> 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

2027–2028

CONCERT PROGRAMMES



About

L'Amorosa Caccia is a vocal and instrumental ensemble founded in Geneva in 2015 by Fabio Antonio Falcone and Tímea Nagy. Its work centres on medieval and Renaissance music, with a particular interest in the expressive relationship between singing and instrumental playing.

Vocal expression is central to the ensemble's musical language, informing the phrasing and colour of its instrumental playing. The study of historical sources goes hand in hand with compositional work, with particular attention to the relationship between words and music. This approach gives equal weight to the character of the sung line and to instrumental invention, allowing both to shape the interpretation.

Its recordings include Faenza, an Imaginary Codex (Challenge Classics, 2025). Its latest album, Guardame las vacas (Glaux Records), is devoted to Antonio and Hernando de Cabezón.

The ensemble takes its name from an anthology of madrigals published in Venice in 1588.

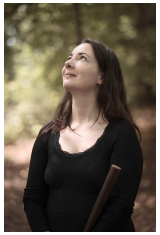
The musicians

Francesca Cassinari • soprano



Francesca Cassinari specialises in medieval and Renaissance vocal polyphony as well as Baroque repertoire. A member of La Compagnia del Madrigale, Il Canto di Orfeo, La Fonte Musica and Cantica Symphonia, she also works with ensembles including Il Pomo d'Oro and Concerto Italiano. Her recordings with La Compagnia del Madrigale have received several distinctions, including the Diapason d'Or de l'Année and the Gramophone Award. With La Fonte Musica, she appears on Enigma Fortuna, the complete recording of Zacara da Teramo's works. She performs Ars Nova and Renaissance repertoire with L'Amorosa Caccia.

Tímea Nagy · recorders and cornetts



Recorder player, cornettist and poet Tímea Nagy specialises in Renaissance instrumental diminution. A graduate of ESMuC in Barcelona and the Haute école de musique de Genève, she works with ensembles including Cappella Mediterranea, Le Concert Brisé, Collegium 1704 and Sollazzo. She has taken part in The Ganassi Enigma, a research project led by William Dongois that resulted in the recording Ganassi: La Fontegara (Ricercar, 2018) and a bilingual critical edition of Fontegara (Droz, 2020). Her research also explores the relationship between music and painting in Renaissance Italy.

Fabio Antonio Falcone · historical keyboards and artistic direction



Harpsichordist and organist Fabio Antonio Falcone specialises in Renaissance and early Baroque music, with a particular interest in sixteenth-century Italian repertoire. His performances draw on the study of historical sources, with particular attention to intabulation and diminution. He performs as a soloist and continuo player at international festivals. His recording The Art of Variation, devoted to Sweelinck's secular variation cycles, won the Preis der deutschen Schallplattenkritik (Tasteninstrumente II, Bestenliste 2/2023). His recordings have been broadcast by the BBC, RAI, Radio France and BR-Klassik.

Faenza

Medieval ballades and songs

— From Codex Faenza —

Fourteenth-century French chansons and Italian madrigals and ballate find new life in the pages of the Codex Faenza. Works by Machaut, Landini, Jacopo da Bologna and Bartolino da Padova are reworked there for instrumental performance in the form of intabulations. In their diminutions, the musical discourse sometimes departs so far from the sung melodies that the pieces become recompositions in their own right.

L'Amorosa Caccia reunites these instrumental settings with their vocal models. At the heart of its arrangements is the layering of the sung lines, the manuscript's diminutions and recorder parts composed by Tímea Nagy. The new lines are shaped by the phrasing and counterpoint of the medieval works. This interweaving of different compositional strands gave rise to Faenza, an Imaginary Codex, recorded by the ensemble for Challenge Classics in 2025.

Musicians

Francesca Cassinari • soprano
Mauricio Montufar • tenor
Tímea Nagy • recorders, arrangement and composition of recorder parts
Fabio Antonio Falcone • clavicytherium, clavicymbalum with hammer action, organ

Also available in an instrumental version.

