

Vivaldi  
*Orlando furioso*  
Orlando, I, 5  
*Nel profondo*

*Allegro*

Violino I

Violino II

Viola

Orlando

Basso

# Vivaldi Nel Profondo

**Kevin R. Brine, Elena Ciletti, Henrike  
Lähnemann**



## **Vivaldi Nel Profondo:**

*The Operas of Antonio Vivaldi* Reinhard Strohm, 2008      *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'Ermodonte* 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      **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 **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 **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 échanges entre ces deux genres se caractérisent par le double jeu de proximité et de distance qui existe entre eux La recherche en dramaturgie musicale traite les questions auxquelles sont confrontés traducteurs librettistes et compositeurs dans leur travail de création pour la scène lyrique italienne *D'une scène à l'autre, vol.2* , Fanfare ,1992 The Gramophone ,2003 Rivista mensile della città di Venezia ,1928 **BBC Music Magazine** ,2005 *Opera* George Henry Hubert Lascelles Earl of Harewood,1978 **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

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