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Ariadne's Weaving in the Musical-Visual Field¹

Abstract

Recognition and reflection of the radially structured semantic intertextual raster in the opera *Ariadne auf Naxos* Op. 60 by Richard Strauss and Hugo von Hofmannsthal, are the goals of this paper, with the awareness that 'reading' of this complex textual amalgam cannot be comprehensive and that this is only one of the possible ways of looking at different languages, their texts, and relationships in which they come in, with the emphasis on the connection between the music and architectural texts. The focus is to spot some of the paths in this specific music-scenic maze. The recognition of the 'inner' and 'outer' opera house implies the withdrawal of the parallels between the music-dramatic and the architectural level. The concept of 'opera within the opera' is simultaneously present in the musical-dramatic sphere (opera *Ariadne* in opera *Ariadne auf Naxos*) and in the architectural sphere (opera/residential house in the opera house). By concurring with

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the different meaning of the word 'opera' which it has in the music-drama (opera as a musical-drama work) and architectural language (opera as an architectural object), we carry out the terms meta-opera 'per square' ('metaopera^{2'}) and meta-opera 'per cube' ('metaopera^{3'}).

Keywords

Ariadne auf Naxos, metaopera, intertextuality, music, architecture, labyrinth.

Space bounded by the author on one side and the consumer on the other side materializes in a work of art that represents an unchangeable feature of that interspace. What is susceptible to varying and repetitive reexamination is its core meaning. An artwork imprints and deliberately projects effects on a recipient, who plays a crucial role in the transcendental process of transforming the meaning of the artwork into reality. An author of an artistic text offers his interpretation of his own intellectual intentions, emotional experiences, and creative urges. Additionally, a recipient reinterprets, that is, makes an interpretation of the interpretation, and as a result, forms his own system of associations. Recognition and contemplation of associative networks in the opera *Ariadne auf Naxos*, Op. 60, 1916, by Hugo von Hofmannsthal (1874–1929) and Richard Strauss (1864–1949) is the objective of this paper, with the focus on the correlation between musical and architectural texts. The aim is to find and highlight some of the paths in this particular musical-scenic labyrinth. "The network structure and texture of each of the possible 'gardens-labyrinths' is composed of polydirectional and polyvalent 'crossroads' of the path of Ariadne's intercultural thread that has been continuously rhizomatically expanding since the time of the mythical Greek equilibrium."² We will try to engage in a dialogue with this artwork, mapping points of intersection of the musical and visual texts.

2 Т. Поповић Млађеновић, Л. Стефанија, 'Музички текст као полифони траг другости', *Зборник Матице Српске за сценске уметности и музику*, 54 (2016), 59.

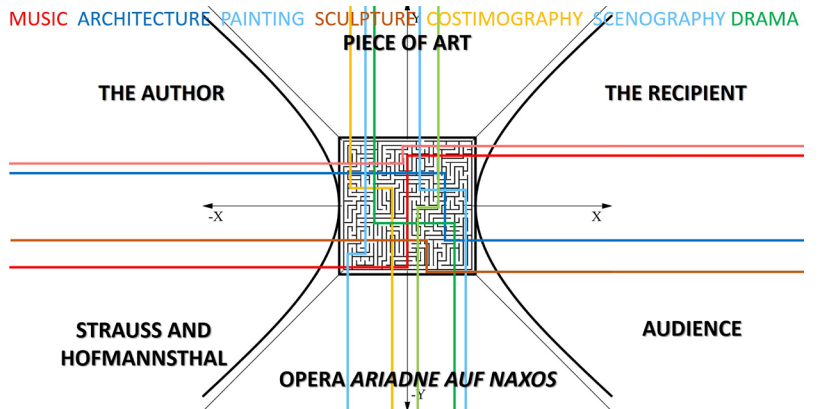


Figure 1: The graphic representation of the relationship: the author – piece of art – the recipient

More broadly, we can speak of an opera within the opera, determining the former as a homogeneous musical-dramatic work placed in the context of the opera *Ariadne auf Naxos*. Narrowly, we can speak of an opera within the opera within the opera, specifying that the first two are closely intertwined, forming a hybrid musical-scenic creation, composed of the simultaneous existence and development of *commedia dell'arte* and *opera seria*.

Cultural-Historical Context of the Opera *Ariadne auf Naxos*

The time period of fin de siècle is characterized by extreme heteronomy, pluralism, and diversity of artistic genres and stylistic proceedings. Illumination of the category of time, as well as an idea of appropriation, are some of the most important entries that mark this period. They represent key points for comprehension and interpretation of numerous artistic texts, and that is why, *Ariadne auf Naxos* can be seen from the perspective of a hypertext filled with intertextuality.³ On the one hand, Strauss' and Hofmannsthal's focus on the Greek myth points to the sustainability of temporal continuity with the arcane times and appropriation and reinterpretation of the 'foreign' history, that is Greek mythology, on the other hand. However, the flexibility of the category

3 Cf.: Т. Поповић Млађеновић, Л. Стефанија, 'Музички текст...'

of time does not only mean immersion into the mythical past, but also the existence of multiple temporalities⁴, which means simultaneous coexistence of associations used as references on various musical-scenic genres.⁵ The artistic treatment of the myth of Ariadne mediates Greek glory and the Dionysian principle to German Weimar classicism.⁶ This has been a common practice in German literature and drama at the turn of the century, so it explains why Strauss and Hofmannsthal position themselves as legitimate auditors and interpreters of the myth.⁷

In 1912 Hofmannsthal makes interventions in Moliere's (Jean-Baptiste Poquelin Molière, 1622–1673) and Lily's (Jean-Baptiste Lully, 1632–1687) *comédie-ballet* in five acts *Le Bourgeois gentilhomme* (1670) by replacing the scene of ballet divertissement *Turkish ceremony* from the last act with the opera *Ariadne auf Naxos*.⁸ The second version of the opera, which consist of the Prologue and one Act/Opera and is the subject of this work, was written in 1916 and stood the test of time on the theater's repertoire till today.

