



Programmes
2022-2023

Ensemble L'Amorosa Caccia

L'Amorosa Caccia is an ensemble devoted to rarely performed Renaissance repertoire. The ensemble takes its name from the homonymous collection of madrigals published in Venice in 1588. The collection, which showcases musicians active at the court of Mantua, offers a glimpse into the musical life of one of the courts.

The ensemble is the result of collaboration between harpsichord player Fabio Antonio Falcone and recorder player Tímea Nagy in 2015. Their goal is the revival of little known Renaissance instrumental and vocal repertoires, especially frottolas and madrigals.

L'Amorosa Caccia brings together musicians who are all united by the same passion: the rediscovery and study of repertoires in close relation with the cultural contexts that generated them. Their performances and recording have been acclaimed to international recognition.



Fabio Antonio Falcone

DIRECTION AND HISTORICAL KEYBOARDS



Fabio Antonio Falcone is a passionate performer who focuses on Renaissance and early Baroque repertoire. He performs as a soloist and continuo player at international venues and festivals with several ensembles among which Ensemble Elyma, Stile Galante, Genève Baroque, Ensemble Lucidarium and Ensemble Odissee Orchestra with which he tours Europe and records CDs for different labels. Together with mandolin

player Anna Schivazappa in 2012 he founded Pizzicar Galante. His recordings are highly appreciated by international critics and broadcasted by the most important European radio broadcast stations (BBC, Radio RAI, Radio France, BR-Klassik, WDR3, RTVE, Radio Classica, CKRL 89,1).

Besides his activity as a concert performer, he devotes himself to research in music didactics, in particular to the reconstruction of teaching practices from the analysis of historical sources. He is currently a member of the research group in didactics of the arts (DAM) at the University of Geneva. He studied in the Netherlands with Bob van Asperen, as well as in Italy with Maria Luisa Baldassari and Jesper Bøje Christensen, and in Switzerland with Francis Biggi and Kenneth Weiss.

► PERFORMANCES

Festival MiTo Milan-Turin • Les concerts de Midi Paris-Sorbonne • Festival de Musiques Anciennes de la Réole • Festival Luths et Théorbes • Festival Embar(o)quement immédiat • Festival Frisson Baroque • Sala Puccini Conservatoire de Milan • Festival baroque de Sézanne • Festival Sinfonia en Périgueux • Fondazione Giorgio Cini Venice • Festival Minimes Bruxelles • Festival baroque du Pays du Mont Blanc • Maison de la Radio France • Chapelle de la Salpêtrière Paris • Festival Off Vevey-Montreux • Concerti di San Torpete Genoa • Summerwinds Festival Münster • Kunsthalle Lingen • Early Music Festival Bad Arolsen • Concerts d'Anacréon Angers, Musik Hochschule Cologne • Les Inédits de la Bibliothèque Nationale de France Paris • The Syper Summer Concert Series Edinburgh • Sevicq Brežice

► ENSEMBLE COLLABORATION

Ensemble Elyma • Ensemble Odissee Baroque Orchestra • Stile Galante • Ensemble Lucidarium • Genève Baroque

► RADIO APPEARANCES

BBC • Radio RAI • Radio France • BR-Klassik • WDR3 • RTVE • Radio Classica • CKRL 89,1 • Radio Televizija Slovenija

Claudia Conese

SOPRANO



► PERFORMANCES

Festival Mousiké Bari • Festival de musique baroque d'Ambronay • Festival FIMA Urbino • Festival Wunderkammer Trieste • Festival Musicale Estense «Grandezze & Meraviglie» • Trigonale - Festival der Alten Musik Vienne • Festival La Folia Rougemont • Les Aubes musicales Genève

► ENSEMBLE COLLABORATION

Elyma • Chiome d'oro • CCR Ambronay Académie • L'Amorosa Caccia • Cappella Musicale di S. Petronio • Concerto Romano • Ensemble Trigonale • Fondazione Tagliavini di Bologna • British Institute Florence • Fondazione italiana per la musica Antica • CCR Ambronay

