

Some Forerunners of Italian Opera
William James Henderson



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Some Forerunners Of Italian Opera

W J Henderson

Some Forerunners Of Italian Opera:

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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

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The International Cyclopedia of Music and Musicians Oscar Thompson,1975

The Standard Operaglass pseud. Charles Annesley,2019-12-09 In The Standard Operaglass pseudonymous author Charles Annesley presents a comprehensive guide to the world of opera offering insightful analyses of popular and lesser known

works composers and performers This richly detailed volume combines engaging narrative with a lexicon of musical terminology and critiques that reflect Annesley's deep appreciation for operatic art Written in a style that seeks to demystify the operatic experience the text is both accessible to newcomers and valuable to seasoned aficionados firmly establishing its place within the literary tradition of musicology and cultural commentary Charles Annesley whose real identity remains shrouded in mystery appears to be a figure well versed in the operatic milieu likely shaped by personal experiences and a profound passion for music The pseudonym reflects a desire for a focus on the content rather than the author potentially mirroring the anonymity found in some operatic figures themselves Annesley's work resonates with the aesthetic theories of the late 19th and early 20th centuries providing insight into how artistic expression influences public perception of opera For the reader striving to deepen their understanding of opera The Standard Operaglass is an invaluable resource illuminating the intricacies of this dynamic art form Annesley's illuminating prose invites both scholars and enthusiasts to explore opera's emotional landscapes making it a must read for anyone wishing to enhance their appreciation of the operatic experience

Richard Wagner His Life and His Dramas W. J. Henderson, 2019-12-06 In Richard Wagner His Life and His Dramas W J Henderson intricately explores the complex life and revolutionary works of the iconic composer Richard Wagner The book delves into Wagner's artistic evolution examining the profound themes of love power and redemption that permeate his operas Henderson employs a narrative style that elegantly marries biographical insight with critical analysis situating Wagner within the broader context of 19th century European Romanticism This meticulous account not only highlights Wagner's musical innovations but also addresses the sociopolitical climate that influenced his creations W J Henderson was a noted musicologist and critic whose career was steeped in the rich traditions of opera and dramatic music His expertise and fascination with Wagner's work led him to dedicate extensive research to the composer's life motives and the cultural ramifications of his operatic innovations Henderson's understanding of music history and appreciation for artistic genius resonates throughout the text providing readers with an informed perspective on Wagner's contributions to the arts This book is a must read for anyone interested in the intersection of music drama and biography Henderson's vivid narrative not only educates readers about Wagner's unparalleled legacy but also invites them to reflect on the deeper philosophical themes present in the composer's work making it a valuable resource for scholars students and music enthusiasts alike In this enriched edition we have carefully created added value for your reading experience A succinct Introduction situates the work's timeless appeal and themes The Synopsis outlines the central plot highlighting key developments without spoiling critical twists A detailed Historical Context immerses you in the era's events and influences that shaped the writing A thorough Analysis dissects symbols motifs and character arcs to unearth underlying meanings Reflection questions prompt you to engage personally with the work's messages connecting them to modern life Hand picked Memorable Quotes shine a spotlight on moments of literary brilliance Interactive footnotes clarify unusual references historical allusions and archaic

phrases for an effortless more informed read **Puccini's *La fanciulla del West* and American Musical Identity** Kathryn Fenton,2019-08-30 On 10 December 1910 Giacomo Puccini's seventh opera *La fanciulla del West* had its premiere before a sold out audience at New York City's Metropolitan Opera House. The performance was the Metropolitan Opera Company's first world premiere by any composer. By all accounts the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history. The initial public opinion matched Puccini's own evaluation of his opera. He called it the best he had ever written and expected it to become as popular as *La Bohème*. Yet the music reviews tell a different story. Marked by ambivalence the reviews expose the New York City critics' struggle to reconcile the opera they expected to see with the one they actually saw and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American and foreign born opera composers. This book seeks to account for the differences between Puccini's own assessments of the opera and those of its first audience. Offering transcriptions of the central reviews and of letters unavailable elsewhere the book provides a historically informed understanding of *La fanciulla del West* and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences. As such it offers a window into the development of nativism and cosmopolitan nationalism in New York City's musical life during the first decade of the twentieth century. [The International Encyclopedia of Music and Musicians](#), 1949

The International Encyclopedia of Music and Musicians Oscar Thompson, George Wesley Harris, 1943 **A Short History of Opera** Donald J. Grout, Hermine Weigel Williams, 2003-07-18 When first published in 1947 *A Short History of Opera* immediately achieved international status as a classic in the field. Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have. The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music and other forerunners the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day. *A Short History of Opera* examines not only the standard performance repertoire but also works considered important for the genre's development. Its expanded scope investigates opera from Eastern European countries and Finland. The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater. A separate section on Chinese opera is also included. With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs. New fans will also find it highly accessible and informative. Extremely thorough in its coverage *A Short History of Opera* is

now more than ever the book to turn to for anyone who wants to know about the history of this art form
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