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Strauss: Maximalizing Opera The composer was Richard Strauss, de music of his one-act (but full-evening) opera Salome (1905), a verb of a preexisting play by Oscar Wilde (1893), originally written in French published in Paris. That the play, and consequently the music, had a l...

結果ページでは、該当のコンテンツを収録する巻のタイトルと表紙イメージ、及び該当文書の一部を閲覧できます。キーワードは、分かりやすくハイライトされます。Opera のキーワード検索で、作品や、作曲家に関してだけではなく、Opera と政治や、Opera と現代ドラマ等、オペラを取り巻く様々な結果を入手できます。

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Maximalism

- Chapter 4 Extinguishing the "Petty Tyranny" (Transcendentalism, I)
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Further Reading

See also from Grove Music Online Richard Strauss

Richard Strauss

Salome

Opera Die Schweigsame Frau (The Silent Woman) at

Other than the play, both for the obvious ways in which itational morality, and for the novelty of its technical uncannily effective, hence (like Tristan) disgusting but ne in the audience could admit to identifying with applied senna), but was refused by the city fathers in the name of e place on 9 December 1905 in Dresden.) Mahler made d one of Schoenberg's pupils, Egon Wellesz, happened in on the opening pages (Ex. 1-10), and heard him marveling that would be able to figure out by what principle they were

同じ巻の他の章にも簡単に移行できるので、同じ時代の音楽動向も併せて研究可能です。

Grove Music Online の関連項目へのハイパーリンク
例: Richard Strauss
Salome

Fig. 1-4 Aubrey Beardsley (1872-1908). The Climax. Illustration for Wilde's *Salome* (1893).

The four-sharps signature defines the key as C# minor, and harmony we hear; but in m. 2 a sixth is added and in m. 3-4 are transformed ("like tridonted silk") into the major triad. In m. 4, the top note of the chord pushes up to a seventh, creating the next measure evades the expected closure with a curious suspension not only the root and fifth but also the seventh move up a semitone in parallel motion. At the same time, the F# in m. 4 moves down to E natural, providing the new chord with a ninth. A semitonal expansion in the outer voices of m. 6—up to C#, bottom down to A b—produces a dissonant harmony with no traditional classification but definitely with some resonance. The next measure has a further unusual expansion on the

全文ページでは、イラスト等を盛り込み、解説内容への理解を深めることを可能にしています。

例: Oscar Wilde の戯曲『Salome』クライマックス(The Climax)の挿絵イラスト(by Beardsley)

ex. 1-11b Richard Strauss, *Salome*, Salome teases Narraboth (two before fig. 57)

The longest semitonal chiasmus in the score (Ex. 1-12a) is possible twelve. It takes place during the scene of flirtation up to her dance. The intervals here expand rather than contract in the opposite direction, and it begins and ends on interval of a fifth. But beginning with the second chord it reproduces "simultaneities" we have already witnessed: E/D, E b/E is an especially long segment of what we might take hypothetical intervals, all linked by semitonal expansion/contraction, blueprint for constructing this masterpiece of maximalism.

Nur ein weisses Lilienblü-
but a little of this sweet

Herodes

cresc.

譜面サンプルを用いた Taruskin 氏の音楽的分析、解説等は、第一流の音楽学者の鋭い洞察に触れることを可能にしています。

例: ストラウスのオペラ"Salome"の譜面サンプル