work. Syer states that "the Dutchman... is elusive, embodying the ambiguities of mesmerism itself – its potential revelatory yet also dangerous nature."²⁰ Marietta is the primary catalyst for the extended dream in *Die tote Stadt*. She creates an environment that allows Paul and the Pierrot to explore their unconscious minds; in other words, she is the catalyst for the revelatory nature of Paul's dream. At the same time, she is dangerous, threatening to dismantle Paul's actual life if he were to continue to pursue her. This dual positive and negative relationship to Paul appears to be similar to the trends of Wagner's work as well as many others during this time.

19. Syer, 72ff.

20. Ibid., 72.

Syer also posits that the use of invisible sources of sound is another strategy that Wagner employs to depict the inner world; she states that “precisely because of their invisibility, unseen locations for sound could allude convincingly to the noumenal world.”²¹ These invisible sound sources suggest that the invisible and infinite are still within a listener’s grasp and promote the unknown by drawing attention away from the stage to a point of imagination.²² This may suggest how Marie’s phantomlike presence at the end of Act I propels the listener across a diegetic realm into the realm of Paul’s dream. Her voice, which is initially heard offstage in a ghostly manner, draws the listener away from the apparent reality on the stage and requires an interaction with his or her own imagination. This is furthered by the descending chromatic nature of Marie calling Paul’s name, which alludes to the voice of a ghost. Perhaps this interfacing with the imagination of the listener allows the transition to a new diegetic realm to be accomplished more smoothly. This may also be the case for other uses of unseen voices in the work, such as the many religious processions that are heard offstage in Act II and Act III. This involves both unseen voices (r. 260, r. 263 and r. 271a for example) and unseen instruments that are commented on in the work (r. 116 and r. 125 for example).

Many other aspects of Syer’s work may be applicable to an analysis of Korngold’s work. Syer outlines the stages of animal magnetism, or mesmerism, as conceived by Kluge; a subject may progress through stages of physical sensations, sleep, and somnambulism in which awareness occurs that is not possible through ordinary sense perception.²³ Perhaps this guides some of the principles of *Die tote Stadt* as Paul makes

21. Syer, xi.

22. Ibid., 146 – 147.

23. Syer, 34.

realizations in his dream that he is unable to in his reality; it may justify the use of a dream sequence. Syer also outlines Wagner's views on the phenomenal and noumenal realms of music and how musical aspects such as rhythm and harmony affect the perception of these realms.²⁴ Finally, she explores multiple large-scale tonal associations and other aspects of associative tonality in the context of multiple Wagner works.²⁵ These methods may be used to further explore the role of the extended dream in *Die tote Stadt* and how the music promotes transitions between these realms. However, this is outside of the scope of this study. This study aims to further explore the transitions between Cheng's outlined diegetic realms in the context of meter, furthering the analyses present in his article.

24. Ibid., 290 – 291.

25. Ibid., 267.

CHAPTER II – METHODOLOGY

As previously stated, Cheng suggests that an “immersive wash of sound” can aid a listener in shifting between established diegetic realms.²⁶ This is supported by his analyses that are outlined in the previous section of this document. The term “wash of sound” is subjective and may hold many different interpretations. For the purpose of this study, a wash of sound is defined as a passage that exhibits a notable difference in musical elements (such as texture, harmony, etc.) compared to the material that surrounds it to create a sensation of temporal suspension or timelessness. This thesis analyzes the metrical properties of three excerpts to support Cheng’s claim of the role of these transitional passages in bridging gaps in dramatic logic (which a movement from reality to dream may certainly be considered) through the creation of these sensations. Each of the excerpts analyzed, present from r. 110 – 112, r. 116 – 118, and r. 186 – 187, involve phenomena of meter created through the interaction of multiple motifs. Aspects of orchestration and harmony are also discussed with regards to their role in creating the aforementioned sensations.

In order to measure the interaction of motifs in these excerpts, Maury Yeston’s methodology for establishing rhythmic structures from *The Stratification of Musical Rhythm* will be used.²⁷ This source outlines the beginning stages of rhythmic interpretation in a logical fashion. First, Yeston suggests that one must identify the uninterpreted rhythmic structures of a work and decide which of these may form strings, or patterns of varied duration, pitches, dynamics, etc.; in other words, a string may be a

26. Cheng, 119.

27. Maury Yeston, *The Stratification of Musical Rhythm* (New Haven, CT: Yale University Press, 1976).

musical line.²⁸ Thusly, a motif may be considered a string in the fact that it has useful and identifiable contours and other musical elements. According to Yeston, a composition (or in the case of this study, a musical phrase) may be viewed as a long uninterpreted summation of strings and other uninterpreted rhythmic patterns.²⁹ The second step of an analysis is to isolate certain configurations and shapes that form the summation of a whole.³⁰ In other words, one must find rhythmic sub-patterns, or a small pattern contained within a larger whole.³¹ As will be highlighted, the motifs analyzed in the selected passages are examples of rhythmic sub-patterns because the combination and interaction of multiple sub-patterns forms a more complex musical environment. In order to analyze rhythmic sub-patterns, their classification as such must be justified.

Yeston outlines five criteria that may be used to identify and eventually analyze rhythmic sub-patterns: attack points, timbre, dynamics, density, and pattern recurrence.³² The most useful criterion for the analyses in this study is the attack point. An attack point establishes that an initial attack of a sound belongs to one class, and any following attack of such constitutes a recurrence; one can measure the interval between attack points by using an attack-point interval, hereafter referred to as an API.³³ The API represents the number of beats or subdivisions between event occurrences, and is measured numerically. The manner in which the motifs of the passages selected create metrical phenomena are best highlighted through the use of an API to display the distance

28. Yeston, 35.

29. Ibid., 37.

30. Ibid.

31. Ibid.

32. Ibid., 39 – 50.

33. Ibid., 39.

between motif iterations. Yeston warns that attack point alone does not determine function; it is simply a method of measurement that must be combined with other criteria.³⁴ In the case of the analyzed motifs, the criterion of pattern recurrence, in which strings of patterns repeat, may be used as justification. Indeed, Yeston states that a pattern is often comprised of some pitch contour that coincides with an ordered string of attack points.³⁵ He also states that diminution or augmentation does not alter analyses involving this criterion, a fact that will prove to be useful in the following passages.³⁶ With this terminology and method of analysis established, the passages may be effectively explained.