Musical Threads

Musical language of the opera *Ariadne auf Naxos* significantly differs in comparison to other operatic works from the beginning of the 20th century. Those differences are found in musical components of the orchestration, instrumentation, as Strauss envisages 36 musicians in

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- 4 Cf.: A. Stefanović, *Temporality and Narrativity in Music Drama* (Belgrade: Faculty of Music, 2017), 10.
 - 5 Baroque musical drama from the beginning of the 17th century (Claudio Monteverdi, *L'Arianna*, 1608); opera genres of the second half of the 17th century (*opera seria*, *commedia dell'arte*).
 - 6 Cf.: T. Popović Mladjenović, 'Ariadne's Thread of Hofmannsthal's and Strauss's Opera in the Opera, or the Labyrinth of the Crossroads of European Cultural History', in E. Nika-Sampson, G. Sakallieros, M. Alexandru, G. Kitsios, E. Giannopoulos, eds, *Crossroads – Greece as an intercultural pole of musical thought and creativity* (Thessaloniki: Aristotle University of Thessaloniki 2013), 698.
 - 7 Cf.: Т. Поповић Млађеновић, Л. Стефанија, 'Музички текст...', 63. Drama *Ariadne auf Naxos*, 1911, Paul Ernst; opera libretto *Scaramuccia auf Naxos: eine heitere Oper*, 1909, Franz Blei.
 - 8 The adaptation of *Le Bourgeois gentilhomme*, staged in Stuttgart, involved the performance of comedy and opera in succession, and critics find fault with Strauss and Hofmannsthal for separating the play from the opera.

the orchestra, which represents a high degree of reduction of the orchestral apparatus compared to the practice of the time. The orchestral sound is largely entrusted to the string corpus. Harmonic language remains within the limits of expanded tonality, often following the traditional harmonic cadences. Strauss evokes the musical language of baroque, classical and romantic periods in the new musical context of the time, using musical means, such as delicate balance between major and minor tonalities, modulations in submediant and mediant tonalities, introducing of dissonant chords. "If in modernism the emphasis is on the production of the new, and in postmodernism on the reception of the existing, then *Ariadne on Naxos* is at the same time a formal innovation and repetition, ie. recombination and simulation of what has already been produced, so it is both a modernist work and a postmodernist text."⁹ Considering "[...] this work as epochal in the history of early twentieth-century German opera", and describing it as neo-classical, Donald G. Daviau and Gorge J. Buelow states that "[...] at its premiere in 1912, the seemingly abnormal combination of forms and styles aroused the antagonism of critics, who attacked this fragile experimental work as an eccentric, aberrational example of avant-garde art."¹⁰

Prologue – before, but after...

Opera consists of Prologue (*Vorspiel*) and one Act (*Oper*). Making the first version of *Ariadne auf Naxos* (1912) an autonomous piece, Strauss and Hofmannsthal expand it with the Prologue (1916), which serves as a place for the problematization of all existing relations between the characters in the Opera/Act.¹¹

9 Т. Поповић Млађеновић, Л. Стефанија, 'Музички текст...', 66.

10 "The distinctly neo-classical elements of Strauss's opera, the employment of a minimum number of instrumentalists that spelled the abandonment of the huge symphonic forces of late nineteenth-century German music, and the return to baroque and classical models of vocal style, all combine to make *Ariadne auf Naxos* the first neo-classical opera of the twentieth century." Cf.: D. G. Daviau, G. J. Buelow, 'The *Ariadne auf Naxos* of Hugo von Hofmannsthal and Richard Strauss', *UNC Studies in the Germanic Languages and Literatures*, 80 (1975), 2-4.

11 In the opera *Ariadne auf Naxos*, the title of the Act is Opera, and it is an opera *Ariadne* performed in the house of the richest man in Vienna from the beginning

Binary treatment of the same characters is underlined with assembling them in separate groups: ones that take part in the Prologue and the other ones that appear in the Opera: Ariadne (*Primadonna* in Prologue), Bacchus (Tenor in Prologue), and characters from *comedia dell'arte*: Zerbinetta, Harlekin, Scaramuccio, Truffaldin, Brighella. Characters of the Opera are portrayed as 'ordinary people'.¹² Function of Prologue, therefore, can be understood as a foundation on which the future dramaturgy of Opera/Act *Ariadne* is built. Namely, the audience is positioned inside the home of the richest man in Vienna. This is the beginning of establishing the relations between dual audiences and 'opera within the opera'. This process will get its full affirmation in the Opera/Act, and form a 'meta-metaopera', by changing the scenography, changing the function of the characters and omitting certain characters from the Prologue, who will have the function of the audience in the Opera.¹³ The contrast between character's personal inner worlds and the psychological state of the characters they interpret, has the function of emphasising the illusionistic properties of the opera as a genre, while the contrast on the macro level, is achieved by merging diametrical opera genres. Thinking about *Ariadne auf Naxos*, Benjamin Bennett points out that "[...] one of the entirely basic techniques of dramatic comedy is the arrangement of scenes so as to bring about encounters between characters who are interestingly out of

of the 20th century, so it follows that the *Ariadne* is opera within the opera *Ariadne auf Naxos*. But the opera *Ariadne* is an interpolation of two operas (*comedia dell'arte* and *Ariadne*), so we are talking about opera in opera in opera.

- 12 "In the present case we have the group of heroes, demi-gods, gods—Ariadne, Bachhus, (Theseus)—facing the human, the merely human group consisting of the frivolous Zerbinetta and her companions, all of them base figures in life's masquerade. [...] She (Zerbinetta) sees in Ariadne's expirience the only thing she *can* see: the exchange of an old lover for a new one. And so these two spiritual worlds are in the end ironically brought together in the only way in which they can be brought together: in non-comprehension." Homannsthal's letter to Straus; July, 1911.

Cf.: R. Strauss, *A working friendship: the correspondence between Richard Strauss and Hugo von Hofmannsthal*, tr. into English by H. Hammelmann, E. Osers (New York: Vienna House, 1961), 94.

- 13 The Composer (female role, *en travesti*), the Music teacher, the Dance teacher, a Wigmaker, a Lackey, an Officer, the Major-Domo/Housekeeper (speech role).

tune with one another, either by nature or by misunderstanding.”¹⁴ He emphasizes that stylistic parody, which is evident in the opera, goes hand in hand with the ‘contrapuntal’ configurations or juxtapositions of psychological structures both real persons/actors and characters they interpret.¹⁵ In his letter to Strauss, dated from mid July 1911, Hofmannsthal wrote that one of the central ideas of the work is conceived “[...] by making Ariadne and Zerbinetta represent diametrical contrasts in female character [...]”¹⁶ David Greene states that “In the opera *Ariadne auf Naxos*, a line is drawn between the imaginary real world and the fictional world realized within that imaginary real world.”¹⁷

Prologue begins with an orchestral introduction, which can be understood as a prelude of the prelude.¹⁸ In the first twenty-six bars one can notice the leitmotif density which is manifested by the existence of two motifs: the motif of the richest man of Vienna (the Houseowner) and the motif of the Composer, exhibited in combination with one another in the first eight bars. These two music spheres are conflicted and we notice that the Composer’s motif strives to develop freely, however, it is blocked by the motif of the Houseowner. A triple exposure of both motifs establishes the musical conflict on the tonal basis of C major. So, the conflict basis of the whole work is contained in the first twenty-six bars, and all the following contrasts, both musical and dramaturgical, will be built in similar manner.¹⁹ See Ex. 1 in appendix.

