

“ It is interesting to hear the relationship between the source material and the diminutions; the way they interact and play off of one another is engaging.
— Wilkening, *American Record Guide*, September/October 2025



Ensemble L'Amorosa Caccia

2025-2027

PROGRAMMES



“ L’Amorosa Caccia takes an imaginative approach [...] These are fanciful renditions, but nevertheless are impressive both for their virtuosity (the octave doubling is fearsome!) and their composition—the recorder parts, composed by Tímea Nagy, fit in seamlessly.

— Wilkening, *American Record Guide*, September/October 2025



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



Francesca Cassinari specializes in vocal polyphony from the Middle Ages to the Renaissance, as well as in Baroque music. She collaborates with some of Italy's most prestigious ensembles and is a member of La Compagnia del Madrigale, Il

Canto di Orfeo, La Fonte Musica, and Cantica Symphonia. She also performs regularly with Il Pomo d'Oro, Concerto Italiano, La Divina Armonia, La Venexiana, Collegium 1704, Capella Reial de Catalunya, Stile Galante, Pian&Forte, and Club Médiéval. With La Compagnia del Madrigale, she has recorded madrigals and sacred polyphonies by composers such as Gesualdo, Monteverdi, Cipriano de Rore, and Orazio Vecchi, released by Glossa Music and awarded prestigious distinctions including the Diapason d'Or de l'Année and the Gramophone Award. With La Venexiana, she took part in recordings of Monteverdi's operas and Luzzaschi's madrigals. With Stile Galante, she has recorded cantatas by Porpora and Vinci as well as a solo album devoted to ariettas by Luigi Marchesi. She is also deeply engaged in medieval and early Renaissance music with La Fonte Musica, particularly in the repertoire of the Ars Nova. The album *Enigma Fortuna*, dedicated to the complete works of Zacara da Teramo (Alpha label), received numerous European distinctions, including the Diapason d'Or, Gramophone Editor's Choice, and the Preis der Deutschen Schallplattenkritik.

Tímea Nagy

RECORDERS & CORNETS



A recorder player and cornettist specializing in Renaissance diminution practice, Tímea Nagy earned her recorder degree at ESMuC (Barcelona) and a Master's degree in cornett at the Geneva University of Music (HEM). She collaborates with ensembles such as Cappella Mediterranea, Le

Concert Brisé, Collegium 1704, Lucidarium, Aura Musicale, and Sollazzo. A recipient of grants from the Hans Wilsdorf Foundation (Geneva) and the Giorgio Cini Foundation (Venice), she worked as a research assistant at the Geneva University of Music on the project "The Ganassi Enigma", directed by William Dongois. This project resulted in the recording *Ganassi: La Fontegara* (Ricercar – RIC395, 2018), awarded a Diapason d'Or, as well as a bilingual critical edition (French–English) of Sylvestro Ganassi's *Fontegara*, published by Droz in 2020. Her research focuses primarily on the relationships between music and painting in the Italian Renaissance. She is the author of the chapter "Prontezza: A Microcosm. Restoration and Reinvention of Past Sounds as Part of an Interdisciplinary Approach", published in *Music Performance Encounters: Collaborations and Confrontations* (Routledge, 2024). Alongside her musical career, she publishes in various literary journals in Hungary, France, Switzerland, and Canada. Her first French-language poetry collection, *Les enfants que nous étions*, was published by Éditions des Sables (Geneva, 2023). Her first Hungarian poetry collection appeared in December 2024 with FISZ.

Fabio Antonio Falcone

HISTORICAL KEYBOARDS & DIRECTION



Fabio Antonio Falcone is a passionate performer specializing in Renaissance music. He appears both as soloist and continuo player in renowned venues and international festivals such as Laus Polyphoniae (Antwerp), MiTo Festival Milan–Turin, Festival de Musiques Anciennes de la Réole,

Embar(o)quement Immédiat, Sala Puccini at the Milan Conservatory, Sézanne Baroque Festival, Fondazione Giorgio Cini (Venice), Festival des Minimes (Brussels), Baroque Festival of Pays du Mont-Blanc, Maison de la Radio France, Off Vevey–Montreux Festival, Concerti di San Torpete (Genoa), Summerwinds Festival (Münster), Kunsthalle Lingen, Bad Arolsen Early Music Festival, Concerts d'Anacréon (Angers), Musikhochschule Köln, and the Syper Summer Concert Series (Edinburgh). His recordings have received critical acclaim and are regularly broadcast by leading international radio stations, including BBC, Radio RAI, Radio France, BR-Klassik, WDR3, RTVE, Radio Clásica, and CKRL 89.1. His latest album, *The Art of Variation: Jan Pieterszoon Sweelinck – Secular Cycles* (Challenge Records CC72926), was awarded the Preis der Deutschen Schallplattenkritik – Bestenliste in the keyboard instruments category. Alongside his performing career, he is engaged in academic research in the field of music education. He is currently a member of the Research Group in Didactics of the Arts, Music and Movement (DAM) at the University of Geneva, where he also teaches didactics of the music.