34. Yeston, 41.

35. Ibid., 50.

36. Ibid.

CHAPTER III – ANALYSIS OF TRANSITIONAL PASSAGES

R. 110 – 112

The first passage to be analyzed is that of r. 110 – 112. The full musical example of this excerpt is found in Appendix A. It is located in the Vorspiel of Act II after the phantom image of Marie speaks to Paul; this represents the first transition between the diegetic realms of the work, from Paul's reality to the dream sequence. It is also the first time in the opera that a passage creates these temporal sensations to achieve such a transition. In this passage, the music enters a seemingly timeless section, that, as Cheng's statements suggest, aids in shifting between diegetic realms. The metrical aspect that contributes to the smoothing of this transition is created through the interaction of two motifs: The Brügges 3b motif and the Auferstehung (resurrection) motif, shown in Figure 1; these are labeled according to the motif table in Arne Stollberg's study of the opera.³⁷ These musical figures create an ostinato that pervades the passage. Through analyzing the API of these two rhythmic sub-patterns, a state of metrical ambiguity combined with an avoidance of regular pattern to create variety is highlighted; this aids in producing the passage's sense of timelessness.



Figure 1. *The resurrection motif and Brügges 3b motif as seen at r. 110*

37. Stollberg, 306.

The passage begins with the presentation of the Brügges 3b motif at r. 110 followed by an iteration of the resurrection motif. These musical figures as they occur at the start of the r. 110 are pictured with their initial APIs in Figure 2. Note that the API is measured in quarter-note subdivisions.

The image shows a musical score for measures 110 to 113. The top staff is labeled 'Resurrection Motif' and the bottom staff is labeled 'Brügge 3b Motif'. The tempo is 'Sehr rasch und stürmisch (♩)' and the dynamics are 'ff'. The key signature has three sharps (F#, C#, G#) and the time signature is 3/2. Above the Resurrection Motif staff, API values are indicated: 10 for measures 110-111, 10 for measure 112, and 8 for measure 113. Above the Brügge 3b Motif staff, API values are indicated: 10 for measures 110-111, 10 for measure 112, and 8 for measure 113. The Resurrection Motif consists of a series of chords, while the Brügge 3b Motif consists of a series of half notes.

Figure 2. *The resurrection motif and Brügges 3b motif at r. 110 with APIs*

The motifs begin by appearing in regular intervals of ten quarter-note subdivisions apart. This in itself causes the primary accent (the downbeat half note) of the next Brügges 3b motif iteration to fall in the middle of the bar, while the quarter-note pickup occurs on the upbeat of beat 1. The same is true for the second iteration of the resurrection motif. This change in downbeat placement blurs the interpretation of the notated meter due to the location of the accent. This pattern would eventually become predictable if the API sequence was not altered. However, this is not the case.

The API pattern begins to change as each motif subtracts a full beat from its next iteration (exhibited by the API of 8). This causes them to again present their initial downbeat at the beginning of a bar. Further avoiding the creation of a predictable pattern, the APIs continue to change as the ostinato progresses, as highlighted in Figure 3. The aspect of pitch has been removed for simplicity.

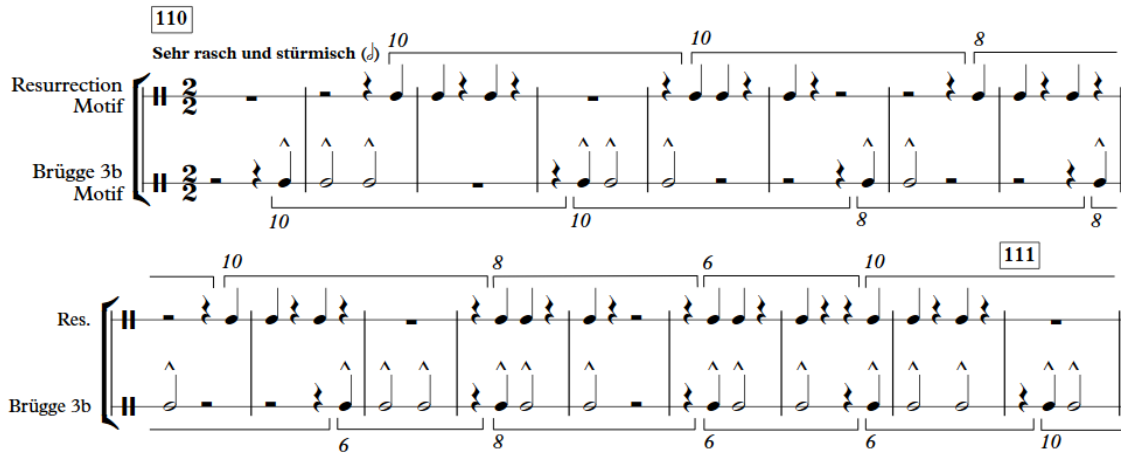


Figure 3. *The resurrection motif and Brügge 3b motif rhythmic reduction with API*

This avoidance of pattern aids in creating the everchanging sense of meter that leads to the perception of metric ambiguity. As the passage continues, the API alters the overall texture of the ostinato as well.

Eventually, the change in API of the ostinato synchronizes the two motifs, providing another example of variety in the passage. It is clear in Figure 3 that in the pickups to the tenth bar, the resurrection motif reverts to an API of 10 while the Brügge 3b motif shortens to an API of 6. This causes the synchronization of the next iterations, which not only forces the downbeats to fall mid-bar again but changes the very texture of the ostinato as it has been presented thus far. This serves as yet another avoidance of pattern. A regular pattern is also avoided as the API of the synchronized motifs changes and they begin to sound closer together. Only at r. 111 do these musical figures fall out of synchronization, where the pattern of the fourth bar of r. 110 is repeated. This ever-changing placement of the downbeat combined with the avoidance of a regular API sequence continues to blur the perceived meter of the passage throughout, creating the

feeling of timelessness that contributes to the transitional sensation of the passage. This is but one way that the transition to this new diegetic realm is smoothed.

It is notable at this point to discuss the behavior of the primary melody at r. 110 and how it contributes to the atmosphere of the passage. The primary melody, pictured in Figure 4, is referred to as the Brügges 3c motif by Stollberg (note that the octave is adjusted for clarity).³⁸



Figure 4. *The Brügges 3c motif as seen at r. 110*

The climax of this motif occurs at the presentation of the triplet material in the seventh bar of the example above; this is supported by the melody reaching the apex of its contour. The material in the first six measures acts as a sort of extended upbeat to this climax. This extended upbeat section serves to create a sense of suspense as the listener anticipates the arrival of the triplet material. After all, this motif has been heard in similar forms previously in the opera. This suspense may contribute to the sense of timelessness of the passage through anticipation. The melody connects to the ostinato in that the triplet material only presents itself when synchronization occurs; this is highlighted in Figure 5. The melody behaves in a similar manner when the material of r. 110 repeats itself at r. 111. However, to avoid the fulfillment of the expectation formed by such a repeat, the material is altered at the conclusion of r. 111.