Modulating to the mediant tonality of E-flat major lets us notice how the tonal plan underlines the abandonment of the semantic meaning of C major. The new tonal plan with the expansion of the orchestra, carries with itself the motif of the love duet of Ariadne and Bacchus. The character of the performance of *espressivo* and *pp* dynamic direct

14 Cf.: B. Bennett, Hugo von Hofmannsthal: *The theaters of consciousness* (Cambridge, New York: Cambridge University Press, 1988), 157.

15 Cf.: B. Bennett, *Hugo von...*, 124–158.

16 Cf.: R. Strauss, *A working friendship...*, 93.

17 Cf.: D. B. Greene, *Listening to Strauss Operas: The Audiences Multiple Standpoints* (New York, Philadelphia, London, Montreux, Tokyo, Melbourne: Gordon and Breach, 1991), 119.

18 The author also calls it a meta-prelude. A Frieder, ‘Opera on Opera (on Opera), Self-Referential Negotiations of a Difficult Genre’, in W. Bernhart, W. Wolf, eds, *Self-Reference in Literature and Music, Word and Music Studies* (Amsterdam, New York: Editions Rodopi B.V., 2010), 71.

19 Cf.: A Frieder, ‘Opera on Opera...’, 73.

the musical flow towards the lyrical love sphere. The second appearance of this motif is related to the Composer's explanation his hybrid opera, when he describes to Zerbinetta the transformation of Ariadne and the rebirth in the form of a star: "She [Ariadne] surrenders to death, is no longer there, wiped away, falls into the mystery of transformation, is born again, rising up in his [Bacchus] arms!" (*Sie gibt sich dem Tod hin, ist nicht mehr da, weggeweicht, strützt hinein ins Geheimnis der Verwandlung, wird neu geboren, entsteht wieder in seinen Armen!*) See Ex. 1 in appendix. After the presentation of its original form (violin II), the motif's melodic-rhythmic transformation occurs, which is closely related to what the Composer is saying at that moment. The 'upper' layer of the motif is transformed (violin I), while the 'lower' layer remains almost unchanged (oboe, clarinet, harp and violoncello). Since Ariadne is the one who ascends to the world of gods through transformation while Bacchus retains his divine qualities, we could understand the 'upper' layer of motif as Ariadne's, and the 'lower' as Bacchus' motif within their motif of love. Thus, Ariadne's motif in its original form was exhibited independently this time, only to be joined at the moment of transformation by Bacchus' motif, which appears with the Composer's words "[...] rising up in his arms!"

Opera – after, but before...

The Opera/Act can be understood as a ternary system: the first and the third parts represent the original Composer's opera *Ariadne* with the sporadic inclusion of comedians,²⁰ while the second part represents the performance of the *commedia dell'arte*. Therefore, Opera is created by interpolation of the *commedia dell'arte* (*opera buffa*) into the *opera seria Ariadne*, whereas the performance of comedians can be seen as a comic *intermezzo*.²¹ The whole Opera *Ariadne* can be described as a *cavatina*, or an aria from the operas of the 19th century.²² Yet, one can be also tempted to say it is a hybrid genre.

20 The four comedians will perform during Ariadne's lament in the first part, and Zerbinetta will reappear on stage before the last stanza of Ariadne's and Bacchus' love duet in the third part of the Opera.

21 Cf.: D. B. Greene, *Listening to Strauss Operas...*, 121.

22 Cf.: W. Frisch, *German Modernism: Music and the Arts* (Berkeley, Los Angeles, London: University of California Press, 2005), 233.

| Opera | | |
|---|--|---|
| Opera <i>Ariadne</i> | <i>commedia dell'arte</i> | Opera <i>Ariadne</i> |
| Ariadne's lament | comic <i>intermezzo</i> | The arrival of Bacchus and love duet |
| <i>cantabile</i> | <i>tempo di mezzo</i> | <i>cabaletta</i> |
| <ol style="list-style-type: none"> 1. Parody on the XVIII century Overture 2. The song of the Nymphs 3. Ariadne's lament | <ol style="list-style-type: none"> 1. The dance and the song of four comedians 2. Zerbinetta's aria 3. Joint performance of the comedians | <ol style="list-style-type: none"> 1. The performance of the Nymphs 2. Bacchus's performance 3. Love duet of Ariadne and Bacchus |
| A | B | A ¹ |

Table 1: The scheme of the structural macroplan

The Opera begins with an overture, in which we notice two parts (first: *Andante*, G minor, E-flat major, 3/4 bar; second: *Allegro*, G minor, 4/4 bar). Allusions to the French overture of the 18th century can be seen in the following:

1. structure of the orchestra, which at the beginning was reduced to a string corpus and flutes;
2. in musical-rhythmic figures in which melodic downward movement prevails;
3. in dissonant harmony of minor seconds;
4. in punctuated rhythm;
5. in appearance of archaic foburdon in parts of harmonium and double bas.²³

The overture can be viewed as a kind of 'musical time machine' from the Baroque era to the beginning of the 20th century. In that sense, the musical component of the orchestration is grateful for presenting such a statement. Namely, the full composition of the orchestra will be formed by the gradual inclusion of instruments during the first three out of eleven subsections. The first subsection begins with the string corpus, the second includes the flute lines, the third the clarinet and bassoon lines which double the melodic lines of violins and violas. The clarinet

²³ Cf.: D. B. Greene, *Listening to Strauss Operas...*, 139.

to revive Theseus love in her mind. However, realizing that the return of the carefree time of love is possible only in her memory, she forces herself to forget the past. Directing Ariadne's monologue towards the past, is, on the tonal plan, underlined by the appearance of submediant tonality (E-flat major) in relation to the tonality of the recitative (G minor). In the second part of the aria, when Ariadne is thinking about the future, invoking and later expecting the carrier of souls of the dead, Hermes, we notice the modulation in the mediant tonality (B-flat major). In this regard, one can say that the tonalities of E-flat major, G minor and B-flat major are the tonalities of the past, the present, and the future respectively. The present is tragic for Ariadne, so the tonal sphere of the recitative, in which the atmosphere of lament is established, is a minor tonality. The past is bright as Ariadne enjoyed love with Theseus. So is the future in which Ariadne sees the hope for death as the only salvation, so we notice that the tonalities of the past and the future are major tonalities.

