



PROGRAMMES 2025-2026

L'Amorosa Caccia Ensemble

The ensemble L'Amorosa Caccia takes its name from a 1588 Venetian anthology of madrigals by Italian composers. This collection, featuring works by little-known musicians active at the court of Mantua, provides a glimpse into the vibrant and refined musical life of one of the Renaissance's most culturally dynamic courts.

Inspired by a spirit of discovery, harpsichordist and organist Fabio Antonio Falcone founded L'Amorosa Caccia in Geneva in 2015, following his meeting with flutist Tímea Nagy. The ensemble is dedicated to showcasing exceptional yet underexplored or previously unperformed instrumental and vocal repertoire from the Italian Renaissance and late Renaissance, with a particular focus on frottolas and madrigals.

The ensemble brings together musicians united by a shared passion for rediscovering and studying repertoires closely tied to their original cultural contexts. Their mission is to make these nearly forgotten works accessible and meaningful to modern audiences. Since their debut performances, L'Amorosa Caccia has received enthusiastic acclaim, with audiences praising the ensemble's extraordinary originality and potential.

Francesca Cassinari

SOPRANO



► FESTIVALS & CONCERT HALLS

Carnegie Hall de New York • Bozar de Bruxelles • Concert-gebouw de Bruges • Arsenal de Metz • Festival de Utrecht • Festival de Hall en Tirolo • Teatro alla Scala de Milan • Opéra de Lyon

► ENSEMBLES

La Compagnia del Madrigale • La Fonte Musica • Il Canto di Orfeo • Cantica Symphonia • La Venexiana • Cappella Reyal de Catalunya • Collegium 1704 • Coro RSI • L'Astrée • Club Médiéval • Concerto Italiano • La Risonanza • La Divina Armonia • Pian&Forte • Stile Galante

► DISCOGRAPHY SELECTION

Zacara da Teramo : Enigma Fortuna (Alpha 2021) • Metamorfosi Trecento (Alpha 2017) • Porpora. L'amato nome. Cantatas Opus 1 (Glossa 2018) • Luca Marenzio. Il Pastor Fido (Claves, 2018) • Vieni dolce Imeneo (Glossa 2019) • Claudio Monteverdi. Vespro della Beata Vergine (Glossa 2017) • Gesualdo. Terzo libro di madrigali (Glossa 2016)

Tímea Nagy

RECORDERS & CORNETS



► FESTIVALS & CONCERT HALL

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 Gorizia • Oude Muziek Utrecht • Grand Théâtre de Genève • Festival de Musica Antica Barcelone

► ENSEMBLES

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

► DISCOGRAPHY SELECTION

Dialogo d'Amore (Brilliant Classics 2019) • Sylvestro Ganassi: La Fontegara (RIC395 2018) • Valente: Intavolatura de cimballo (Brilliant Classics 2018) • La finta pazza, Sacrati (Château de Versailles spectacles 2022)

Fabio Antonio Falcone

DIRECTION AND HISTORICAL KEYBOARDS



► FESTIVALS & CONCERT HALL

Festival MiTo Milan-Turin • Fondazione Giorgio Cini Venise • Festival Minimes Bruxelles • Maison de la Radio France • Festival Off Vevey-Montreux • Summerwinds Festival Münster • Early Music Festival Bad Arolsen •

Musik Hochschule Cologne • The Syper Summer Concert Series Edinburgh • Sevicq Brežice

► ENSEMBLES

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

► DISCOGRAPHY SELECTION

Sweelinck. The art of variation (Challenge 2023) • Dialogo d'Amore. Frottolas for Isabella D'Este (Brilliant Classics 2020) • Domenico Scarlatti. Mandolin Sonatas (Arcana 2019) • Antonio Valente. Intavolatura de Cimballo (Brilliant Classics 2018) • Giovanni de Macque. The Keyboard School at Gesualdo's Court (Brilliant Classics 2014)

Faenza

MEDIEVAL BALLADS AND SONGS

— Works taken from the Codex Faenza —

The repertoire presented in this programme consists exclusively of diminutions from manuscript 117 in the Biblioteca Manfrediana in Faenza. The Codex Faenza, one of the manuscripts of the Italian Ars Nova that has attracted most attention from musicians and musicologists, was probably compiled in northern Italy between 1400 and 1420. The repertoire it contains includes exclusively instrumental diminutions in tablature, adaptations of Italian and French vocal pieces written by famous 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 programme, an original reading of this fascinating work will be presented: the original diminutions from the Codex Faenza will intermingle and alternate with other diminutions conceived by the performers in the same style, as well as with the original vocal models.

