

Some Forerunners of Italian Opera

William James Henderson



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William James 1855-1937 Henderson



Some Forerunners Of Italian Opera:

Some forerunners of Italian opera William James Henderson, 1971 *Some Forerunners of Italian Opera* W. J. Henderson, 2020-01-09 In *Some Forerunners of Italian Opera* W J Henderson embarks on an intricate examination of the formative developments that predate the flourishing of Italian opera in the late 16th and early 17th centuries Henderson deftly navigates through diverse influences including the pastoral melodies of early composers and the intermedii of the Renaissance all while employing a rich literary style that interweaves historical analysis with musical critique His work highlights pivotal figures shedding light on how their contributions laid the groundwork for the operatic innovations that would soon follow thus revealing a nuanced tapestry of cultural evolution within the genre W J Henderson a prominent musicologist and critic possessed an acute understanding of the musical landscape of his time which profoundly shaped his exploration of opera's antecedents His extensive background fostering a love for music and literature along with his experiences as a prominent critic allows him to contextualize these early works within a broader artistic framework Henderson's engagement with contemporary music and focus on historical narrative equips readers with a comprehensive perspective on Italian opera's genesis This meticulously researched volume is highly recommended for both scholars and enthusiasts of music history who are keen to grasp the undercurrents that gave rise to one of the world's most beloved art forms Henderson's insightful analysis not only enriches one's appreciation of opera but also serves as a crucial resource for understanding the intricate dialogue between music and cultural evolution *Some Forerunners of Italian Opera* Henderson W J (William James), 2016-06-23 Unlike some other reproductions of classic texts 1 We have not used OCR Optical Character Recognition as this leads to bad quality books with introduced typos 2 In books where there are images such as portraits maps sketches etc We have endeavoured to keep the quality of these images so they represent accurately the original artefact Although occasionally there may be certain imperfections with these old texts we feel they deserve to be made available for future generations to enjoy ***Some Forerunners of Italian Opera*** William James Henderson, 2020-09-28 THE modern entertainment called opera is a child of the Roman Catholic Church What might be described as operatic tendencies in the music of worship date further back than the foundation of Christianity The Egyptians were accustomed to sing jubilations to their gods and these consisted of florid cadences on prolonged vowel sounds The Greeks caroled on vowels in honor of their deities From these practices descended into the musical part of the earliest Christian worship a certain rhapsodic and exalted style of delivery which is believed to have been St Paul's gift of tongues That this element should have disappeared for a considerable time from the church music is not at all remarkable for in the first steps toward regulating the liturgy simplification was a prime requisite Thus in the centuries before Gregory the plain chant gained complete ascendancy in the church and under him it acquired a systematization which had in it the elements of permanency Yet it was through the adaptation of this very chant to the delineation of episodes in religious history that the path to the opera was opened The

church slowly built up a ritual which offered no small amount of graphic interest for the eyes of the congregation As ceremonials became more and more elaborate they approached more and more closely the ground on which the ancient dramatic dance rested and it was not long before they themselves acquired a distinctly dramatic character It is at this point that the liturgical ancestry of the opera becomes quite manifest The dance itself at first an attempt to delineate dramatically by means of measured movement and thus the origin of the art of dramatic action was not without its place in the early church The ancient pagan festivals made use of the dance and the early Christians borrowed it from them At one time Christian priests executed solemn dances before their altars just as their Greek predecessors had done But in the course of time the dance became generally practised by the congregation and this gave rise to abuses The authorities of the church abandoned it But the feeling for it lingered and in after years issued in the employment of the procession When the procession left the sanctuary and displayed itself in the open air something of the nature of the dance returned to it and its development into a dramatic spectacle was not difficult

Some Forerunners of Italian Opera W. J.

Henderson,2017-04-17 Some Forerunners of Italian OperaBy W J HendersonDescription **SOME FORERUNNERS OF ITALIAN OP** William James 1855-1937 Henderson,2016-08-29 SOME FORERUNNERS OF ITALIAN OP William James 1855-1937 Henderson,2016-08-26 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

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reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **Some Forerunners of Italian Opera** W J

Henderson, 2020-01-28 THE purpose of this volume is to offer to the English reader a short study of the lyric drama in Italy prior to the birth of opera and to note in its history the growth of the artistic elements and influences which finally led the Florentine reformers to resort to the ancient drama in their search for a simplified medium of expression The author has not deemed it essential to his aims that he should recount the history of all European essays in the field of lyric drama but only that of those which directly affected the Italians and were hence the most important For this reason while some attention is given in the beginning to the French and German liturgical plays the story soon confines itself to Italy The study of the character and performance of the first Italian secular drama the Orfeo of Poliziano unquestionably a lyric work is the result of some years of labor The author believes that what he has to offer on this topic will be found to possess historical value The subsequent development of the lyric drama under the combined influences of polyphonic secular composition and the growing Italian taste for luxurious spectacle has been narrated at some length because the author believes that the reformatory movement of the Florentines was the outcome of dissatisfaction with musical conditions brought about as much by indulgence of the appetite for the purely sensuous elements in music as by blind adherence to the restrictive laws of ecclesiastic counterpoint **The Listener's History of Music: To Beethoven** Percy A. Scholes, 1925

Some Forerunners Of Italian Opera Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Some Forerunners Of Italian Opera**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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