The Ariadne's monologue is unison and monolithic in the sense of meaning, but it is possible to follow the change of her flow of thoughts. From the initial despair, she directs her attention to a happy past, while the true consolation and hope she sees in the future, more specifically, in the world of the dead. However, this subtle change in the psychological portrayal of Ariadne's character is dramaturgically justified. Namely, the characters of the *commedia dell'arte* (Zerbinetta and Harlequin) are included within Ariadne's lament. *Allegretto* is the section of the fastest tempo in the whole lament, and the F major key, in which lament's musical flow takes place, is in the service of a comedic performance, as are the figures of the ascending *arpeggio* of the chords of the sixteenth note rhythmic movement. Although the comedians do not realize their intention (and essentially this is not even possible given that they are in the realm of lament), there is still a certain psychological enlightenment of Ariadne's character in the next *Andante mosso* section (B-flat major) in which Ariadne sees salvation in death. Therefore, the *Allegretto* section could be interpreted as a kind of *tempo di mezzo*.²⁴ Along with the interpolation of various opera genres, Strauss and Hofmannsthal combine different types of the aria, both baroque monologue and romantic *cavatina*.

24 The first part of the Aria/monologue has 176 bars, the shorter comedian *intermezzo* only 46, and the second section of the Aria 112 bars. So, it is a matter of short-term external intervention, which is a feature of *tempo di mezzo*.

Zerbinetta's Anti-Lament

The first appearance of the comedian troupe occurs during the Ariadne's monologue, and that unsuccessful attempt to arouse Ariadne would be the reason why comedians, hiring this time all their skills, try to achieve the goal, that is, to show the abandoned and hopeless Ariadne, and to present that her suffering is unnecessary. The tripartite, which refers to the romantic cavatina, can be seen in the second performance of the *comedia dell'arte*.

| <i>Comedia dell'arte</i> | | |
|--|-----------------------|------------------------------------|
| The danse and the song of the four comedians | Zerbinetta's aria | Joint performance of the comedians |
| <i>cantabile</i> | <i>tempo di mezzo</i> | <i>cabaletta</i> |

Table 2: The scheme of the structural macroplan

This is the first and the only time in the Opera *Ariadne* that what we call in dramatic terms *tempo di mezzo* accomplishes its dramatic function, because it is a sphere of comic opera to which all members of the comedy troupe belong, and so they later enter the dialogue. The comedians, encouraged by the Zerbinetta's aria, shift their focus from Ariadne to Zerbinetta, trying to win her heart by flirting with her.

Looking at the beginning of the first part of the *commedia dell'arte*²⁵ performance, we notice significant changes in relation to the previous musical flow on the orchestration level. Namely, the harmonium, as an instrument reserved for the chord accompaniment of the vocal line of Ariadne's character, is replaced with piano which is associated with the Zerbinetta's character. A reduction of the orchestra, which causes the effect of the sound 'cut', has the function of emphasizing the change in the dramatic atmosphere, i.e. 'coming out' from the sphere of *opera seria* and 'entering' into the sphere of *commedia dell'arte*. Comedians sing a strophic song of a cheerful character, which is supported by a A-flat major key.

²⁵ *Allegretto*, partitur's numbers 75–100.

134

accelerando Allegretto *M. d. 84*
(Echo, Najade, Dryade sind während Ariadnes Monolog verschwunden)

2 Fl.
2 Hob.
2 B. Clar.
2 Fag.
2 Hörner (Es)
Hornium
Klavier
Brighella
Scaramuccio
Harlekin
Truffaldin
2 Viol.
2 Br.
2 Celli

accelerando Allegretto *M. d. 84*
Die Da-meght mit trü- bem Sinn sich all - zu - sehr der

2 Fl.
2 B. Clar.
2 Fag.
Klavier
Brighella
Scaramuccio
Harlekin
Truffaldin
2 Viol.
2 Br.
2 Celli

76
patetico
heitere, Zerbinetta bleibt seitwärts, in der Kulisse.)
Trau - er hin. Was im-mer Bö- ses wi- der- fuhr, die Zeit geht hin und tilgt die Spur.
Trau - er hin. Was im-mer Bö- ses wi- der- fuhr, die Zeit geht hin und tilgt die Spur.
Trau - er hin. Was im-mer Bö- ses wi- der- fuhr, die Zeit geht hin und tilgt die Spur.
Trau - er hin. Was im-mer Bö- ses wi- der- fuhr, die Zeit geht hin und tilgt die Spur.

76

Ex. 5: R. Strauss, *Ariadne auf Naxos*, Op. 60, "Oper in einem Aufzuge nebst Vorspiel von Hugo von Hofmannsthal, Studienpartitur" (London: Boosey & Hawkes, Ltd., 1916/1943). Opera; the beginning of the *comedia dell'arte* performance. Partitur's number 76

Zerbinetta's line, in which she asks the comedians to leave, grows out of Brigel's melodic line, and the musical language shows the homogeneity that characterizes the world of *comedia dell'arte*.

The image shows a musical score for the opera *Ariadne auf Naxos*, Op. 60, by Richard Strauss. It features five vocal parts: Brighella, Scaramuccio, Harlekin, Zerbinetta, and Truffaldin. The lyrics are in German. The score is divided into three systems. The first system shows Brighella, Scaramuccio, and Harlekin singing the same line: "es trock-net Trä - - - nen der lo - - se Wind." The second system shows Zerbinetta singing "mag nicht die Wei-se, sie liebt nicht den Ton. Geht doch, laßt's doch! Ihr fall'et zur" and the comedians (Scaramuccio, Harlekin, Truffaldin) responding with "Es gilt, ob Tan-zen, ob Sin-gen tau-ge-". The third system shows Zerbinetta singing "Laßt." and the comedians responding with "o trau-ri-ge Da - - me,dies hü-b-sche Kind." The score includes musical notation with dynamics like *pp* and *mf*, and includes stage directions like "(indem sie zwischen die 4 Tänzer tritt)" and "(indem sie weiter tanzen)".

Ex. 6: R. Strauss, *Ariadne auf Naxos*, Op. 60, "Oper in einem Aufzuge nebst Vorspiel von Hugo von Hofmannsthal, Studienpartitur" (London: Boosey & Hawkes, Ltd., 1916/1943). Opera; the similarity of the vocal lines of the comedians and Zerbinetta. Partitur's number 92

In this way, her solo performance, the only one marked as *Recitative and Aria*²⁶, was dramatically prepared. One can see in the solo explicit references to the structure of the operas from the bygone eras, and even more explicit intention of parody of vocal virtuosity, which is an end in itself. The Zerbinetta's 'aria of many parts'²⁷ (*Recitative: Moderato*; *Aria: Allegretto mosso, Allegro scherzando* and *Allegro/Rondo*, with four-time repetition of the main theme),

26 Partitur's numbers 101–144, (Recitative: 101–108, Aria: 109–144, Rondo: 119–144).

27 Cf.: D. B. Greene, *Listening to Strauss Operas...*, 153.

occupies a central place in the central part of the Opera *Ariadne*, and it is the ‘center of the center’ of the Opera, and in a sense, it can be interpreted as a semantic axis of symmetry. The Zerbinetta’s aria shows in possibly the most apparent way the dominant creative principles by which Strauss and Hofmannsthal were guided, which are the confiscation of the past and reinterpretation of it by setting it in a new context.

