



## *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, percussions

**Guillaume Villeneuve**, baroque violin

**Antoine Malette-Chénier**, baroque harp

**Mélanie Corriveau**, baroque cello

**Dorothea Ventura**, positive organ, harpsichord

**Claudio Monteverdi**, Quel sguardo sdegnosetto , ciaccona.

**Giovanni Legrenzi**, Lumi potete piangere (La divisione del mondo).

**Benedetto Marcello**, Che Inviolabile.

**Antonio Vivaldi**, Piango, Gemo.

**Anonyme**, Tarentelle, La Carpinese.

**Antonio Caldara**, Chiaccona en Sib Majeur pour 2 dessus et b.c.

**Antonio Cesti**, Addio Corindo.

**G. Jeay**, Chaconne. (fl, vl, b.c.).

**Tarquinio Merula**, su la cetra amorosa, aria a voce sola in ciaccona.

**Barbara Strozzi**, Eraclito amoroso. Benedetto Ferrari: Voglio di vita uscir.

**Luigi Rossi**: Mio ben, teco il tormento più.

**Giovanni Felice Sances**, Misera hor si ch'il pianto.

**Léo Ferré**, Col Tempo (Avec le temps).