

**Gianvincezo Cresta**

***In amoroso canto: The breath of form***

*In amoroso canto* originates from the madrigal by Gesualdo da Venosa *Itene o miei sospiri*, and its subtitle is *Ricalchi da Gesualdo (Casts from Gesualdo.)* It maintains the original melodic and harmonic material, but not, for some aspects, the original conception of time. The idea is to compose starting from an existing sign, to reread gestures in order to produce a new dramaturgy, and to extract the potential directions time could take, from the original. Some elements and some processes in the madrigal by Gesualdo have been developed to activate an energetic dynamism that finds its reason exclusively in music, and not also in the poetic text as it happens in the original version. “The breath of form” and the energetic relation between sections create a temporal stratification: in diatonic areas, time is perceived as dilated and slow, while in chromatic areas, it is perceived as compacted and fast. Thus, the form of *In amoroso canto* has been conceived as a dialectic relation between multiple temporal dimensions: stability and instability, stasis and movement oppose, overlap, or juxtapose with each other. To compose is to manipulate time, and that has an influence on forms: we could speak of “forms of the time”. It is likely that all of this relates to the style: recognizing a composer and their personal language is linked to the way they see to time.