

J. Dowland | A. Falconiero | G. Rovetta | G. Frescobaldi | C. Monteverdi  
InCanto Barocco

Roberta Damiani soprano | Andrea Maniscalco bass  
Francesca Candelini recorders | Enrica Petroselli spinet

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|--|-------|--|-------|
| 1. Come again<br>John Dowland (1563-1626)                                  | 03:11 | 7. Io che armato sin hor<br>Claudio Monteverdi (1567-1643)         | 01:19 |
| 2. Flow my tears<br>John Dowland (1563-1626)                               | 04:07 | 8. De la bellezza le dovute lodi<br>Claudio Monteverdi (1567-1643) | 06:16 |
| 3. Come ye heavy states of night<br>John Dowland (1563-1626)               | 03:50 | 9. Si dolce è il tormento<br>Claudio Monteverdi (1567-1643)        | 03:11 |
| 4. La suave melodia<br>Andrea Falconiero (1585-1656)                       | 03:14 | 10. Quel sguardo sdegnosetto<br>Claudio Monteverdi (1567-1643)     | 02:47 |
| 5. Uccidetemi pur bella tiranna<br>Giovanni Rovetta (1596-1668)            | 03:07 | 11. Quando l'alba in Oriente<br>Claudio Monteverdi (1567-1643)     | 03:11 |
| 6. Canzona terza detta "La Bernardina"<br>Girolamo Frescobaldi (1583-1643) | 03:04 | 12. Damigella tutta bella<br>Claudio Monteverdi (1567-1643)        | 01:42 |

Total Time: 38:59



Live recorded on July 24, 2017 at **Studio8** Via dell'Acqua Traversa, 239 - 00196 Rome Info@studio8.com  
Mix and Master **Pino Iodice** | **Enrica Petroselli** plays a polygonal spinet copy from De Perticis 1684,  
built by **Urbano Petroselli** | Production manager **Rosella Clementi**  
Publishing supervisor **Romano Di Bari** | Artwork **Chiara Gimmelli**

**Cover Art** Bartholomeo Bettera, Still life with musical instruments and books

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Suave melody. The sound nuances of the early seventeenth century InCanto Barocco's first recording project brings together the experience of the first three years of the ensemble's activity, which was formed in 2015 by the singers and instrumentalists meeting from different formations in the Rome area, who share an interest in ancient music. The disc therefore offers the listener a brief testimony of the repertoire composed between the end of the sixteenth century and the first half of the seventeenth century, performed according to "historical" practice, using copies of original instruments, in an attempt to recreate the sounds of the early Baroque repertoire.

Even in the awareness that recreating a mode of performance closer to that of time involves objective difficulties of a technical and interpretative nature, musical research on ancient sounds inevitably started from the study of the timbre and expressive potential of the human voice. At a time, between the end of the Renaissance and the beginning of the Baroque, when instrumental music began to assert itself as an autonomous genre, the voice, through the use of the word, remained in fact the most powerful medium used by composers to tell tormented love stories, often with a pastoral setting, halfway between the sacred and the profane, helping to keep the interest in vocal writing predominant by the greatest composers of the time.

The voice, supported and accompanied by the continuous bass played on the spinet, dialogues on this occasion with the recorder, the instrument that according to the aesthetics of the time was considered more similar to it, giving rise to a dialogue aimed at further enhancing the meaning of the lyrics. In this sense, the choice to use flutes of different sizes (soprano, alto in G, tenor) allows, both in the case of pieces with several voices and in the case of solo vocal pieces, to propose different sounds according to the character of the single composition. Within this dialogue, ample space is left to improvisational freedom, characterised, according to the use of time, by the practice of diminutions.





The heart of this recording project is made up of a pieces selection that can be traced back to the so-called "second practice", the compositional method established at the beginning of the seventeenth century, that placed the word in a prominent position with respect to music: most of these compositions are in fact taken from the *Scherzi Musicali* collection by Claudio Monteverdi (1567-1643), published in Venice in two editions, the first in 1607 and the second in 1632, when Monteverdi himself was Maestro di Cappella of the Serenissima Repubblica di Venezia. In addition to these, there are some pieces by contemporary authors such as Giovanni Rovetta (1596-1668), Andrea Falconiero (1585-1656), Girolamo Frescobaldi (1583-1643) and John Dowland (1563-1626).

Extremely popular in the collective imagination of the time are the themes of love, religion and death, often connected to each other, as happens in *Uccidetemi pur bella tiranna* and in *Io che armato sin hor*, or in *Si dolce è il tormento*, one of the most suggestive pieces of the seventeenth-century repertoire, and in *Quel sguardo sdegnosetto*, dedicated to the unrequited love of the beloved woman. And, again, *Quando l'alba in oriente*, a poetic description of dawn, that moment that marks the passage from night to day that so fascinates the author's imagination (but never to the point of being able to equal the beauty of the beloved woman). Then, the ballet *De la bellezza le dovute lodi* represents a hymn to beauty that succeeds in winning the weapons of the god of war, using his gaze only. The ballet consists of an instrumental entrance and six distinct sections in which the music follows the different textual registers.

Not only joy but also pain among the many nuances of love: it is the case of Flow my tears, famous theme written on pavana time, or Come ye heavy states of night, whose text is dedicated to the deceased father figure and, again, Come again, one of the most famous songs of The First Book of Songs or Ayres (1597), the collection of vocal music that accompanies the very vast instrumental production for lute and consort of viola da gamba for which the composer John Dowland (1563-1626) is equally well known. The project is completed with the presence of some instrumental compositions, testimonies of the first collections of Canzoni da sonare printed in the middle of the 17th century.

All the pieces have in common a basic stylistic uniformity marked by madrigalism and an evident taste for a "theatrical" writing that, at the beginning of 1600, began to creep into musical production, in an interweaving of voices and instruments in the name of the hardness and affection from which the Opera would later be born.

