

Vivaldi
Orlando furioso
Orlando, I, 5
Nel profondo

Allegro

The musical score is written for five parts: Violino I, Violino II, Viola, Orlando, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The score is divided into two systems. The first system contains five staves, and the second system contains four staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts (Orlando and Bass) are written in a style that suggests a dramatic recitative or aria.

Vivaldi Nel Profondo

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Vivaldi Nel Profondo:

Opera and Vivaldi Michael Collins, Elise K. Kirk, 2014-09-05 From the New York Times review of the Dallas Opera's performance of Orlando furioso and the international symposium on Baroque opera it was a serious thoughtful consistent and imaginative realization of a beautiful long neglected work one that fully deserved all the loving attention it received As such the production and its attendant symposium made a positive contribution to the cause of Baroque opera Baroque opera experienced a revival in the late twentieth century Its popularity however has given rise to a number of perplexing and exciting questions regarding literary sources librettos theater design set design stage movement and costumes even the editing of the operas In 1980 the Dallas Opera produced the American premier of Vivaldi's Orlando furioso which met with much acclaim Concurrently an international symposium on the subject of Baroque opera was held at Southern Methodist University Authorities from around the world met to discuss the operatic works of Vivaldi Handel and other Baroque composers as well as the characteristics of the genre Michael Collins and Elise Kirk deputy chair and chair of the symposium edited the papers to produce this groundbreaking study which will be of great interest to music scholars and opera lovers throughout the world Contributors to Opera and Vivaldi include Shirley Wynne John Walter Hill Andrew Porter Eleanor Selfridge Field Howard Mayer Brown William Holmes Ellen Rosand and the editors Tonal Space in the Music of Antonio Vivaldi Bella Brover-Lubovsky, 2008-06-25 Tonal Space in the Music of Antonio Vivaldi incorporates an analytical study of Vivaldi's style into a more general exploration of harmonic and tonal organization in the music of the late Italian Baroque The harmonic and tonal language of Vivaldi and his contemporaries full of curious links between traditional modal thinking and what would later be considered common practice major minor tonality directly reflects the historical circumstances of the shifting attitude toward the conceptualization of tonal space so crucial to Western art music Vivaldi is examined in a completely new context allowing both his prosaic and idiosyncratic sides to emerge clearly This book contributes to a better understanding of Vivaldi's individual style while illuminating wider processes of stylistic development and the diffusion of artistic ideas in the 18th century *The Operas of Antonio Vivaldi* Reinhard Strohm, 2008 **Antonio Vivaldi** Cesare Fertonani, 1992 The Late Operas of Antonio Vivaldi, 1727-1738 Eric Cross, 1981 This study of Vivaldi's late operas grew out of an interest not so much in Vivaldi but in Baroque opera in general On examining the position of research into this genre a few years ago it appeared that most of the important composers in this field had been investigated to some degree with the exception of Vivaldi As Mario Rinaldi has shown in his survey of Vivaldi research the vocal works were neglected until the last few years and despite the impetus provided by the tercentenary of his birth in 1978 the balance has not yet been restored Considering the popularity of his instrumental works it seemed rather unfair that his theatrical music should be virtually ignored an interesting comparison can be made here with Haydn and so the present work aims to throw some light onto this side of his activities For practical reasons it was impossible to take into account all the surviving operatic

fragments scattered throughout the libraries of Europe However as all the most important manuscripts are housed in Turin these formed the basis of this study with the addition of six arias from Ercole su l Termodonte in a manuscript in the Bibliothèque du Conservatoire National de Musique Paris Further restrictions however were still necessary and so as many of the later works use librettos by leading figures such as Zeno and Metastasio these mature operas dating from 1727 onwards seemed the most obvious on which to concentrate One opera Griselda has been singled out for particular attention on account of the available information concerning the adaptation of Zeno s libretto and Vivaldi s score of this work has recently been reproduced in the Garland Series of facsimiles of Italian opera Most of the work that has been done on the operas so far has tended to approach them from the point of view of the concertos constantly drawing parallels between the two styles There are obviously many connections but for the most part this investigation has tried to view them as dramatic works in their own right the way in which Vivaldi as a man of the theatre would surely have regarded them from Preface **Vivaldi's Venice** Patrick Barbier,2003 A detailed evocation of Venice and the city s musical culture that inspired Vivaldi At the time Venice was uniquely a city where all classes mingled in their love of music aristocrats gondoliers and the workers met to listen to all types of music All that is known about Vivaldi s life is included and all the recent discoveries that have been made about that life as well as details from Vivaldi s contemporaries The book captures the hedonistic atmosphere of Venice at the time already an international tourist destination and how that was reflected by the mysterious Vivaldi in his baroque music which is still available in a range of recordings *Studi vivaldiani* ,2008 *Informazioni E Studi Vivaldiani* ,1990