38. Stollberg, 306.

110

Sehr rasch und stürmisch (♩)

Resurrection Motif

Brügge 3c Motif

Brügge 3b Motif

111

Figure 5. *The interaction of the Brügges 3c motif with the ostinato at r. 110*

To avoid an exact repetition of the beginning, the eighth measure of r. 111 is altered compared to the material's initial presentation at r. 110. Where the two motifs of the ostinato previously synchronized, the Brügges 3b motif begins to become, as Schoenberg states, liquidated.³⁹ The iterations are shortened rhythmically or incomplete. The reason for this liquidation is twofold. Firstly, it is modulatory; Korngold begins to create a sense of suspense that prepares the listener for the transition to r. 112.⁴⁰ Secondly, this forms a break in pattern and expectation that coincides with the concept of pattern avoidance in this passage. As Yeston suggests, this diminution of the ostinato does not affect the analysis of its API.⁴¹ The Brügges 3c motif completes its iteration in

39. Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. Gerald Strang and Leonard Stein (London: Faber and Faber, 1967), 152.

40. *Ibid.*, 153.

41. Yeston, 50.

the midst of this chaos, until r. 112 arrives and the sense of timelessness is replaced with regular metrical patterns. The full excerpt from r. 110 – 112 is displayed in Figure 6.

Overall, these examples highlight how metrical ambiguity and pattern avoidance promotes the sensation of the passage on the surface level.

Figure 6. *R. 110 and r. 111 rhythmic reduction with API*

A sense of pattern avoidance is also displayed in a deeper level throughout this passage through the composite rhythm. Figure 7 shows the composite rhythm formed by the two motifs involved in the ostinato. The rhythm of the Brügges 3b motif is represented by downward-facing stems while the rhythm of the resurrection motif is represented by upward-facing stems.

110 Sehr rasch und stürmisch (d)

111

Figure 7. R. 110 and r. 111 composite rhythm

Although there is a repeated set of patterns exhibited where the musical material repeats itself at r. 111, there are very few times when a similar rhythm for one bar is repeated twice in a row. This lack of repetition highlights the pervasive nature of pattern avoidance in this passage.

There exists a final factor that contributes to the sensation of this passage: the way in which Korngold chooses to orchestrate the beginning of r. 110. Immediately at the beginning of r. 110, both an organ and harmonium sustain chords nearly constantly; both parts are marked fortississimo and “Volles Werke” (full organ). The material immediately preceding r. 110 is not nearly as dense in texture as that of r. 110. The sudden presentation of two powerful instruments sustaining chords in this manner

contributes to the sensation of suspension present here. Sustained chords in the wind instruments as well as continuous harp glissandi contribute to this effect. Also, many of these instruments are sustaining these notes over the course of six to twelve measures depending on the instrument. These constantly sustained notes sounding at a full volume provides both a sudden presentation of sound and a sense of timelessness to the passage; this may certainly be interpreted as a wash of sound. For a full musical example, reference Appendix A.

Each of the elements described above – the metrical ambiguity caused from changing accents, the avoidance of pattern, and the fullness of the orchestration – contributes to the effects described by Cheng as helpful in smoothing the gap in dramatic logic that shifting from reality to a dream state creates. However, this is not the only passage in the Vorspiel to create such a musical climate.

R. 116 – 118

A passage similar to that of r. 110 is present from r. 116 – 118, located in the first bar of Act II Scene 1. A full musical example is included in Appendix A. No change in the dramatic action has occurred from the previous excerpt analyzed; the dream state is still being established. While the goal to smooth the diegetic transition is similar to that which was previously analyzed, the metrical devices used to create the ambiguity and pattern avoidance that promotes timelessness are different. Still, the use of the API is an effective means of highlighting the techniques being employed. The passage also exhibits different general characteristics from that of r. 110. For example, the dynamic level here is labeled *pianissimo*, compared to the previous dynamic of *fortississimo*.

Indeed, the initial impact of r. 110 is gone; a new device must be employed to create this sensation.

R. 116 presents an ostinato similar to that of r. 110 that achieves similar effects in different ways. It is formed by three figures: the Brügges 3b motif, a quarter-note bell chime occurring in two voices (referred to as the bell motif), and a quarter-note stepwise pattern outlining F \sharp , G \sharp , A \sharp , and G \sharp in the top and bottom voice (each of the motifs in this passage is in the key of F \sharp major as r. 110). An example of each of these as they appear in this passage is shown in Figure 8. The Brügges 3c melody is also present here, though in a different manner than previously encountered. Please note that the two voices of the bell motif were originally written on the same line but are separated in the following examples for clarity.



Figure 8. *The ostinato motifs as seen at r. 116*

This ostinato creates a timeless sensation not in its impact of intensity, but in its continuous nature. If one were to create a composite rhythm formed from the motifs of this ostinato, a steady quarter-note rhythm would be highlighted. This steady rhythm immerses the listener in the ostinato and provides a continuously grounded pulse. If this is the case, how is metrical ambiguity promoted in this passage?

The way that the motif entrances behave provides a unique sense of metrical distortion. In order to fully analyze this, it must be assumed that the downbeat entrances of each new iteration act as an accent; this includes the first note of each voice of the bell motif. Figure 9 displays the Brügges 3c motif and the opening ostinato with APIs. Note that here the API is measured in quarter-note beats due to the 4/4 time signature.

Figure 9. *The Brügges 3c motif and the ostinato of r. 116 with API*

The API highlights that the bottom two ostinato voices (the stepwise motif and the Brügges 3b motif) occur in regular patterns of four or eight beats, causing their downbeat accents to fall on strong metrical beats. The upper ostinato motifs (both voices of the bell motif) do not conform to this notated meter. An analysis of each entrance further explains the cause of the ambiguity.

The entrances of each voice in the bell motif provide the information necessary to fully understand the metrical ambiguity created here. As has already been established, the entrance of each voice creates an accent due to its contour; the first note is the highest

of the notes in the musical figure. Figure 10 highlights the distance between each entrance of a new voice. The aspect of pitch has been removed for clarity.