Zerbinetta (glücklich abbrechend)
 schon ei-ner seuen ver-stob-leuen Lie - bu So war - um mit Ph-gis - so mal Mezer
 zwei, doch nie mals Lan - gen, im-mar ein Mäs - sen, immer ein
 tül Danwaren Ca - vi - celloklam Ba-ra - tin, dann Pasqua - zzi - lol Ach und zu - wei - len will es mir schei - nen, warum es
 ber nicht versteht, gar sich sel - ber nicht versteht.
 neues beklim-menes Stau - nen: daß ein Herz so gar sich sel -
 Cadenza
 Als ein Gott kam je - der ge - gen - ge-wick sein
 ben war ich stumm Als ein Gott
 kam je - der ge - gen - ge-wu, je - der wan-delte mich um, küß - te er mir
 Stirn und Wan - - ge war ich vom den Gott ge - fan -
 gen, hin - ge - gen - ben war ich stumm
 hin-ge -
 ben, ah
 ge-
 ge-

Ex. 7: R. Strauss, *Ariadne auf Naxos*, Op. 60, “Oper in einem Aufzuge nebst Vorspiel von Hugo von Hofmannsthal, Studienpartitur” (London: Boosey & Hawkes, Ltd., 1916/1943). Opera; coloratura virtuosity of Zerbinetta’s vocal line (excerpts). Partitur’s numbers 116–130

Zerbinetta tries to establish a line of closeness with Ariadne by trying to identify with her. This attempt is presented in the transformation of Ariadne's motif when Zerbinetta 'speaks' in Ariadne's musical language.

TRANSFORMATION OF
ARIADNE'S MOTIF

106

I. Hob.

I. B. Clar.

I. Fag.

I. Horn (E)

Zerbinetta

Klavier

I. Viol.

I. Br.

I. Cello

C. B.

gestalt!
Ach, solcher wüsten Inseln sind un-zählige auch mitten unter Menschen, ich, ich selber ich habe ihre meh-

ritard. (Ariadne tritt hier vollends in die Höhle zurück, Zerbinetta richtet
accelerando

110

I. Hob.

I. B. Clar.

I. Fag.

I. Horn (E)

Zerbinetta

Klavier

I. Viol.

I. Br.

I. Cello

C. B.

rere bewohnt und habe nicht gelernt, die Männer zu verführen. Treulos... sie sind! un-geheuer,

ritard. accelerando

Ex. 8: R. Strauss, *Ariadne auf Naxos*, Op. 60, “Oper in einem Aufzuge nebst Vorspiel von Hugo von Hofmannsthal, Studienpartitur” (London: Boosey & Hawkes, Ltd., 1916/1943). Opera, partitur's numbers 106–107

David Greene calls this Zerbinetta’s gesture, ‘at least insolent’²⁸, given that the gesture understimates Ariadne’s pain, but also raises the question of whether Zerbinetta-entertainer, performing vocal figures based on Ariadne’s motif, intentionally or accidentally puts herself in a position of a woman who is wiser than Ariadne and who has once and for all learned a lesson on the volatile and capricious nature of men. One must bear in mind that Hofmannsthal was guided by the idea of contrasting Zerbinetta’s and Ariadne’s psychological and temperamental states, since he wrote to Strauss that ‘[...] to her (Zerbinetta’s) way of thinking a character like Ariadne must be either a hypocrite or a fool, and she promises to intervene in the action to the best of her ability, but with discretion. This offers us the opportunity of staging quite plainly, under cover of a joke, the symbolic meaning of the antithesis between the two women.’²⁹

²⁸ *Ibid.*

²⁹ Cf.: R. Strauss, *A working friendship...*, 99. A letter dates from July 23, 1911.

Visual Threads

The field of visual intertext in the opera *Ariadne auf Naxos* is very complex and is formed by referring to various artistic achievements, which were given a new meaning by placing them in the context of musical-dramatic work. The nature of visual artworks is changed and they come into the active interrelationship. Visual metatext will become a constructive element of the entire meta-metatext only in the tight intertwining with music and drama metatexts, which in itself collects all the expressive potentials that individual metatexts possess, but which overgrows them, forming its own semantic field. The stratification of intertextual connections between painting, sculpture, architecture and costume design, can be seen only by understanding '[...] the phenomenon of appropriation, which becomes the dominant constructive principle that characterizes the pluralism of appropriative procedures.'³⁰ A painting, a sculpture, an architectural object, and a costume, as representations of the visual sphere, upgrade their original meaning through the sphere of sound, i.e., music.

Ariadne and Nymphs – the Picture of Sculpture/the Sculpture of Picture

Speaking of the Ariadne as the theme of a visual representation, one can see the picturization of various moments of the myth. Thus, we notice the theme of abandoned Ariadne who broken by the pain of Theseus' departure, lies on the island of Naxos, having only the strength to slightly straighten her torso and to cross one arm over her head. Observing Ariadne in such a position, we witness the last moments of her lifepower. However, Ariadne does not die because Dionysus/Bacchus finds and saves her with the power of love. It is important to notice the temporal condensation of the real passage of time in the myth, given that a series of events — Ariadne's arrival with Theseus on the island, then the night they spend together, his departure the following day at dawn without saying goodbye while she is still sleeping, her awakening, after which she sees Theseus's ship on the high seas, then the suffering and despair that overwhelms her and the arrival of

30 Т. Поповић Млађеновић, Л. Стефанија, 'Музички текст...', 61.

Dionysus/Bacchus—are shown almost at the same time. It is a dramatic process of combining time-distant events (multi-temporality), which intensifies the dramatic tension. Ariadne's sleeping and reclining represents a frozen moment and colliding point of the past and the future.