PERFORMERS*

Francesca Cassinari • soprano

Tímea Nagy • recorders

Fabio Antonio Falcone • clavictherium & clavicymbalum

**Programme also available in instrumental version*



Elas mon cuer



Non na al suo amante

Zephiro Spira

RENAISSANCE FROTTOLAS AND DIMINUTIONS

— Works by Tromboncino, Cara, Antico —

The frottola was originally a popular poetic form, expressed in song, recounting fabulous and light-hearted subjects. The frottola was then absorbed into court music during the fifteenth century (the main composers being Tromboncino, Cara and Vincentino) and developed in quite canonical forms; the most usual was the composition for four voices, normally performed by a singer accompanied by a polyphonic instrument. Arrangements of vocal frottoles for solo instruments also flourished quite early on, mainly for the lute; the *Amorosa Caccia*, in keeping with the practice of the time, presents this vocal repertoire accompanied by instrumental versions in which tablatures for solo harpsichord alternate with diminutions on the flute and cornet.

PERFORMERS*

Francesca Cassinari • soprano

Tímea Nagy • recorders & cornets

Fabio Antonio Falcone • virginal, ottavino, clavictherium

**Programme also available in instrumental version*



Cangia sperar



Che debbio fare

Splendours of diminution

THE ART OF MEDIEVAL AND RENAISSANCE DIMINUTION

— Works by Machaut, Tromboncino, Cabezon —

At the interface between composition and improvisation, the practice of diminution is one of the forms of ornamentation that has been widespread since the Middle Ages and was in use until the end of the eighteenth century. This programme presents an excursus into the practice of diminution, from its origins to the early Baroque: from the very first diminutions preserved to this day in the Codex Faenza (early fifteenth century) on medieval ballads and madrigals, to diminutions on French chansons from the early seventeenth century, via the diminished frottole of the sixteenth century. Alternating performances of the original vocal models with surviving diminished versions and improvisations of new diminutions by the performers, this programme is designed to take the audience on a listening journey in which composition, reinterpretation and spontaneous improvisation combine to create a three-dimensional aural experience.

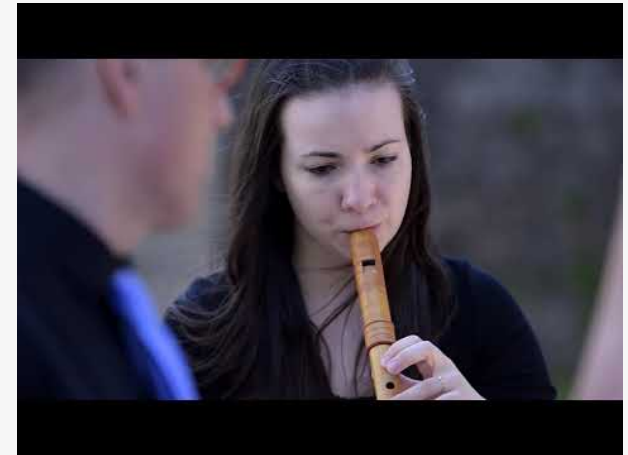
PERFORMERS*

Francesca Cassinari • soprano

Tímea Nagy • recorders & cornets

Fabio Antonio Falcone • virginal, ottavino, clavictherium and
direction

**Programme also available in instrumental version*



J'ay pris amours



Les instruments

Italian polygonal virginal — Roberto Livi, 1999, after the original instrument of Domenico da Pesaro (1550 ca) preserved in in the Musikinstrumenten Museum of Berlin; eclisse, cypress soundboard and bridges, gull feather plectrums.

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

Clavicytherium — Roberto Livi, 2016, after the anonymous original instrument (1480) preserved in in the Royal College of Music of London. It is the oldest surviving plucked keyboard instrument.

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

Alto recorder in G — Ganassi model, after the original instrument of Fred Morgan, Peter van der Poel 2013.

Tenor recorder — Rafi model, Francesco Li Virghi 2016.

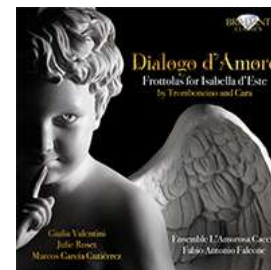
Mute cornetto — Christoph Schuler 2014.

Mute cornetto — Damien Bardonnnet 2017.

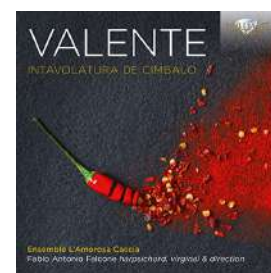
Recordings



Faenza, An imaginary Codex,
L'Amorosa Caccia, Challenge
Records 720006



Dialogo d'Amore
Frottoles for Isabella d'Este,
Tromboncino and Cara,
L'Amorosa Caccia, Brilliant
Classics 95759



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

Contact

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