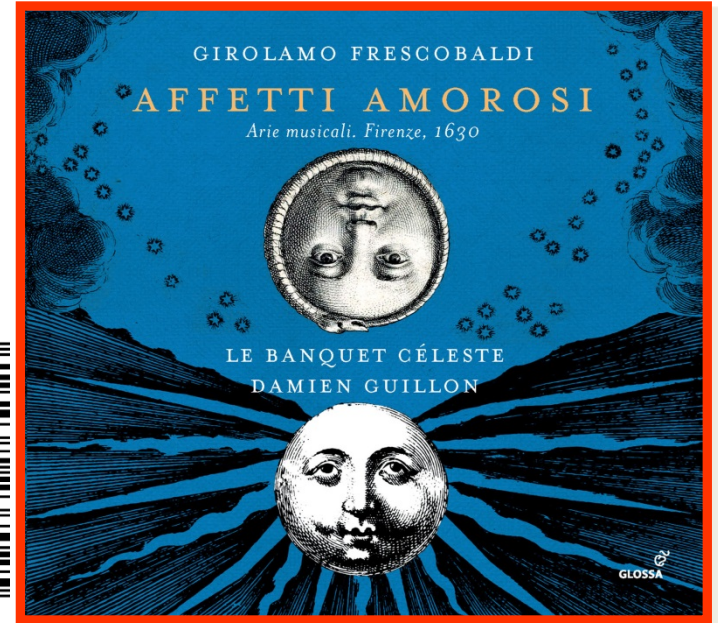




GLOSSA



<b>Girolamo Frescobaldi</b> <b>AFFETTI AMOROSI</b>  Le Banquet Céleste Damien Guillon – direction	<b>GCD 923702</b>	<b>PC: 01Q</b>
	1 CD  2017	
<p><b>Also available: GCD 923701</b>  <b>Bach/Vivaldi - PSALM 51 BWV 1083/NISI DOMINUS RV 608</b>                  Damien Guillon/Le Banquet Céleste</p>		

With *Affetti amorosi* Damien Guillon directs a dazzling selection of vocal works from Girolamo Frescobaldi, drawn from the Ferrara composer's two books of *Arie musicali*. These arias date from 1615-1630, by which time Frescobaldi, now resident in Rome, had become a "cult" composer, and permitted great expressive freedom in the performance of his music.

Purposefully offering a recording full of contrasts and singing of human and divine love, countertenor Guillon is admirably matched by the other vocal talents in **Le Banquet Céleste**: soprano Céline Scheen, tenor Thomas Hobbs and bass Benoît Arnould. This new Glossa recording includes two of Frescobaldi's enduring and moving spiritual sonnets, *Maddalena alla croce* and *Ohimè che fur* as well as one of the nascent Baroque's favoured vocal forms, the *lettera amorosa*, in *Vanne, o carta amorosa*.

The singers are joined by lute, harp, cello and harpsichord from Guillon's ensemble. In his wide-ranging and thought-provoking essay Pierre-Élie Mamou points out vivid characteristics of this early Baroque music – including "the play of opposites that greatly moves our souls" – notably the polarities between anxiety and pleasure, and time which passes and time which remains.