

EARLY HISTORY OF SINGING

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649566693

Early History of Singing by W. J. Henderson

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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W. J. HENDERSON

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OF SINGING**

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LONGMANS, GREEN & CO., NEW YORK

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BY

W. J. HENDERSON

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"THE STORY OF MUSIC," "MODERN MUSICAL DRIFT," ETC.

LONGMANS, GREEN AND CO.

FOURTH AVENUE & 30th STREET, NEW YORK

89 PATERNOSTER ROW, LONDON

BOMBAY, CALCUTTA, AND MADRAS

1921

March 27 1921



Boott fund

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To
Dr. Frank Damrosch
DIRECTOR OF THE INSTITUTE OF MUSICAL ART
NEW YORK CITY



PREFACE

THE aim of this book should be easily deduced from its title. The author has endeavored to trace the development of the modern art of singing from the beginning of the Christian era to the time of Alessandro Scarlatti. He has treated of vocal forms only to the extent requisite to make clear the character of the technic and the style of each period. His main object has been to show what singers were expected to do and as far as possible how they prepared themselves for the delivery of the music placed before them.

The interesting changes brought into vocal art by the advent of opera and later by the action of public taste on the new form of amusement are described and a general survey of early ideals of lyric interpretation and their modifications by the alterations in the demands of audiences is made. Special attention has been given to vocal technic and teaching in the last years of the sixteenth and all of the seventeenth centuries. In treating of this subject in Chapters VIII and IX the author has leaned heavily on the scholarly and

admirable work of Hugo Goldschmidt, "Die Italienische Gesangsmethode des XVII Jahrhunderts."

The numerous other authorities consulted in the preparation of this volume are mentioned from time to time in the text. The materials for this work have been accumulated by a slow process of accretion during fifteen years of study of this subject. The author is not acquainted with any other book in which they are thus assembled, and therefore cherishes the hope that this history will prove welcome to singers, teachers of singing, students and music lovers.