Illus. 1: Ariadne and Bacchus with entourage, Pompeii, Roman floor mosaic, c. 100 BC.
Source: https://www.tripadvisor.it/LocationPhotoDirectLink-g189415-d2514979-i151348656-Archaeological_Museum_of_Chania-Chania_Town_Chania_Prefecture_Crete.html [accessed: 04.04.2018]



Illus. 2: Theseus and Ariadne, House of L. Caecilius Jucundus, Pompeii, Roman fresco painting, c. 100 AD.
Source: <https://colourlex.com/bacchus-ariadne-story/> [accessed: 27.03.2018]

Another iconographic element is the appearance of the three nymphs, who are on the island together with Ariadne. The motif of the three dancing female figures was addressed in both painting and sculpture, and at the beginning of the 20th century it inspires the sisters Elsa, Greta and Berta Wiesenthal, who perform a contemporary dance pantomime.



Illus. 3: Sandro Botticelli, figures of three graces, detail on canvas *La Primavera*, 1482.
Source: <https://artsandculture.google.com/asset/yQER9P-WIU2k9A> [accessed: 09.03.2018]



Illus. 4: Antonio Canova, figures of three graces, detail on canvas *The Graces and Venus Dance before Mars*, 1797.

Source: <https://artsandculture.google.com/asset/the-graces-and-venus-dance-before-mars-antonio-canova/8wHfZl1Xnr4f9g?hl=en> [accessed: 16.03.2018]



Illus. 5: Antonio Frilli, marble sculpture *Two Graces Crowning Venus*, after Canova's canvas, c. 1890.

Source: <https://www.mayfairgallery.com/marble-sculpture-of-the-two-graces-crowning-venus-by-frilli> [accessed: 22.03.2018]



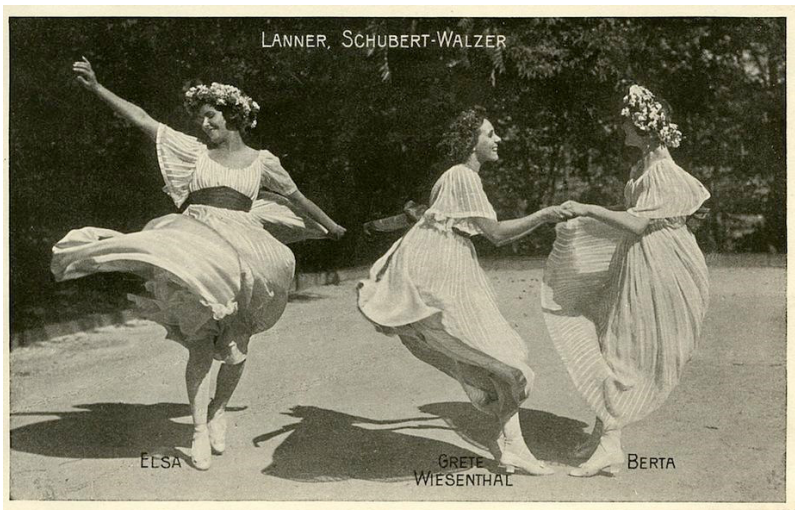
Illus. 6: Antonio Canova, marble sculpture *The Three Graces*, 1817.

Source: <https://www.nationalgalleries.org/art-and-artists/38262/three-graces-aglaia-euphrosyne-and-thalia> [accessed: 23.04.2018]



Illus. 7: Unknown artist, engraving on paper, *The Three Graces*, after Canova's sculpture.

Source: <https://www.nationalgalleries.org/art-and-artists/44896/three-graces> [accessed: 02.04.2018]



Illus. 8: the Wiesenthal sisters dance Lanner, Schubert-Walzer, 1908.

Source: <https://www.gettyimages.ie/photos/grete-wiesenthal?mediatype=photography&phrase=grete%20wiesenthal&sort=mostpopular> [accessed: 08.04.2018]

The dance of the three graces/nymphs reflects the sphere of optimistic feelings and joyful moods, such as the tenderness of friendly emotions, the closeness they feel, and the beauty of the dance that they perform in nature outdoors. Therefore, they can be linked with the semantic field of the pastoral. The trinity they make is the framework within which they exist as a whole, and this peculiarity is of particular interest when we interpret the reinterpretation of their iconic tradition in the opera *Ariadne auf Naxos*. We consider here the gender identity of Ariadne and the nymphs, as a representative of the female sphere, as opposed to the comedic one, which has four male characters; then, we think of the role of the choir in the sense that in the opera *Ariadne auf Naxos*, the choir of nymphs has a chamber character and has only three singers, which is completely in line with the atmosphere of isolation and loneliness that reigned on the island after Theseus' departure.

Architectural Threads

The architectural text can be understood on two levels:

1. immediate, representative level, which is manifested in the existence of two different scenographies (Prologue and Opera/Act);
2. 2. intermediate level of interrelationship of architectural text with sculptural and pictorial texts, and with musical-dramatic text.

What is observed in the field of architectural expression are two diametrically opposed set designs that are united by the architectural object. The place where the opera *Ariadne auf Naxos* is performed is the house of the richest man of Vienna - the building of residential architecture. We can notice the process of inverting the function of a residential building of intimate character into the public facility of the spectacle, namely, into an opera house. In such a gesture we read Hoffmannsthal's intention to parody and critique the 'aristocratic' class of his time which perceives opera only as a mere mean of entertainment and amusement.³¹

One can say that the inclusion of the architectural language into the music-dramatic language upgrades the meaning of the spiral word chain of 'opera within the opera within the opera', i.e., meta-metaopera. In other words, the music-dramatic opera *Ariadne auf Naxos* contains two musical-dramatic operas (*commedia dell'arte* and *Ariadne*), and one architectural opera (a residential house that was 'inverted' into the opera house for this occasion), and everything is played in the real-life architectural opera building. By intersecting the opera *Ariadne in Naxos* – a work that belongs to the musical-dramatic level– with the architectural level of opera house, we end up with the concept of 'meta-opera²' (meta-opera 'per square'), because the cross-section of the two spheres is made in relation to the opera that is entirely located within the music-dramatic sphere, and this is the first step of structural analysis. The second step is the 'entrance' of the architectural level into the internal structure of music-dramatic opera of *Ariadne auf Naxos*, i.e., the recognition of the 'inner' opera house characterized by all the

31 According to Bennet, who states that "[...] *Ariadne auf Naxos*, in which the idea of art by accident is itself dramatized as the setting for a lesson on the relation of the ideal and the real in life", we can say that the function of a *double* opera house is also realized by accident, almost like an *ad hoc* scenographic technique, precisely to emphasize the dichotomy between the ideal and real in life.