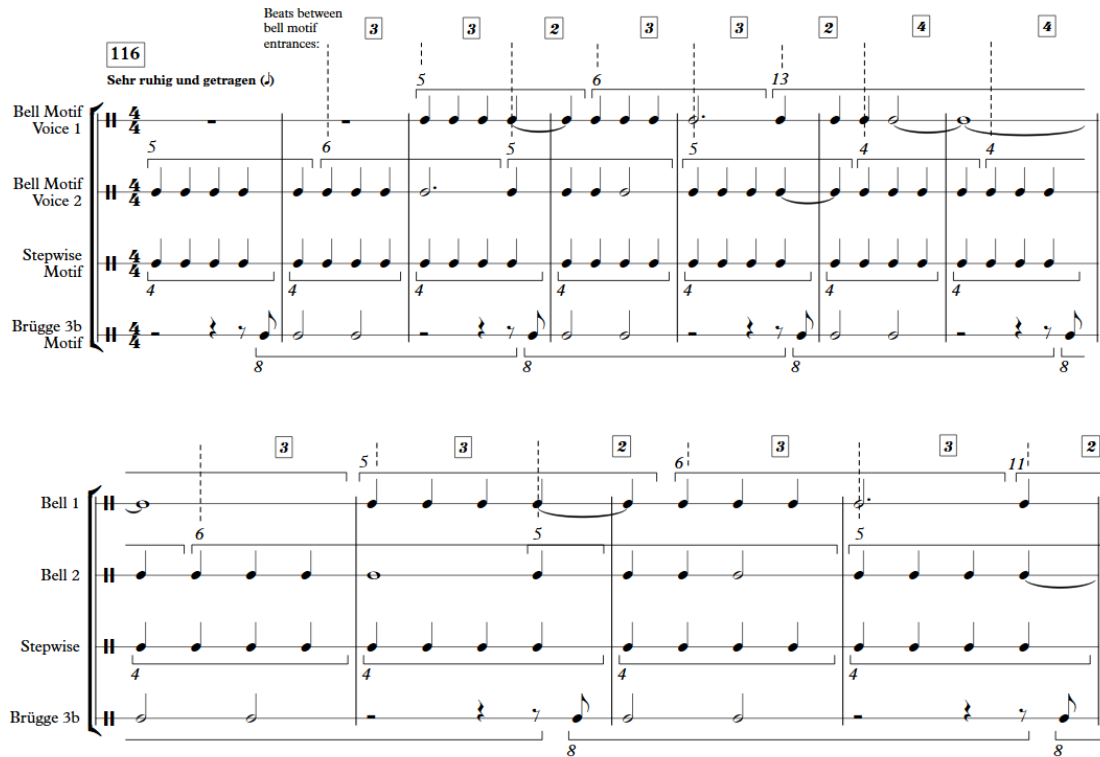


Figure 10. *The distance between the entrances of motif voices at r. 116*

As this demonstrates, each new entrance between the two voices has a distance of two, three, or four beats. The groupings of these varying distances create a shadow meter. As defined by Frank Samarotto, a shadow meter is created when an aspect of the main meter casts the shadow of a displaced meter that is heard as real until its dissolution.⁴² Rothstein later clarifies this to state that the meter is created by some sort

42. Frank Samarotto, "Strange Dimensions: Regularity and Irregularity in Deep Levels of Rhythmic Reduction" in *Schenker Studies* 2, ed. Carl Schachter and Hedi Siegel (Cambridge: Cambridge University Press, 1999), 235.

of a metric accent.⁴³ The shadow meter is grouped together in a pattern of 3 + 3 + 2, and sometimes a pattern of 4 + 4 that is offset from the original meter by one beat. Each of these groupings comprise a total of eight beats that work against the original meter that is demonstrated by the stepwise motif, the Brügges 3b motif, and the Brügges 3c melody. This then is the source of metrical ambiguity in the passage that promotes the timeless sensation. However, as in the excerpt from r. 110 – 112, pattern avoidance also plays a role in creating the passage's atmosphere.

The metrical sensation described above is interrupted one bar after r. 117 in a unique manner. After all, if the pattern were to continue, it would become predictable to the listener. Figure 11 demonstrates the material that leads to this interruption.

43. William Rothstein, "Beethoven with and without Kunstgepräg: Metrical Ambiguity Reconsidered," in *Beethoven Forum*, vol. 4, ed. Christopher Reynolds (Lincoln: University of Nebraska Press, 1996), 167.

Beats between bell motif entrances:

3 3 2 3 3 2 4 4

116 Sehr ruhig und getragen (♩)

Bell Motif Voice 1

Bell Motif Voice 2

Stepwise Motif

Brügge 3b Motif

Bell 1

Bell 2

Stepwise

Brügge 3b

117 Would be 3

Bell 1

Bell 2

Stepwise

Brügge 3b

Resurrection Motif

Bell 1

Bell 2

Stepwise

Brügge 3b

Figure 11. *The interruption of the ostinato at r. 117*

The shadow meter, original meter, and Brügge 3c melody continue regularly until the pickups to one bar after r. 117. A sudden iteration of the resurrection motif interrupts most of the material; the only part of the ostinato that continues is the stepwise motif and sustained notes from the Brügge 3c melody. This is an unexpected break in pattern for several reasons. Firstly, it interrupts the shadow meter before it can complete its larger grouping of eight beats; only three beats were able to be presented. Secondly, the resurrection motif interrupts the pervasive key of F♯ major with an E♭ major tonal orientation (one shrouded in dissonance at that). After this interruption, the shadow meter attempts to continue as it iterates the first collection of three beats. However, it is discontinued after this, when only one voice of the bell motif is present. Eventually, this voice is slightly liquidated, with the final note being omitted. This creates a metrical environment of three over four. The Brügges 3b motif is also liquidated in a manner similar to the conclusion of r. 111. Again, this acts as a sort of modulatory gesture preparing the listener for the vocal entrance at r. 118.

As this analysis exhibits, much like at r. 110, an aspect of metrical ambiguity creates a sense of timelessness in this passage. However, it is different than r. 110 in that this sensation is the result of the presentation of two metrical orientations occurring simultaneously rather than a blurring of downbeat accents. Nonetheless, the avoidance of a predictable pattern remains an important device in both of these passages to derail listener expectations and contribute to this sense of timelessness. Both r. 110 – 112 and r. 116 – 118 provide the sensations that, according to Cheng's statements, ease the transition from the diegetic realm of Paul's reality to the extended dream sequence.

R. 186 – 187

The final passage to be analyzed, r. 186 – 187 from Act II Scene 3, contains a combination of sources of dissonance that contributes to the transitional sensation being created. The full musical example of this passage is pictured in Figure 12.