Faenza

MEDIEVAL BALLADS AND SONGS

— Works taken from the Codex Faenza —

The repertoire presented in this program consists exclusively of diminutions from Manuscript 117 of the Biblioteca Manfrediana in Faenza. The Codex Faenza, one of the most studied manuscripts of the Italian Ars Nova, was likely compiled in northern Italy between 1400 and 1420. Its contents comprise solely instrumental diminutions in tablature—adaptations of Italian and French vocal pieces by renowned 14th-century composers such as Francesco Landini, Guillaume de Machaut, Jacopo da Bologna, and Bartolino da Padova, alongside anonymous works. In this concert program, an original reading of this fascinating source will be offered: the original diminutions from the Codex Faenza will intertwine and alternate with recorder diminutions newly conceived by Tímea Nagy, as well as with the corresponding original vocal models.

PERFORMERS

Francesca Cassinari • soprano

Mauricio Montufar • tenor

Tímea Nagy • recorders & arrangement/composition of recorder parts

Fabio Antonio Falcone • clavictherium, clavicymbalum, organ

Programme also available in instrumental version

YouTube



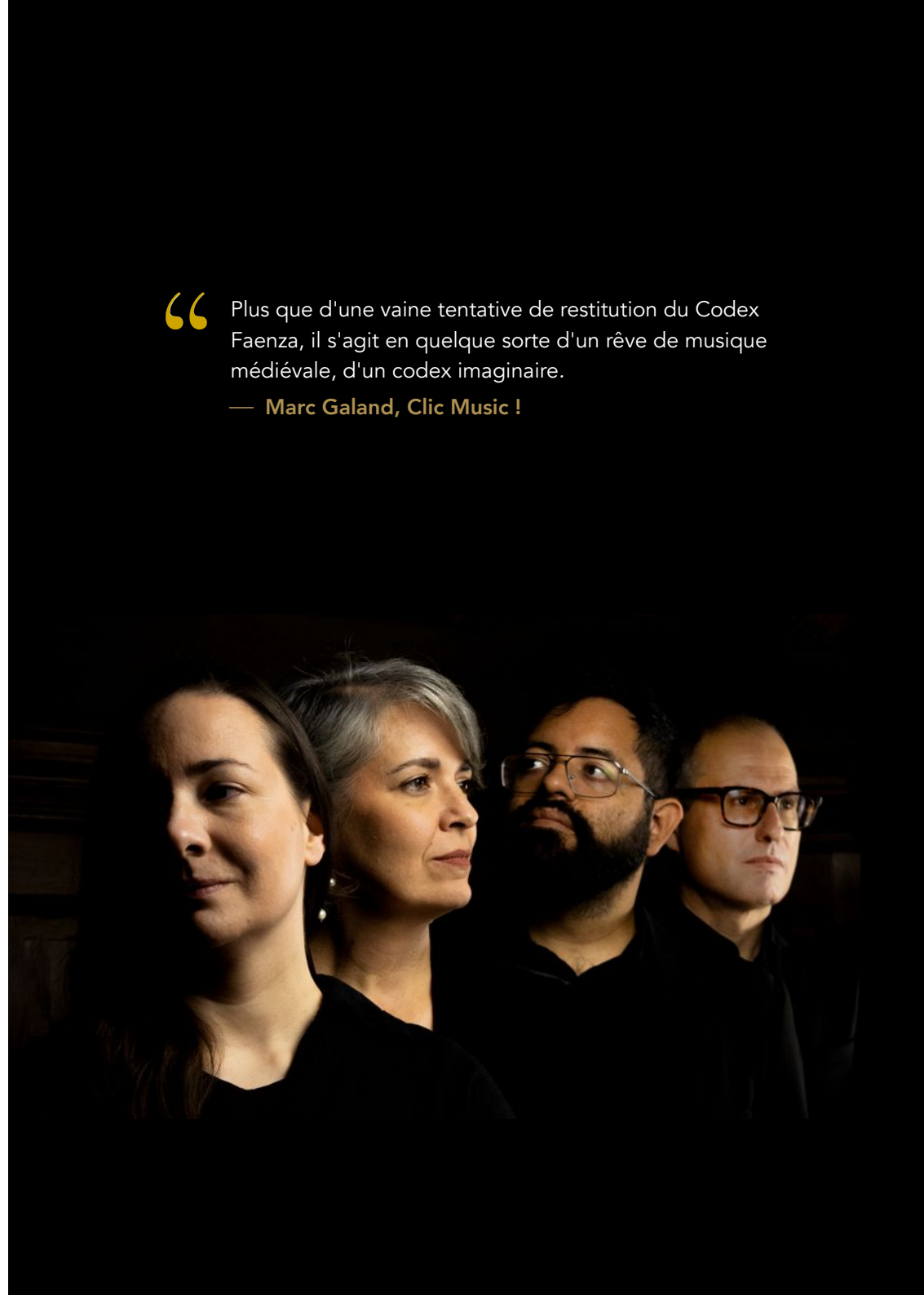
Non avrà mai pietà



Elas mon cuer

“ Plus que d'une vaine tentative de restitution du Codex Faenza, il s'agit en quelque sorte d'un rêve de musique médiévale, d'un codex imaginaire.

— Marc Galand, *Clic Music* !



“ The voices of Francesca Cassinari and Mauricio Montufar are ideal for this repertoire. [...] Tímea Nagy and Fabio Antonio Falcone display brilliant virtuosity.

— Gary Higginson, *MusicWeb International*



Zephiro Spira

RENAISSANCE FROTTOLAS IN ORNAMENT

— 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

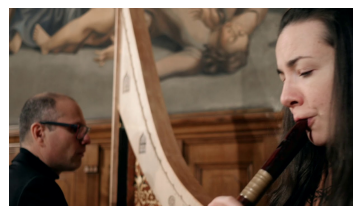
Tímea Nagy • recorders et cornets & diminutions

Pablo Garrido • gambas