YouTube

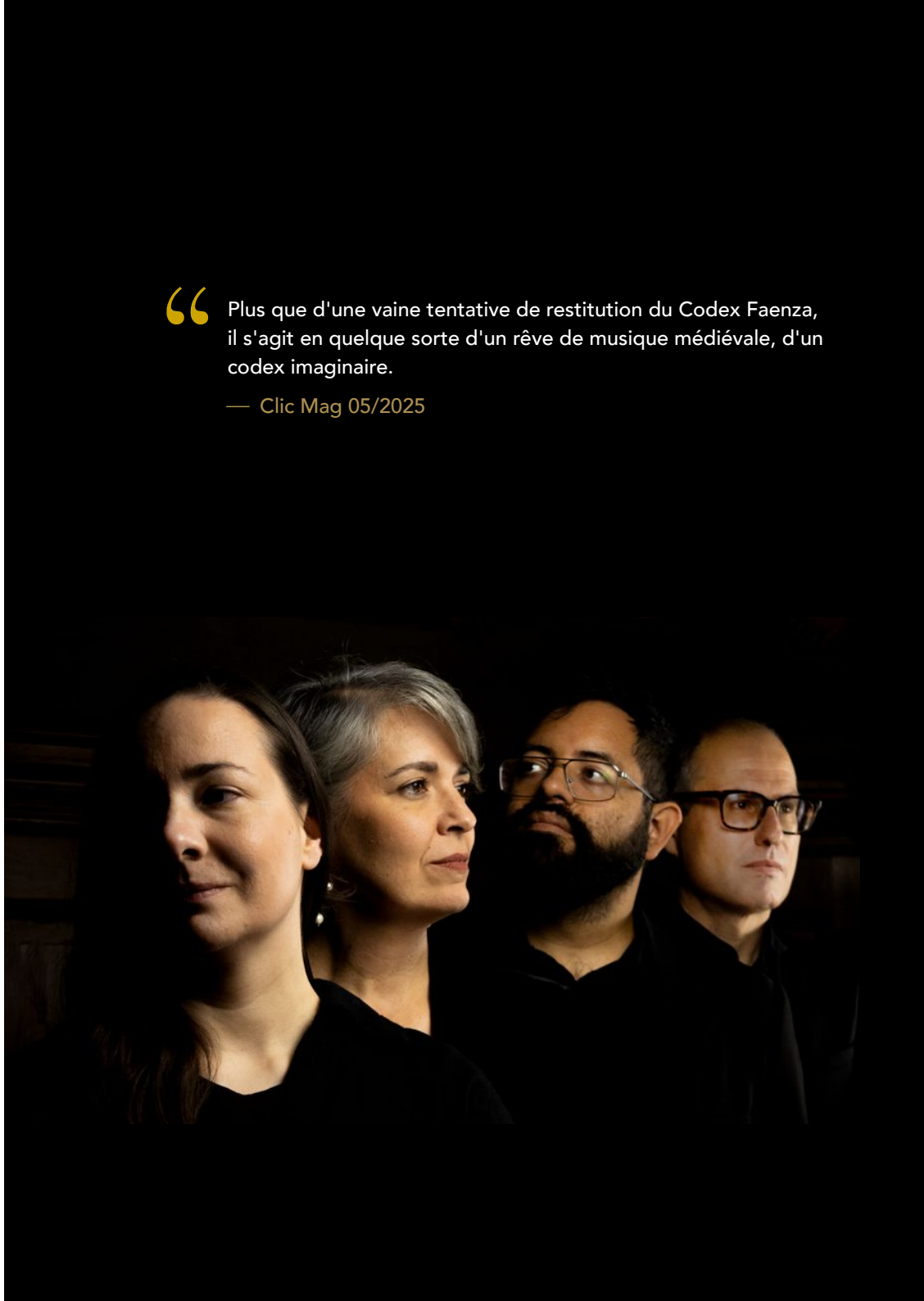


Non avrà mai pietà



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.
>
> — Clic Mag 05/2025



> The voices of Francesca Cassinari and Mauricio Montufar are ideal for this repertoire. […] Timea Nagy and Fabio Antonio Falcone display brilliant virtuosity.
>
> — MusicWeb International, 03/2025



Zephiro Spira

Renaissance frottole and chansons

— Tromboncino, Cara and Antico —

In the frottole collections of the early sixteenth century, Petrarch's verses sit alongside proverbs, lovers' laments and scenes inspired by popular tradition. The Italian courts relish this variety, which finds one of its most fertile centres in Mantua, in the circle of Isabella d'Este. Zephiro Spira recaptures these contrasts in works by Bartolomeo Tromboncino and Marchetto Cara.