The image displays a musical score for measures 186 and 187. The top system features a piano (p) part with a complex, dissonant texture and a woodwind part (2 Trp. u. 2 Cl. in Es) marked *poco a poco accel.* and *8^{te} tiefer*. The middle system continues the piano part with *poco a poco accel.* and *8^{te} tiefer* markings. The bottom system shows a woodwind part with *molto accel.* and a piano part with *ff* and *fp* dynamics. A stage direction in German is present: "(Strahl auf Gruppe Marietta! Victorin „dirigiert“)". The score is numbered 30620.

Figure 12. R. 186 – 187 (*reduced score*)⁴⁴

44. Erich Wolfgang Korngold, *Die tote Stadt*, libretto by Paul Schott, piano reduction by Ferdinand Rebay (Mainz: B. Schotte's Söhne, 1920), 120 – 121.

R. 186 lies on the brink of the transition from the diegetic realm of the Pierrot's lied to the opera rehearsal, occurring soon after Marietta initiates the rehearsal; this represents a movement from the deepest diegetic realm of the lied returning closer to Paul's reality. One of Cheng's statements from the article considered in this study references the music in which this passage is contained and describes the creation of what may be interpreted as a wash of sound. He states that, "Amidst the diegetic pealing of 'aufgeregtes Glockengetümmel' (tumultuous bells), the orchestra descends into a tempest of cymbal crashes, timpani strikes, and harmonically as well as timbrally dissonant mixtures of brass bleats and piccolo glissandi, whipping up a bacchanal of noise that escalates in tempo and intensity until Paul's sudden entrance brings the rehearsal to a full stop."⁴⁵ Using the same method of analysis from the previous two passages, this statement may be more fully explained.

R. 186 contains an ostinato figure that gradually grows in complexity and dissonance as it progresses. There exist six lines that aid in creating this ostinato: two voices of the bell motif, the resurrection motif, the Brügges 3b motif, an unnamed trumpet motif, and an unnamed clarinet motif; these are pictured in Figure 13. Note that the example is written in concert pitch.

45. Cheng, 132.

Clarinet Motif

Trumpet Motif

Resurrection Motif

Brügges 3b Motif

Bell Motif Voice 1

Bell Motif Voice 2

8ve tiefer

Figure 13. *The motifs of r. 186*

These musical figures as they appear in this section are repeated immediately after their last iteration; they act as one continuous line. Therefore, it is not beneficial analytically to label the API according to the entrance of the next iteration. However, multiple conclusions on how the passage creates the sensation described by Cheng may be drawn without the use of the API.

One of the major sources of dissonance contained herein involves the metrical aspects of the passage. As Figure 13 suggests, these motifs may be divided into those that are duple motifs (the bell motif voices and the Brügges 3b motif) and those that are triple motifs (the trumpet motif, the clarinet motif, and the resurrection motif). Figure 14 depicts the entrances of these ostinatos as they occur in the passage. The aspect of pitch has been removed for clarity.

Trumpet Motif

Clarinet Motif

Resurrection Motif

Brügger 3b Motif

Bell Motif Voice 1

Bell Motif Voice 2

Tpt.

Cl.

Res.

Brügge 3b

Bell 1

Bell 2

poco a poco accel.

Detailed description: This musical score page contains two systems of staves. The first system includes staves for Trumpet Motif, Clarinet Motif, Resurrection Motif, Brügger 3b Motif, Bell Motif Voice 1, and Bell Motif Voice 2. The second system includes staves for Tpt., Cl., Res., Brügge 3b, Bell 1, and Bell 2. The time signature is 4/4. The score features various musical notations including rests, eighth notes, sixteenth notes, and triplets. The bottom of the page is marked with the instruction *poco a poco accel.*



Figure 14. *The entrances of the motifs at r. 186*

An increase in dissonance occurs in the fourth bar of r. 186, when the triple-oriented resurrection motif sounds concurrently with the duple-oriented bell motif voices. This is not the first source of metrical ambiguity in the ostinato, however. The behavior of the duple-oriented musical figures alone also creates a sense of dissonance.

The initial bell motif that begins at r. 186 sounds its first note on beat two of every bar. As was suggested previously in this chapter, the first note of the bell motif is accented because it represents the apex of the contour. This accented note occurring on a weak beat in the 4/4 time signature creates a slight sense of metrical disorientation. A similar effect is achieved by the second voice of the bell motif, whose accented beginning occurs on the upbeat of beat four, another weak beat in the 4/4 time signature. These behavior of these two musical figures are pictured in Figure 14. The combination of these metrically displaced duple motifs combined with the occurrence of the triple motifs creates an ambiguous environment for the passage. In keeping with the additive nature of

the ostinato, an additional duple motif is added in the beginning of bar five (the Brügges 3b motif) while additional triple motifs are added at the end of bar five (the trumpet and clarinet motifs). It is notable that these events are presented from those with the least drastic effect (such as an accent on beat two) to those with a more noticeable effect (such as concurrent duple and triple orientations); this aligns with the shape of the ostinato's building complexity.

The metrical behavior of these musical figures is not the only source of dissonance in this passage; their harmonic behavior is also a contributing factor. Each of the motifs discussed here are highlighted in Figure 13 on page 30. The first motif presented in this excerpt, the bell motif, suggests a tonal center of D, as the final beat of the musical figure provides a sense of conclusion through the presentation of an open fifth formed by the notes D and A. This is also the tonal center suggested by the Brügges 3b motif. When the resurrection motif enters the texture in the fourth bar of r. 186, a tonal center of Eb is suggested. There is additional dissonance present, as the final treble note of this motif is harmonized by both a Bb augmented triad and a C major triad (which combines with the treble note to form a C⁷ chord). This effect is furthered in that this tonal center of Eb is presented concurrently with the tonal center of D. The harmonic situation is further complicated when the trumpet motif and the clarinet motif join the texture. These both suggest a tonal center of Eb but with the inclusion of the note Db, working against the D[♯] already present. This harmonic ambiguity combined with the metrical ambiguities previously described work together to form sensation referenced by

Cheng in his statement; this certainly references the “harmonically and timbrally dissonant mixtures.”⁴⁶

Cheng also references that the opera section “escalates in tempo and intensity.”⁴⁷ This may also be represented by the passage analyzed here; after all, an increase in dissonant intensity has already been suggested. The rate of entrance of the motifs contained in r. 186 – 187 aids in creating a sense of escalating tempo. Using the API to measure the distance from the initial entrance of one motif to the entrance of a different motif highlights this phenomenon; this is shown in Figure 15.

46. Cheng, 132.

47. Ibid.

poco a poco accel.