Aspects of the Secular Cantata in Late Baroque Italy Michael Talbot,2017-07-05 As shown by the ever increasing volume of recordings editions and performances of the vast repertory of secular cantatas for solo voice produced primarily in Italy in the second half of the seventeenth century and the first half of the eighteenth century this long neglected genre has at last come of age However scholarly interest is currently lagging behind musical practice incredibly there has been no general study of the Baroque cantata since Eugen Schmitz s handbook of 1914 and although many academic theses have examined microscopically the cantatas of individual composers there has been little opportunity to view these against the broader canvas of the genre as a whole The contributors in this volume choose aspects of the cantata relevant to their special interests in order to say new things about the works whether historical analytical bibliographical discographical or performance based The prime focus is on Italian born composers working between 1650 and 1750 thus not Handel but the opportunity is also taken in one chapter by Graham Sadler to compare the French cantata tradition with its Italian parent in association with a startling new claim regarding the intended instrumentation Many key figures are considered among them Tomaso Albinoni Giovanni Bononcini Giovanni Legrenzi Benedetto Marcello Alessandro Scarlatti Alessandro Stradella Leonardo Vinci and Antonio Vivaldi The poetic texts of the cantatas all too often treated as being of little intrinsic interest are given their due weight Space is also found for discussions of the history of Baroque solo cantatas on disc and of the

realization of the continuo in cantata arias a topic more complex and contentious than may at first be apparent The book aims to stimulate interest in and to win converts to this genre which in its day equalled the instrumental sonata in importance and in which more than a few composers invested a major part of their creativity

The Sword of Judith Kevin R. Brine, Elena Ciletti, Henrike Lähnemann, 2010 The Book of Judith tells the story of a fictitious Jewish woman beheading the general of the most powerful imaginable army to free her people The parabolic story was set as an example of how God will help the righteous Judith's heroic action not only became a validating charter myth of Judaism itself but has also been appropriated by many Christian and secular groupings and has been an inspiration for numerous literary texts and works of art It continues to exercise its power over artists authors and academics and is becoming a major field of research in its own right The Sword of Judith is the first multidisciplinary collection of essays to discuss representations of Judith throughout the centuries It transforms our understanding across a wide range of disciplines The collection includes new archival source studies the translation of unpublished manuscripts the translation of texts unavailable in English and Judith images and music

The Record Year Bryan Crimp, 1979 *D'une scène à l'autre, vol.2*, **D'une scène à l'autre, l'opéra italien en Europe: La musique à l'épreuve du théâtre** Damien Colas, Alessandro Di Profio, 2009 L'opéra italien n'a cessé de s'enrichir au contact de la littérature française Les changes entre ces deux genres se caractérisent par le double jeu de proximité et de distance qui existe entre eux La recherche en dramaturgie musicale claire les questions auxquelles sont confrontés traducteurs librettistes et compositeurs dans leur travail de recriture pour la scène lyrique italienne

Fanfare, 1992 **The Gramophone**, 2003 *Rivista mensile della città di Venezia*, 1928 **Opera**, 1978 **BBC Music Magazine**, 2005 **The Opera Manual** Nicholas Ivor Martin, 2013-10-30 You are getting ready for a performance of Donizetti's *L'elisir d'amore* and you have a few questions How many clarinets are in the orchestra How many orchestra members appear onstage How many different sets are there How long does the opera typically run What are the key arias Are any special effects or ballet choreography required Who owns the rights Where was it premiered What are the leading and supporting roles The Opera Manual is the only single source for the answers to these and other important questions It is the ultimate companion for opera lovers professionals scholars and teachers featuring comprehensive information about and plot summaries for more than 550 operas including every opera that is likely to be performed today from standard to rediscovered contemporary works The book is invaluable especially for opera professionals who will find everything they need for choosing and staging operas But it is also a treasure for listeners Similar reference books commonly skip over scenes and supporting characters in their plot summaries lacking even the most basic facts about staging orchestral and vocal requirements The Opera Manual based on the actual scores of the works discussed is the only exhaustive up to date opera companion a recipe book that will enable its readers to explore those operas they know and discover new ones to sample and enjoy

[Sulla Musica](#) Benedetto XVI, 2013-07-20 Per Benedetto XVI la musica forse più di altre arti ha il potere di aprire le menti e i cuori alla dimensione dello

spirito e condurre le persone ad alzare lo sguardo verso l'Alto. Le riflessioni del Santo Padre si offrono come un'autentica guida per accostarsi alla musica in maniera non scontata e banale, per non viverla come un fatto di consumo come ci ha abituati la società attuale, ma come un'esperienza privilegiata per meditare sul senso della nostra vita e sul rapporto che noi, attraverso la musica, possiamo instaurare con l'eterno di Dio.

Unveiling the Energy of Verbal Beauty: An Mental Sojourn through **Vivaldi Nel Profondo**

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