

GLOSSA

Carlo Gesualdo (1566-1613)
Sesto Libro di Madrigali
(1611)

1	Se la mia morte brami	3:26	13	Ardita zanzaretta	3:21
2	Betà poi che t'assenti	3:12	14	Ardo per te, mio bene	3:27
3	Tù piangi, o Fille mia	3:18	15	Ancide sol la morte (<i>instr.</i>)	2:17
4	Resta di darmi noia	3:28	16	Quel "no" crudel (<i>instr.</i>)	2:15
5	Chiaro risplender suole	4:05	17	Moro, lasso, al mio duolo	3:40
6	Io parto, e non più dissi	3:07	18	Volan quasi farfalle (<i>instr.</i>)	2:43
7	Mille volte il di moro	3:23	19	Al mio gioir il ciel si fa sereno	2:41
8	O dolce mio tesoro (<i>instr.</i>)	3:07	20	Tu segui, o bella Clori	2:32
9	Deh, come in van sospiro	3:07	21	Ancor che per amarti	3:15
10	Io pur respiro	2:58	22	Già piansi nel dolore	2:32
11	Alme d'amor rubelle (<i>instr.</i>)	2:20	23	Quando ridente e bella	2:31
12	Candido e verde fiore (<i>instr.</i>)	2:11			

total playing time 70:50

Il Complesso Barocco
Alan Curtis
spinet & direction

Recorded at Eremito di Ronzano, Bologna (Italy), in September 1994
Produced by Signò Lee & Roberto Mico

© 1995 © 2021
note 1 music gmbh Heidelberg, Germany
Made in The Netherlands

Booklet in English - Français - Deutsch
www.glossamusic.com


note 1 music




8 424562 800311


GLOSSA

Carlo Gesualdo
Sesto Libro di Madrigali
Il Complesso Barocco
Alan Curtis



GLOSSA cabinet



8 424562 800311

Carlo Gesualdo SESTO LIBRO DI MADRIGALI	GCDC80031	PC: 01H
	1 CD	1994
Il Complesso Barocco Alan Curtis		

Carlo Gesualdo (1566-1613) is one of the most fascinating composers. It is hard to escape the temptation of seeing in his madrigals the tortured reflection of his psyche, beginning with the murder he committed in 1590, when he caught his first wife Maria d'Avalos in blatant adultery with her lover Fabrizio Carafa. The madrigals of the fifth and sixth books are to Gesualdo what the black paintings are to Goya: works conceived in a state of solitude, with no limits on the artist's imagination, born in enclosed spaces and used to moving around in their gloom. Gesualdo's sixth book of madrigals contains some of the most extraordinary harmonic thinking in the history of Western music – it lives on the edge of modality, its chromatic lines forming chord progressions that still sound fresh and unpredictable to modern ears.