The musical score for Figure 15 shows six staves: Tpt., Cl., Res., Brügge 3b, Bell 1, and Bell 2. The Tpt. staff has a triplet of eighth notes. The Cl. staff has a triplet of eighth notes, followed by a triplet of eighth notes, and then two groups of sixteenth notes. The Res. staff has a series of eighth notes. The Brügge 3b staff has a series of eighth notes. The Bell 1 staff has a series of eighth notes. The Bell 2 staff has a series of eighth notes. The motifs are introduced in a sequence that increases in speed, with the trumpet motif entering only after two counts from the previous musical figure, and the clarinet motif two counts after the trumpet. The passage is marked 'poco a poco accel.' in the fifth bar of the example.

Figure 15. *The entrances of the motifs at r. 186 with API*

As it is pictured, the motific entrances occur at an increasingly faster rate. The first voice of the bell motif is followed by the second voice after six and a half beats. The entrance of the resurrection motif follows the second bell motif voice after approximately six beats (allowing for discrepancy between duple and triple orientations). The Brügges 3b motif follows this after approximately three beats (again allowing for the rhythmic discrepancy). The trumpet motif enters only after two counts from the previous musical figure, and the clarinet motif two counts after the trumpet. The passage is made to sound even more accelerated when the trumpet motif interrupts the clarinet in the seventh bar of the example. This is all exaggerated by the “poco a poco accel.” notated in the fifth bar of r. 186. Indeed, this increasing rate of entrances combined with the score marking creates the impression of an increasingly fast passage, contributing to the sensation of the entire passage.

Overall, this excerpt displays the elements that are common to many of the diegetic transition passages. The excerpt’s dissonance contrasts it from the previous

passages analyzed; nonetheless, it conforms to the environment that Cheng suggests when he states that these sensations can aid in diegetic transitions. In fact, it is fitting that the most dissonant passage analyzed is contained in the deepest diegetic state from reality, a state that is filled with its own degree of uncertainty and haziness.

CHAPTER IV – CONCLUSION

Each of the passages analyzed in this study demonstrates the creation of sensations of temporal suspension and timelessness through the presentation of not only metrical ambiguities, but particular techniques in harmony, orchestration, and pattern avoidance. R. 110 – 112 presented an everchanging sense of downbeat accent that blurred the regular sense of meter, an avoidance of pattern in the behavior of the ostinato motifs, and an impact created through sudden changes in texture and orchestration. R. 116 – 118 also displayed metrical ambiguities through the creation of a shadow meter which also sought to avoid regular pattern. R. 185 – 186 demonstrated multiple forms of dissonance through dual metrical subdivisions, harmonic ambiguities, and the sensation of an accelerating passage through motif entrances and tempo. Because these sensations are created in passages that involve the transitions of diegetic realms, Cheng's statement that an "immersive wash of sound" can function to ease the gaps of narrative logic is supported.⁴⁸ These analyses serve to further the body of evidence that exists.

As suggested previously in this study, Cheng's article does not serve as the only viewpoint from which to analyze the diegetic realms or the dream sequence contained in the work. There exist many areas of future research that may be considered regarding multiple aspects of *Die tote Stadt*, including the role of the dream sequence. For example, many of the theories and concepts outlined in Katherine Syer's dissertation provide interesting angles from which to explore the dream sequence, some of which were mentioned in Part II of Chapter 2 of this study. In particular, the concept of unseen voices and the role that they play in highlighting altered states of reality may shed light

48. Cheng, 119.

on many of the passages featuring such invisible choruses in *Die tote Stadt*. Also, additional research regarding the transition of diegetic realms is possible. For example, some of the passages considered in this study are religious in nature, representing processions through the pious city of Bruges; R. 110 and r. 116 especially aid in creating this association. Perhaps the other religious processions contained within Act II and Act III possess some importance to the diegetic realms of the work. Also, this study has dealt primarily with instrumental music; would the vocal sections contained within these acts further support Cheng's statement? A more detailed study is required to fully understand whether certain musical characteristics or devices are consistently present in the shifting of diegetic realms. Research such as this would analyze whether the complexity of music in the work as a whole changes with each shift in realm, and whether a shift moving further from reality holds different musical implications than a shift moving closer to reality. Nonetheless, the extended dream sequence and diegetic realms of *Die tote Stadt* play a vital role in a listener's comprehension of the work and ability to interpret and debate its associated philosophies.

APPENDIX A – Full Musical Examples

110 Mit Größe (breite d)

u.f.w.

fff

r.H.

r.H.

Tiefe Glocken auf der Bühne

ff

Celesta

ff

mf

Tiefe Glocken

mf

Celesta

ff

mf

Tiefe Glocken

mf

The image displays a piano reduction of measures 110 through 112 of a musical score. The score is written for two staves: the upper staff is for Celesta and the lower staff is for Tiefe Glocken. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 110 begins with a forte (ff) dynamic for the Glocken. The Celesta part features complex, rapid sixteenth-note patterns. Measure 111 shows a change in dynamics, with the Glocken moving to mezzo-forte (mf) and the Celesta continuing its intricate texture. Measure 112 is marked with an acceleration (accel.) and a forte (ff) dynamic. It includes a 'Ratli (d)' instruction and a measure number '112' in a box. The score concludes with a double bar line and a small asterisk (*).

30620

Figure A1. R. 110 – 112 (reduced score)⁴⁹

49. Korngold, *Die tote Stadt* piano reduction, 68 – 69.

1. Szene

Ein öder, einsamer Kai in Brügge, spät abends. Parallel mit der Rampe ein Kanalarms, über den im Bogen eine niedrige Brücke führt. Hinter Wasser und Brücke ist das andere Ufer des Kais zu sehen, auf welchem sich alte, für Brügge charakteristische Häuser, darunter ein Kloster mit schwärzlichem Gemäuer und kreuzweise vergitterten Fenstern hinziehen. In der Mitte des düstern Gebäudes ein Glockenturm mit Uhr, deren großes Zifferblatt zunächst undeutlich bleibt. Unterhalb dieser Uhr zwei Öffnungen im Turm, durch die später die Figuren des Uhrwerks hervorkommen und wieder verschwinden. Auf dem vorderen Ufer links das vereinzelt stehende Haus, in dem Marietta wohnt; die Türe gekloffen. Bänke und brennende Gaslaternen. Rechts alte Bäume, hinter denen der Weg zur Kirche zu denken ist. Bedeckter Himmel; abwechselnd Mondkhein und herbüllicher Nebel. Glockengeläute, das schon vorher, bevor das Bild deutlich wurde, eingesetzt hat.