Cf.: B. B. Bennett, *Hugo von...*, 239.

elements that can be found in the real-life opera house, which are: the stage where the opera *Ariadne* is performed, the scenography and, finally, the presence of the audience. This brings us to the concept of ‘metaopera’³² (meta-opera ‘per cube’): opera *commedia dell’arte* within the opera *Ariadne* within the residential/opera house within the opera *Ariadne auf Naxos* within the real opera house. Spotting the ‘internal’ and ‘external’ opera houses means the withdrawal of the parallels between the music-dramatic level and the architectural level, so that the concept of ‘opera within the opera’ exists simultaneously in both, the musical-dramatic sphere (Opera *Ariadne* within the opera *Ariadne auf Naxos*) and in architectural sphere (opera/residential house within the opera house).

| | | | | | | | | |
|------------------------|------------------------|----------------|-----------|-------|---------------------------|------------------------|--|--|
| metaopera ³ | metaopera ³ | meta-metaopera | metaopera | opera | opera house | opera | | |
| | | | | | <i>Adriane auf Naxos</i> | opera | | |
| | | | | | opera/residential house | opera | | |
| | | | | | <i>Adriane</i> | opera | | |
| | | | | | <i>commedia dell'arte</i> | opera | | |
| | | | | | opera | musical-dramatic piece | | |
| | | | | | | architectural object | | |

Table 3: Scheme of the relationship between musical and architectural opera

The scenographer Ernst Stern (1876–1954) designed five scenographies for the premiere of the first version of the opera (1912), while Max Reinhardt (1873–1943) directed the opera. Three of those stage designs were used in the second version, with some minor changes.³²

32 Didascalia at the beginning of the Prologue: “A deep, barely furnished and poorly lit room in the house of a great gentleman. Two doors on the left and right. In the middle is a round table. Deep in the background you can see dressings in a house theater. Decoraters and workers have drawn up a brochure, the back of which is visible. An open passage runs across this part of the stage and the front room.” (*Ein tiefer, kaum möblierter und dürftig erleuchteter Raum Im Hause eines großen Herrn. Links und rechts je 2 Türen. In der Mitte ein runder Tisch. Tief im Hintergrunde sieht man Zurichtungen su einem Haustheater. Tapezierer und Hausarbeiter haben einen Prospekt aufgerichtet, dessen Rückseite sichtbar ist. Zwischen diesem Teil der Bühne und dem vorderen Raum läuft ein offener Gang querüber.*) Partitur’s number 7. Didascalia at the end of the Prologue: “The curtain falls quickly.” (*Der Vorhang fällt rasch.*)

Prologue

The scenography is characterized by artificiality since it represents the interior of the residential house. A certain amount of stiffness and simplicity was achieved by the domination of vertical and horizontal lines. The interior of the room is represented by a frontal perspective with a vertical axis of symmetry. The lack of any window, and consequently the lack of natural lighting, creates the closed, dark, isolated atmosphere of the room. The two doors on both sidewalls lead to the changing rooms, while the movement of the entire operatic 'personnel' is limited to only two rooms in the house: one room, in which the preparations of actors and singers take place, (backstage), and the other room, which is seen in the background, and will serve as an improvised home theater. By restricting their physical movement through the house, the possibility of meeting some of the guests was avoided, and the contact they have with the owner of the house is only indirect, through the Housekeeper. We see that the architectonics of the Prologue's scenography is in the function of Hofmannsthal's intention to parody the social status of the richest man of Vienna, who does not want to have any contact with musicians that are in the rank of servants. Another feature is reflected in the functional renaming of one of the rooms of the house into a technical room of the improvised theater, and therefore we, as the audience, are given an insight into the backstage.



Illus. 9: Ernst Stern, stage design of the first version of the opera *Ariadne auf Naxos*, used in second version with some changes. Prologue.

Source: <https://www.digitalcommonwealth.org/search/commonwealth:vx022706f> [accessed: 13.02.2018]

Opera

The set design of opera *Ariadne* represents the coast of the island of Naxos, covered with vegetation, plants and palm trees. Ariadne lies motionless in front of the cave, surrounded by the nymphs Najada and Dryad, while Echo stands inside the cave.³³ The cave is centrally placed in the background of the scene and, as well as in the Prologue, the exterior of the island is represented by a vertical axis of symmetry, while the perspective is somewhat milder. The cave is open at the other end, in order to emphasize the illusion of the vanishing point. The back surface of the stage is painted in the form of the seashore and open sky. Set design exudes shows bright colors. At the moment of the nymphs' announcement of the arrival of Bacchus, Ariadne slowly moves away from the cave. A stage machinery then activates, pulls up the chandeliers, making the scene dim. The palm trees and the cave are removed. The canopy descends, with a drapery that is hanging over the ropes so that the interior of it can be seen. The baldachin is centrally located in the place of the removed cave. There is a chandelier inside of it which illuminates two lovers who during the love duet gradually,



Illus. 10: Ernst Stern, stage design for the beginning of the Opera/Act.

Source: <https://www.digitalcommonwealth.org/search/commonwealth:vx0227101>
[accessed: 13.02.2018]

33 Didascalía, partitur's number 11: "Ariadne on the floor in front of the cave, motionless. Naiad left. Dryad on the right. Echo stands in the backwards, next to the wall of the cave." (*Ariadne vor der Höhle auf dem Boden, regungslos. Najade links. Dryade rechts. Echo rückwärts an der Wand der Grotte.*)

position themselves under the baldachin. While uttering the last words and holding Ariadne in his arms, Bacchus pulls down the drapery and the lovers are hidden from the audience's view.³⁴



Illus. 11: Ernst Stern, stage design for the end of the Opera/Act.

Source: <https://www.digitalcommonwealth.org/search/commonwealth:vx022712k> [accessed: 14.03.2018]

We notice the dramatically functionalized dynamics of the change of an outlook of scenography. Namely, two diametrical scenographies additionally emphasize the polarization of the drama action of Prologue and the Opera in the sense that the architecture of the scenography of Prologue, only in relation to the scenographic architecture of the Opera, gets its full meaning in the form of a negative. We would like to single out a few main oppositions: artificial/natural, closed/open, intimate/public, behind/on stage, darkened/illuminated, dim/light colors, focused/plain view. In the scenography of the Prologue, based on the didascalía, we notice that the space of the improvised stage can be seen in the background, which directs the viewer's gaze towards what is behind the stage, and that is the space where the Opera will be performed. In that way, we, as viewers, are enabled to 'peek behind' the Prologue.

³⁴ Didascalía, partitur's number 332: "The baldachin closes over Ariadne and Bacchus." (*Der baldachin schließt sich über Ariadne und Bacchus*).