► DISCOGRAPHY

Da Monteverdi a Monteverdi (Claves 2018) • Vêpres Luthériennes (Edition Hortus 2018) • Domenico Mazzochi «Le Temple et le Désir» (Harmonia Mundi 2016) • Missa Reveillez vous de Dufay (RAI 2015) • L'ottavo libro di madrigali di Pomponio Nenna (Digressione Music 2014) • La Ghirlanda Sacra (Tactus 2013) • Pomponio Nenna «Responsoria» (Digressione Music 2013)

Tímea Nagy

RECORDERS AND CORNETTOS



► PERFORMANCES

Victoria Hall Genève • Chapelle Royal de Versailles • Concertgebouw Amsterdam • Fondazione Giorgio Cini Venise • Scuola di San Rocco Venise • Palau de la Música Catalana Barcelone • Festival Musica Cortese • Oude Muziek Utrecht • Grand Théâtre de Genève • Festival de Musica Antica Barcelone

► ENSEMBLE COLLABORATION

Prime Recorder Ensemble • Ensemble Vide • Cappella Mediterranea • Collegium 1704 • Concert Brisé • Ensemble Lucidarium • Ensemble Aurion • Ensemble Cantatio • Le Concert Brisé

► DISCOGRAPHY

Dialogo d'Amore (Brilliant Classics 2019) • Sylvestro Ganassi: La Fontegara (RIC395 2018) • Valente: Intavolatura de cimbalò (Brilliant Classics 2018) • Johann Sigismund Kusser : Two Serenatas for the Dublin Court (Hungaraton Classic 2008)

Faenza

THE ART OF MEDIEVAL DIMINUTIONS

— *Ballades and chansons from Codex Faenza* —

The repertoire presented in this program is built around diminutions from the Faenza codex. The Faenza codex is one of the Italian ars nova manuscripts that received a lot of attention from musicians and musicologists. It was probably compiled in Northern Italy in the 1420s and contains keyboard tablature arrangements of Italian and French vocal pieces written by renewed 14th-century composers such as Francesco Landini, Guillaume de Machaut, Jacopo da Bologna, and Bartolino da Padova, as well as anonymous compositions.

In this concert program, an original reading of this remarkable work will be presented: the original diminutions of chansons and madrigals from codex Faenza, performed on keyboard and recorders, will alternate with other diminutions arranged by the performers in the same style.

PERFORMERS

Tímea Nagy • recorders

Fabio Antonio Falcone • clavictherium & clavicymbalum

VIDEOS



Elas mon cuer



Non na al suo amante

Zephiro Spira

FROTTOLAS AND DIMINUTIONS FROM THE RENAISSANCE

— Works by Tromboncino, Cara, Antico —

The frottola was originally a folk music genre dealing with light and fictional topics. Authors like Tromboncino and Cara developed it into more codified forms that became standard 15th-century court repertoire. Most of these pieces were written for voices, often performed with a lute accompaniment. Instrumental arrangements became soon quite popular.

Fabio Antonio Falcone and Tímea Nagy, in accordance with the practice of the time, present this vocal repertoire in an instrumental version in which solo harpsichord tabulatures alternate with diminutions on the recorder and cornet.

PERFORMERS

Tímea Nagy • recorders & cornettos

Fabio Antonio Falcone • virginal, ottavino, clavictherium
gamba [optional]

VIDEOS



Cangia sperar



Che debbio fare

Aqua aqua al foco

FROTTOLES AND DIALOGUES AT THE COURT OF ISABELLE D'ESTE

— Works by Tromboncino, Cara, Pesenti, Vicentino —

Ferrara was hailed, at the time of its peak, as an European cultural capital. The duchess Isabella was herself a musician, talented enough to perform in public. During her childhood she studied music and her love for arts is well witnessed. She even wrote some of the lyrics that Tromboncino and Cara set to music, and was a good singer, who accompanied herself on the lute.