(PAUL in einen Mantel gehüllt, den Kragen emporgezogen, den Hut in der Stirne, unruhig vor dem Hause Mariettas)

116 VI. Celesta u. l. w.

Sehr ruhig und getragen (♩)

pp p espress.

Tiefe Glocken

Celesta

breit

Tiefe Glocken

Celesta

117

breit breit

espress. p espr.

Tiefe Glocken

Red. *

The musical score is for a piano reduction of a scene from Richard Strauss's *Die tote Stadt*, measures 116-118. It features a vocal line for Paul and a piano accompaniment. The score is written in G major (one sharp) and 3/4 time.

Measure 116: Paul's vocal line begins with the lyrics "Was ward aus mir? Ihr Hausumschleichich, gequält von". The piano accompaniment includes a Celesta part and a Glocken part. The tempo is marked "a tempo" and "mehr geblüht".

Measure 117: Paul's vocal line continues with "Angst, Sehnsucht und Reu—". The piano accompaniment features a "breit" (broad) texture. The tempo is marked "poco rit." and "poco marc.".

Measure 118: Paul's vocal line continues with "Verstumme, dumpfer Glockenchor—". The piano accompaniment features a "breit" texture. The tempo is marked "poco marc.".

Measure 119: Paul's vocal line continues with "Schwarz stürzt der". The piano accompaniment features a "breit" texture. The tempo is marked "poco marc.".

Measure 120: Paul's vocal line continues with "Klanglich in die Nacht. So weinet ihr Glocken, als man sie be—". The piano accompaniment features a "breit" texture. The tempo is marked "poco marc.".

The score includes various musical notations such as triplets, slurs, and dynamic markings (p, pp, mp, marc.). The piano part includes a Celesta and Glocken part.

Figure A3. R. 116 – 118 (reduced score)⁵¹

51. Korngold, *Die tote Stadt* piano reduction, 72 – 73.

APPENDIX B – Cheng’s Chart of Diegetic Realms

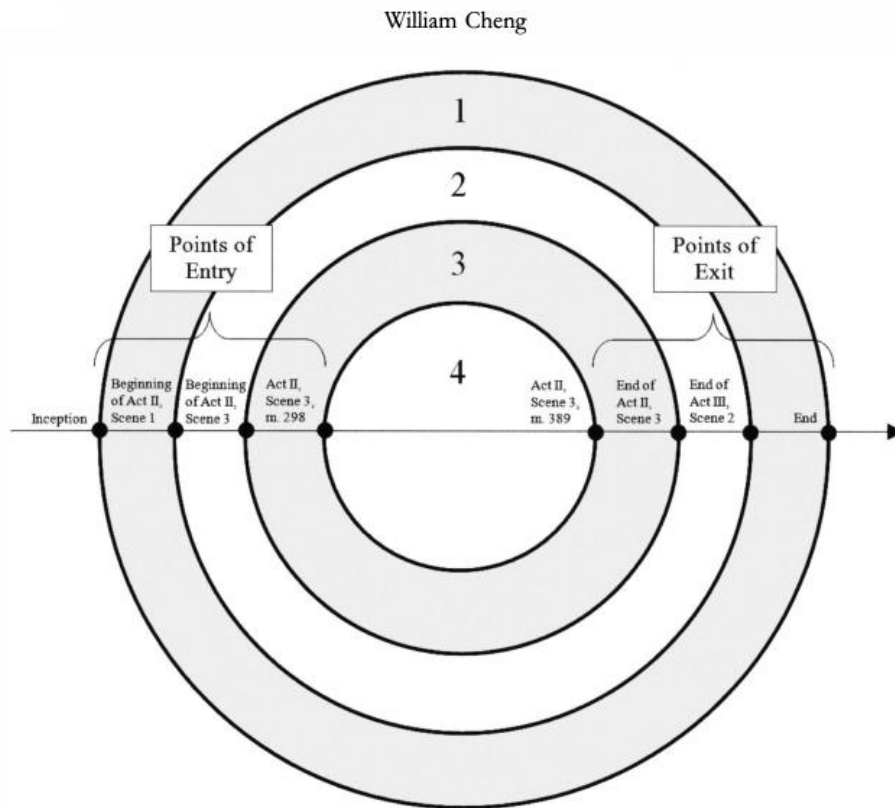


Fig. 1: The four nested diegetic realms of *Die tote Stadt*.

Figure A5. Figure 1 from Cheng’s article depicting the diegetic realms of the opera⁵³

53. Cheng, 118.

BIBLIOGRAPHY

- Anderson, Martin. "London, Royal Festival Hall: Korngold's 'Das Wunder der Heliane.'" *Tempo* 62, no. 244 (April 2008): p. 39-41.
- Anderson, Martin. "Opera Premières in London: Royal Opera House / Barbican: Korngold, Smelkov." *Tempo* 63, no. 249 (July 2009): p. 60-62.
- Bandy, Mary Lea. "Pure Korngold." *MoMA* 4, no. 3 (March – April 2001): 8 – 11.
- Bechert, Paul. "Korngold, Strauss, and Others: 'Subjective' Criticism." *The Musical Times* 63, no. 954 (August 1, 1922): 547 – 549.
- Bechert, Paul. "Music in the Provinces: The 'Supplementary' Festival at Salzburg." *The Musical Times* 64, no. 968 (October 1, 1923): p. 730-732.
- Becket-Williams, C. á. "Random Notes on a Recent European Tour." *The Musical Times* 63, no. 951 (May 1, 1922): p. 319-320.
- Burt, Diane. "Text-Music Relationships in Selected Lieder of Erich Wolfgang Korngold." DMA diss., Ball State University, 2015.
- Carroll, Brendan. "Korngold's 'Violanta.'" *The Musical Times* 121, no. 1653 (November 1980): 695 – 698.
- Carroll, Brendan. *The Last Prodigy: A Biography of Erich Wolfgang Korngold*. Portland, OR: Amadeus Press, 1997.
- Cheng, William. "Opera 'en abyme': The prodigious ritual of Korngold's 'Die tote Stadt.'" *Cambridge Opera Journal* 22, no. 2 (July 2010): 115 – 146.
- Dow, Brandon. "Korngold's Leading Ladies: A Comparative Study of Female Characters in the Operas of Erich Wolfgang Korngold from 1915 to 1927." MM thesis, Southern Arkansas University, 2016.
- Duchen, Jessica. *Erich Wolfgang Korngold*. New York: Phaidon Press, 1996.
- Film Score Rundowns. "Erich Wolfgang Korngold scores." Accessed March 19, 2020. <http://www.filmscorerundowns.net/korngold/index.html>.
- Giger, Andreas. "A Matter of Principle: The Consequences for Korngold's Career." *The Journal of Musicology* 16, no. 4 (Autumn 1998): 545 – 564.

