

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, possibly recitative-like, performance.

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 The book combines theory and practice discussing the theoretical aspects and practical realization of the arrangement of tonal space in terms of their contemporary reception Brover Lubovsky's approach is therefore directed toward a study of the musical repertory mapped onto the canvas of contemporary musical thought including theory pedagogy reception and aesthetics *Tonal Space in the Music of Antonio Vivaldi* is a substantial contribution to a better understanding of Vivaldi's individual style while illuminating wider processes of stylistic development and of the diffusion of artistic ideas in the eighteenth century BOOK JACKET [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 sul Termodonte* in a manuscript in the Biblioth que 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

Giustino by Antonio Vivaldi Reinhard Strohm, 1991 The Operas of Antonio Vivaldi Reinhard Strohm, 2008 Vivaldi, vero e falso Istituto italiano Antonio Vivaldi, 1992 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 **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 Chamber Cantatas of Antonio Vivaldi Michael Talbot, 2006 Detailed survey of Vivaldi's unjustly neglected chamber cantatas showing them to stand comparison with his more famous works Vivaldi's chamber cantatas for solo voice some forty in total are steadily gaining in popularity but because of their relatively small place in the oeuvre of a composer famed for his productivity and also on account of the general scholarly neglect of their genre they are little discussed in the literature This book comprehensively explores their literary and musical background their relation to the composer's biography the chronology of their composition and their musical qualities Each cantata is discussed individually but there is also a broader consideration of aspects concerning them collectively such as

performance practice topical allusion and the conventions of Italian verse The author argues that while Vivaldi's cantatas are not as innovative as his concertos and operas he produced several masterpieces in the genre that rank with his best music

MICHAEL TALBOT is Emeritus Professor of Music at the University of Liverpool Aspects of the Secular Cantata in Late Baroque Italy Michael Talbot, 2009 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 and 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 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 Record Year Bryan Crimp, 1979 **Fanfare**, 1992 **Informazioni E Studi Vivaldiani**, 1990 **D'une scène à l'autre, vol.2**, **The Gramophone**, 2003 **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

BBC Music Magazine, 2005 Opera, 2009

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the way tim burton uses sound particularly in edward scissorhands is unique as he has great capability of using eerie and dark music meanwhile incorporating playful and childlike music throughout his films for example when burton uses eerie music as the audience views peg drive up the hill to the dark mansion this is just one of the

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one of the best techniques a director can use to create a mood and tone would be lighting in edward scissorhands tim burton uses low key lighting to create a suspenseful and scary mood for example when peg is walking into edward s house the lighting is dark which makes the audience curious as to what is going to happen

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lighting color plays a significant role in his films because it expresses the mood of the scene in one of his films called edward scissorhands the scene is mixed between low key and high key lighting where high key lighting indicates cheerfulness and happiness and low key lighting expresses dark and sinister settings

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edward scissorhands is a key example of tim burton s ability to utilize close up shots to add to the overall theme of individuality whenever edward is using his scissor hands whether it s to cut hair or chop lettuce the scissors are consistently shown in a close up

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comprehending as well as pact even more than further will pay for each success bordering to the broadcast as capably as sharpness of this tone and mood of edward scissorhands can be taken as skillfully as picked to act tone and mood of edward scissorhands downloaded from support old xes inc com by guest hadassah werner

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when peg meets edward is shot in a basic tone of black much like edward s clothing this symbolises the way in which edward is perceived by the judgmental society as the first impression of him is designed to be evil and menacing

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tim burton has more opportunities as a director than an author to convey mood and tone in one of his most popular movies edward scissorhands he creates a sinister mood by creating a character with scissor hands this gives us a feeling that this character is

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dec 16 2015 edward scissorhands resonates with angsty teens because it was dreamt up by one edward scissorhands began as a cry from the heart a drawing from burton s teenage years that expressed the inner torment he felt at being unable to communicate with those around him especially his family wrote mark salisbury in the book burton on

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for example in charlie and the chocolate factory when the oompa loompas make their presence known the music that follows them changes the mood to a buoyant and mischievous tone whereas in edward scissorhands during the opening credits and the battle death of jim the music was ominous tense and melancholy

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edward scissorhands is a 1990 american fantasy gothic romance film directed by tim burton it was produced by burton and denise di novi written by caroline thompson from a story by her and burton and starring johnny depp winona ryder dianne wiest anthony michael hall kathy baker vincent price and alan arkin

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