



L'Eterno Ritorno
Ciaccone con la voce

Built on obstinate basses, grounds, chaconnes and passacaglia have inspired most composers since the 16th century and have allowed the generation of hundreds of arias and instrumental pieces. The improvised character of this dance allows within the same piece to cross all the times, all kinds of characters and various weather conditions. One of the peculiarities of this genre is its decidedly sensual aspect, with its roots in popular tradition, the repeated bass causing a certain trance.

Myriam Leblanc, soprano
Grégoire Jeay, flutes
Olivier Brault, baroque violin
Antoine Malette-Chénier, baroque harp
Amanda Keesmaat, baroque cello

Claudio Monteverdi, Quel sguardo sdegnosetto , ciaccona
Giovanni Legrenzi, Lumi potete piangere (La divisione del mondo). (soprano, fl, b.c.)
Benedetto Marcello, Che Inviolabile
Antonio Vivaldi, Piango, Gemo
Anonyme, Tarentelle, La Carpinese. (soprano, b.c.)
Antonio Caldara, Chiacona en Sib Majeur pour 2 dessus et b.c.
Antonio Cesti, Addio Corindo
Tarquinio Merula, su la cetra amorosa, aria a voce sola in ciaccona
Barbara Strozzi, Eraclito amoroso. 5:50m
Benedetto Ferrari: Voglio di vita uscir
Luigi Rossi: Mio ben, teco il tormento più. (soprano, b.c.)
Giovanni Felice Sances, Misera hor si ch'il pianto
G. Jeay, Chaconne. (fl, vl, b.c.)