- Giger, Andreas. "Tradition in Post World-War-I Vienna: The Role of the Vienna State Opera from 1919-1924." *International Review of the Aesthetics and Sociology of Music* 28, no. 2 (December 1997): 189 – 211.
- Gilman, Lawrence. "Music and Drama: Significant Happenings of the Month: Memories of a Vanished Wonderland. Some Fresh Discussions of an Old Theme. Dr. Muck and the Standpatters. The Youthful Korngold and His New Symphony." *The North American Review* 201, no. 710 (January 1915): p. 82-87.
- Goldberg, Miles. "The Piano Chamber Music of Erich Wolfgang Korngold." DMA diss., Boston University, 2005.
- Goldmark, Daniel and Kevin C. Karnes, eds. *Korngold and His World*. Bard Music Festival 47. Princeton, NJ: Princeton University Press, 2019.
- Goose, Benjamin. "Opera for Sale: Folksong, Sentimentality and the Market." *Journal of the Royal Musical Association* 133, no. 2 (2008): 189 – 219.
- Green, Edward. "Steiner, Korngold and the Musical Expression of Physical Space — A Preliminary Note." *International Review of the Aesthetics and Sociology of Music* 42, no. 1 (June 2011): 59 – 78.
- Huang, Shu-Yuan. "Erich Wolfgang Korngold's Idea of the 'Modern': Developing Variation in the Piano Concerto in C Sharp, Opus 17." DMA diss., University of North Texas, 2014.
- Jelavich, Peter. *Berlin Cabaret*. Cambridge, MA: Harvard University Press, 1993.
- Korngold, Erich Wolfgang. *Die tote Stadt*. Libretto by Paul Schott. Piano reduction by Ferdinand Rebay. Mainz: B. Schotte's Söhne, 1920.
- Korngold, Erich Wolfgang. *Die tote Stadt*. Score published by Casa Ricordi, Milan, 1919. English text published by Fred Rullman inc., 1921. Reprint, Mineola, NY: Dover Publications, 2013.
- Korngold, Julius. *Die Korngolds in Wien: Der Musikkritiker und das Wunderkind—Aufzeichnungen*. Zürich: Musik und Theater, 1991.
- Latham, Edward D. "Drei Nebensonnen: Forte's Linear-Motivic Analysis, Korngold's Die Tote Stadt, and Schubert's Winterreise as Visions of Closure." In *A Music-Theoretical Matrix: Essays in Honor of Allen Forte (Part I)*. *Gamut* 2, no. 1 (2009): 291 – 346.

- Lek, Robbert van der and Mick Swithinbank. "Concert Music as Reused Film Music: E.-W. Korngold's Self-Arrangements." *Acta Musicologica* 66, fasc. 2 (July – December 1994): 78 – 112.
- Lek, Robert van der. *Diegetic Music in Opera and Film: A Similarity Between Two Genres of Drama Analyzed in Works by Erich Wolfgang Korngold (1897 – 1957)*. Atlanta, GA: Rodopi B.V., 1991.
- Martin, Alexander. "Dreamscape Depictions in Clara Schumann's 'Ihr Bildnis.'" Presentation at the Annual Conference of the South Central Society for Music Theory, Nashville, TN, February 2020.
- "Musical Notes from Abroad." *The Musical Times* 69, no. 1019 (January 1, 1928), p. 77-79.
- Platte, Nathan. "Dream Analysis: Korngold, Mendelssohn, and Musical Adaptations in Warner Bros.' *A Midsummer Night's Dream* (1935)." *19th-Century Music* 34, no. 3 (Spring 2011): 211 – 236.
- Reithmüller, Albrecht. "Korngolds Mendelssohn: Zur Musik für Max Reinhardts Sommernachtstraum-Verfilmung (1935)." *Archiv für Musikwissenschaft* 67 h. 3 (2010): 187 – 211.
- Rothstein, William. "Beethoven with and without Kunstgepräg: Metrical Ambiguity Reconsidered." In *Beethoven Forum*, Vol. 4, edited by Christopher Reynolds, 165 – 193. Lincoln: University of Nebraska Press, 1996.
- Samarotto, Frank. "Strange Dimensions: Regularity and Irregularity in Deep Levels of Rhythmic Reduction." In *Schenker Studies* 2, edited by Carl Schachter and Hedi Siegel, 222 – 238. Cambridge: Cambridge University Press, 1999.
- Schachter, Carl. "Rhythm and Linear Analysis: A Preliminary Study." In *The Music Forum Volume IV*, edited by Felix Salzer and Carl Schachter, 281 – 334. New York: Columbia University Press, 1976.
- Schoenberg, Arnold. *Fundamentals of Musical Composition*. Edited by Gerald Strang and Leonard Stein. London: Faber and Faber, 1967.
- Steinberg, Michael P. "The Politics and Aesthetics of Operatic Modernism." *The Journal of Interdisciplinary History* 36, no. 4, Opera and Society: Part II (Spring 2006): 629 – 648.
- Stollberg, Arne. *Durch den Traum zum Leben: Erich Wolfgang Korngolds Oper "Die tote Stadt"*. Mainz: Are Musik Verlags GmbH, 2003.

Straus, Henrietta. "Korngold and 'Die tote Stadt.'" *Nation* 114, no. 2953 (February 8, 1922): 177 – 179.

Syer, Katherine. "Altered States: Musical and Psychological Processes in Wagner." Ph.D diss., University of Victoria, 1999.

Wagner, Randel R. "Wunderkinder Lider: A Study of the Songs of Erich Wolfgang Korngold." DMA diss., University of Nebraska, 1993.

Winters, Ben. "Korngold's Merry Men: Music and Authorship in the Hollywood Studio System." PhD diss., University of Oxford, 2006.

Winters, Ben. "Strangling blondes: nineteenth-century femininity and Korngold's 'Die tote Stadt.'" *Cambridge Opera Journal* 23, no. 1/2 (March – July 2011): 51 – 82.

Yeston, Maury. *The Stratification of Musical Rhythm*. New Haven, CT: Yale University Press, 1976.

Yoon, Hyewon. "Arnold Schoenberg, Igor Stravinsky, and Erich Wolfgang Korngold: Comparison of their European and American Periods." DMA diss., University of Maryland, College Park, 2001.