

I Fagiolini presents the second of its **Monteverdi series** with the **full range of Monteverdi's secular chamber works on a single disc**: a *cappella* madrigals, duets, a *ballo* and grander works with strings.



Claudio MONTEVERDI (1567–1643)

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| [1] | Sinfonia from 'Ballo delle ingrate'
from <i>Madrigali guerrieri... Libro ottavo</i> (1638) | 1:30 |
| [2] | Ardo, avvampo
from <i>Madrigali guerrieri... Libro ottavo</i> (1638) | 3:47 |
| [3] | Rimanti in pace
from <i>Il terzo libro de madrigali</i> (1592) | 8:05 |
| [4] - [7] | Ogni amante è guerrier
from <i>Madrigali guerrieri... Libro ottavo</i> (1638) | 13:16 |
| [8] | Sí ch'io vorrei morire
from <i>Il quarto libro de madrigali</i> (1603) | 3:40 |
| [9] | Che dar più vi poss'io?
from <i>Il quinto libro de madrigali</i> (1605) | 2:57 |
| [10] | E così, a poco a poco
from <i>Il quinto libro de madrigali</i> (1605) | 3:18 |

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| [11] | Vorrei baciarti, o Filli
from <i>Concerto. Settimo libro de madrigali</i> (1619) | 4:54 |
| [12] | Chiome d'oro
from <i>Concerto. Settimo libro de madrigali</i> (1619) | 3:04 |
| [13] | Batto, qui pianse Ergasto
from <i>Il sesto libro de madrigali</i> (1614) | 3:48 |
| [14] | Entrata from 'Ballo delle ingrate'
from <i>Madrigali guerrieri... Libro ottavo</i> (1638) | 1:44 |
| [15] - [20] | Lagrima d'amante al sepolcro dell'amata
Sestina from <i>Il sesto libro de madrigali</i> (1614) | 14:52 |
| [21] - [22] | Tirsi e Clori
Ballo from <i>Concerto. Settimo libro de madrigali</i> (1619) | 13:55 |

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I Fagiolini
Robert Hollingworth *director*

'stung by biting discords, caressed by the velvety sonority of the consolatory consonances, haunted by anguished chromatic lines, astonished by sudden darts of harmonic daring, invigorated by dance rhythms... and finally overwhelmed by the intensity of these miniature choral-dramas' **The Times**