Fabio Antonio Falcone • virginal, ottavino, clavictherium

Programme also available in instrumental version

YouTube



Che debbio fare



Cangia sperar

Splendours of diminution

THE ART OF MUSICAL FLOURISH

— Works by Machaut, Tromboncino, Valente, 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, 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

Mauricio Montufar • tenor

Tímea Nagy • recorders and cornetts & composition of the recorder parts

Pablo Garrido • gambas

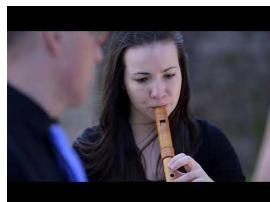
Fabio Antonio Falcone • harpsichord, virginal, clavictherium

Programme also available in instrumental version

YouTube



Sortez mes pleurs



J'ay pris amours

“ Plus que d'une vaine tentative de restitution du Codex Faenza, il s'agit en quelque sorte d'un rêve de musique médiévale, d'un codex imaginaire.

— Marc Galand, *Clic Music* !

“ Falcone agiert souverän und überlegen, dabei technisch unangefochten, mit Geduld bei der Explikation der strukturellen Qualitäten der Sätze, ohne Scheu auch, in den Fluss deutend einzugreifen, dadurch schöne Schlusswirkungen oder Binnenkadenzierungen erzielend.

— *Klassik.com*, 4/2023



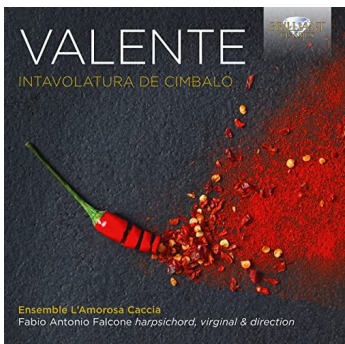
Recordings



Faenza
An imaginary Codex
Challenge Records 720006



Dialogo d'Amore
Tromboncino and Cara
Brilliant Classics 95759



Intavolatura de cimbalo
Antonio Valente
Brilliant Classics 95326



Timbres

Italian polygonal virginal — R. 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 — R. Livi, 2020, after Arnault de Zwolle project (1450 ca).

Clavicytherium — R. 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 — R. 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, P. Van der Poel 2013.

Tenor recorder — Rafi model, F. Li Virghi 2016.

Mute cornetto — C. Schuler 2014.

Mute cornetto — D. Bardonnnet 2017.

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