In this program, we offer a musica journey through a selection of frottolas by Bartolomeo Tromboncino, Marchetto Cara, and other composers such as Johannes Lulinus Venetus, including the first dialogues set to music that have survived to this day: "Aqua aqua aiuto al foco" and "Amor che vuoi" by Tromboncino.

PERFORMERS

Claudia Conese • soprano

Tímea Nagy • recorders & cornettos

Fabio Antonio Falcone • virginal, ottavino, clavictherium and direction
gamba [optional]

VIDEOS



Su su leva alza le ciglia

Le gioie dell'amanti

VILLANELLES AND SONGS FROM KINGDOM OF NAPLES

— Works by Da Nola, Crecquillon, Willaert, De Monte, Valente —

Naples had an original and unique musical culture, which developed throughout the Renaissance. In the 16th century, the Real Capella was conducted mainly by Spanish musicians for a very long time. Instead, local musicians occupied positions in the city's other major music centre, like the Annunziata Chapel. It is here that we find the name of Giovanni Domenico Da Nola, who led this church from 1563 to 1588.

The term "villanesca" designates a popular character very present in this repertoire characterised by a strong use of parallel fifths which gives a colour quite unique to these compositions. The mention "alla napolitana" characterises its local aspect and the texts are very often in the Neapolitan dialect.

The link with frottolas is very strong and we can almost consider this phenomenon as the southern descendant of the frottoles of northern Italy. Alternating the villanelles of Domenico da Nola and the songs of the Flemish masters active in Naples, this program aims to give an overview of Neapolitan musical production in the 16th century.

PERFORMERS

Claudia Conese • soprano

Tímea Nagy • recorders and cornettos

Fabio Antonio Falcone • virginal, ottavino
gamba [optional]

VIDEOS



Sortez mes pleurs

Instruments

Italian polygonal virginal — after the original instrument of Domenico da Pesaro (1550) preserved in the Musikinstrumentenmuseum of Berlin, Roberto Livi 1999

Hammered clavicymbalum — after Arnault de Zwolle project (1450 ca.), Roberto Livi 2020

Clavicytherium — after the original instrument (1490) preserved in the Royal College of Music of London, Roberto Livi 2016

Ottavino — after an original instrument (1550 ca) preserved in the Kunsthistorisches Museum of Vienna, Roberto Livi 2020

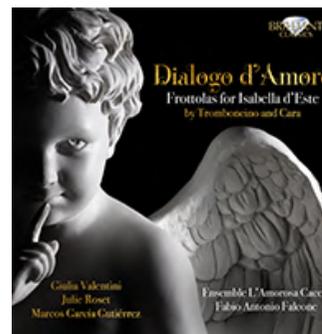
Alto recorder in G — Ganassi model after Fred Morgan, Peter van der Poel 2013

Tenor recorder — model Rafi, Francesco Li Virghi 2016

Mute cornetto — Damien Bardonet 2017

Cornet muet — Christoph Schuler 2014.

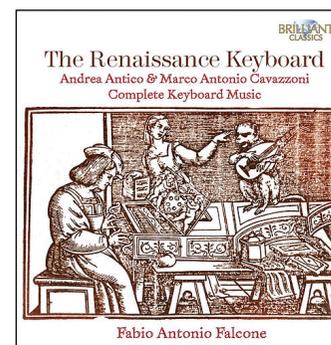
Discography



Dialogo d'Amore
Frottolas for Isabella d'Este
Tromboncino and Cara
Brilliant Classics 95759



Intavolatura de cimbalo
Antonio Valente
Ensemble L'Amorosa Caccia
Brilliant Classics 95326



The Renaissance Keyboard
Antico & Cavazzoni
Complete keyboard music
Brilliant Classics 95007



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