The programme presents this repertoire as chamber music for soprano, recorders, cornetts, viols and keyboards. Andrea Antico's intabulations and Tímea Nagy's diminutions extend this exploration of the poems: their stresses, their pauses, their shifts of tone. Declamation thus inspires the instrumental writing as much as the singing, in a repertoire where the refinement of love poetry meets the vigour of song.

Musicians

Francesca Cassinari • soprano
Tímea Nagy • recorders, cornetts and diminutions
Pablo Garrido • viols
Fabio Antonio Falcone • virginal, ottavino, clavicytherium

Also available in an instrumental version.

YouTube



Che debbio fare



Cangia sperar

The splendours of ornamentation

Diminutions from the Middle Ages to the Renaissance

— Machaut, Tromboncino, Valente and Cabezón —

A song's fortunes are also shaped by its instrumental versions. From the diminutions of the Codex Faenza to Cabezón's glosas, The splendours of ornamentation traces the ways in which a repertoire is reinvented across borders and generations. Tromboncino's frottole, works by Valente and early seventeenth-century diminutions on French chansons mark out this journey.

The melodic freedom of medieval pieces, the declamation of frottole and the counterpoint of glosas reflect different conceptions of ornamentation. L'Amorosa Caccia explores them through the sung works, their historical elaborations and diminutions written for the ensemble. This compositional work draws on the distinctive features of each repertoire, its language and the possibilities offered by its polyphonic writing.

Musicians

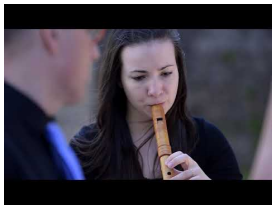
Francesca Cassinari • soprano
Mauricio Montufar • tenor
Tímea Nagy • recorders and cornetts
Fabio Antonio Falcone • harpsichord, virginal, clavicytherium

Also available in an instrumental version.

YouTube



Sortez mes pleurs


J'ay pris amours

> 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, 04/2023



Discography



Guardame las vacas
Antonio and Hernando de Cabezón
Glaux Records GL007

Spotify



Faenza, an Imaginary Codex
Challenge Records 720006

Spotify



Dialogo d'Amore
Tromboncino and Cara
Brilliant Classics 95759

Spotify



Intavolatura de cimbalo
Antonio Valente
Brilliant Classics 95326

Spotify



Instruments

Neapolitan harpsichord
Roberto Livi 2017, after an anonymous instrument dating from c. 1550, preserved at the Museum of Fine Arts, Boston. Disposition: 1 × 8′, 1 × 4′.

Italian polygonal virginal
Roberto Livi 1999, after an instrument by Domenico da Pesaro dating from c. 1550, preserved in Berlin.

Clavicymbalum with hammer action
Roberto Livi 2020, after Arnault de Zwolle's drawing of c. 1450.

Clavicytherium
Roberto Livi 2016, after an anonymous instrument dating from c. 1480, preserved at the Royal College of Music, London.

Ottavino
Roberto Livi 2020, after an anonymous instrument dating from c. 1550, preserved at the Kunsthistorisches Museum, Vienna.

Alto recorder in G
Peter van der Poel 2013, Ganassi model by Fred Morgan.

Tenor recorder
Francesco Li Virghi 2016, Rafi model.

Mute cornett
Christoph Schuler 2014.

Contact

For bookings and further information about the programmes and their instrumental versions, please contact Fabio Antonio Falcone.

Fabio Antonio Falcone
Historical keyboards and artistic direction

lamorosacaccia@gmail.com
www.fabioantoniofalcone.com