Musical-Visual Embroidery

Unlike the mythological Ariadne's labyrinth, this musical-dramatical maze has no center. There is no hidden Minotaur whom we are looking for. Our journey was not directed towards the goal, but the goal was the process of the journey itself, during which we discovered new musical-visual threads, which were created by interweaving the initial ones with which we entered the labyrinth. These new threads, which we discover along the way, make new musical-visual embroidery. The musical-visual system of representation in the opera *Ariadne auf Naxos* consists of an infinitely finite or finitely infinite number of cross-section points, which, consequently, form new semantic levels. The stage ceases to be just a physical space in the opera house, but becomes a semantic sphere where the paths of musical, dramatic, visual, painting, sculptural, architectural languages intersect.

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Appendix

Ex. 1: R. Strauss, *Ariadne auf Naxos*, Oper in einem Aufzuge nebst Vorspiel von Hugo von Hofmannsthal, Op. 60, Studienpartitur (London: Boosey & Hawkes, Ltd., 1916/1943). Prologue, partitur's numbers 1–2

Vorspiel.

THE COMPOSER'S MOTIF

THE HOUSEOWNER'S MOTIF

MOTIF OF THE LOVE DUET OF ARIADNE AND BACCHUS

Sehr lebhaft und heiter.

C major:

2

II. Fag.
 I. Horn (p)
 I. II. Pult
 6 Viol.
 III. Pult
 I. Pult
 4 Br.
 II. Pult
 I. Pult
 4 Celli
 II. Pult
 2 Basso

(zart singend)

poco calando tempo primo

I. A. Clar.
 II. Fag.
 2 Hörner (p)
 I. Harfe

poco calando tempo primo

I. II. Pult
 6 Viol.
 III. Pult
 I. Pult
 4 Br.
 II. Pult
 I. Pult
 4 Celli
 II. Pult
 2 Basso

(G-Salto)
(Sopr.)
(Salto)
(Salto)

E-flat major:

Ex. 2: R. Strauss, *Ariadne auf Naxos*, Oper in einem Aufzuge nebst Vorspiel von Hugo von Hofmannsthal, Op. 60, Studienpartitur (London: Boosey & Hawkes, Ltd., 1916/1943). Prologue, partitur's numbers 85–86

MOTIF OF THE LOVE DUET OF ARIADNE AND BACCHUS

The image displays a page from a musical score for the Prologue of *Ariadne auf Naxos*, specifically measures 84 through 86. The score is arranged in systems for various instruments and voices.

- Measures 84-85:** The tempo is marked "Ziemlich langsam" (Moderately slow). The score includes parts for Flute (I, II), Oboe, Clarinet (A, B), Bassoon, Horns (I, II), Trumpets (I, II), Trombones (I, II), and Cymbals. The vocal parts for Zerbinetta and the Composer are also present. Zerbinetta's lyrics are: "Drehen wir auf und mischen uns in die Handlung." The Composer's lyrics are: "Sie geht so dem Tod hin, ist nicht mehr da... weggewischt." The tempo changes to "accelerando" at the start of measure 84 and returns to "Ziemlich langsam" at the start of measure 85.
- Measure 85:** The tempo is marked "allmählich bewegter" (Gradually more moving). The score includes parts for Flute (I, II), Oboe, Clarinet (A, B), Bassoon, Horns (I, II), Trumpets (I, II), Trombones (I, II), Harp, Violin (I, II), and Cello/Double Bass. The vocal parts continue. Zerbinetta's lyrics are: "stürzt sich hinein ins Geheimnis der Verwundlung... wird neu ge-bo-ren, ent-steht." The tempo changes to "p. molto esp." (piano, very expressive) at the start of measure 85.
- Measure 86:** The tempo is marked "allmählich bewegter" (Gradually more moving). The score includes parts for Flute (I, II), Oboe, Clarinet (A, B), Bassoon, Horns (I, II), Trumpets (I, II), Trombones (I, II), Harp, Violin (I, II), and Cello/Double Bass. The vocal parts continue. Zerbinetta's lyrics are: "stürzt sich hinein ins Geheimnis der Verwundlung... wird neu ge-bo-ren, ent-steht." The tempo changes to "p. molto esp." (piano, very expressive) at the start of measure 86.

Several passages in the woodwind and string sections of measure 85 are highlighted with green boxes, indicating the "MOTIF OF THE LOVE DUET OF ARIADNE AND BACCHUS".

Milica Aleksić, Ariadne's Weaving in the Musical-Visual Field

86

2 Pt.
I. Hob.
2 A-Clar.
Harmonium
I. Harfo
II. Harfo
Componist
I. Viol.
II. Viol.
III. Viol.
I. Pult.
4 Br.
II. Pult.
I. Pult.
4 Celli
II. Pult.
2 C. B.

p cresc.
p cresc.
p cresc.
cresc.
cresc.
mf
mf
mf
cresc.
cresc.
cresc.
mf
mf
mf
cresc.
p cresc.
p cresc.
p cresc.
ohne Dämpfer
ohne Dämpfer
p cresc.
p
cresc.
p cresc.

(mit großer Steigerung)
wie - - - der in sei - - - nen Ar - men! (grandioso) Dar-on wird er - - - zum

86

p cresc.
p cresc.
p cresc.
cresc.
cresc.
mf
mf
mf
cresc.
cresc.
cresc.
mf
mf
mf
cresc.
p cresc.
p cresc.
p cresc.
ohne Dämpfer
ohne Dämpfer
p cresc.
p
cresc.
p cresc.

Ex. 3: R. Strauss, *Ariadne auf Naxos*, Op. 60, “Oper in einem Aufzuge nebst Vorspiel von Hugo von Hofmannsthal, Studienpartitur” (London: Boosey & Hawkes, Ltd., 1916/1943). Opera, Overture, partitur’s numbers 1–8

Oper.
Ouverture.

Andante Metr. $\text{♩} = 76$

2 Flöten.
2 Violinen.
2 Bratschen.
2 Celli.
2 Fl.
2 B. Clar.
2 Fag.
2 Viol.
2 Br.
2 Celli.
C. B.
2 B. Clar.
2 Fag.
1 Horn (Bn).
Harpocelium.
2 Viol.
2 Br.
2 Celli.
C. B.

Milica Aleksić, *Ariadne's Weaving in the Musical-Visual Field*

86

2 Fl.

1. Hob.

2 A-Clar.

Harmonium

1. Harfe

II. Harfe

Componist
wie - - - der in sei - - - nen Ar - men! Dan-an wird er - - - sum

(mit großer Steigerung) (grandioso)

1. Pult

6 II. Pult

III. Pult

1. Pult ohne Dämpfer

4 Br. ohne Dämpfer

II. Pult

1. Pult

4 Celli

II. Pult

2 C. B.

86

(Green box highlights a passage in the Violin I and Cello II parts, starting at measure 86.)