



Fire & Ice

Love songs from 16th century Venice

Musica Antiqua

directed by Philip Thorby

"these performances communicate an infectious sense of enjoyment and enthusiasm (and) make thoroughly satisfying listening."

Daily Telegraph 12 October 2002

Read what reviewers said about Musica Antiqua's previous discs:

"the instrumental pieces are beautiful and are played excellently"

Kirk McElhearn, Seen and Heard

"there are many imaginative touches, and interpretative subtlety in abundance"

Fabrice Fitch, Early Music

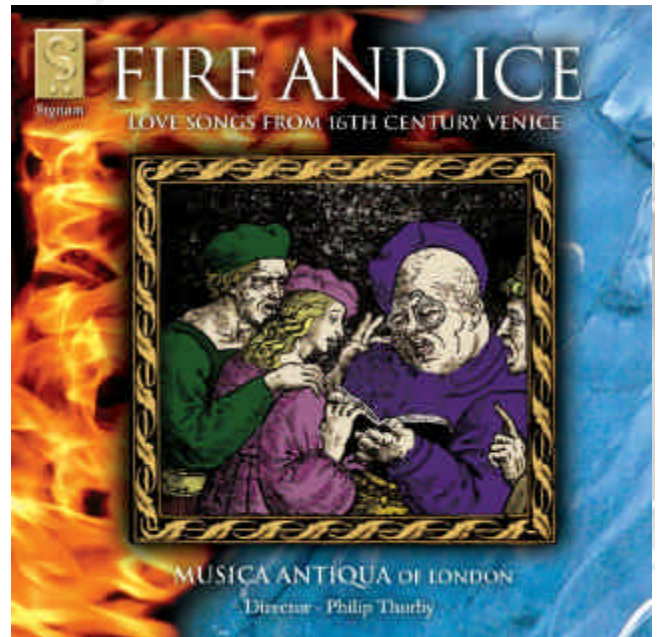
Signum Records is pleased to present the first of a series of three discs by Musica Antiqua of London, featuring the music of three Italian cities.

In the late 15th century, Italy was divided between the independence of the mighty Venetian Republic and tiny Dukedoms such as Ferrara and Mantua. Music and literature were patronised by the ruling classes as statements of power and local identity. However the most revered European composers were from the north, and their musical style owed little to Italian culture.

In northern Italy an educated classicist, Isabella Marchioness of Mantua, devised the *frottola* where text was set to a simple melody following speech rhythms, and accompanied by 2 or 3 instruments. The *frottola* is a Cinderella of Renaissance song and has suffered in comparison with the English and Italian Madrigal and the French Chanson in the 20th century revival of interest in Renaissance music.

On Fire and Ice we present *frottole* taken from a Venetian manuscript, compiled around 1520, to argue the case for a re-evaluation of this repertoire. The collection is notable for the quality of both the poetry and the music. The texts deal frequently with emotional extremes - the "fire and ice" of our title!

Modelled on the court bands of the 16th century, Musica Antiqua is the only group in Great Britain to play on specially commissioned matched sets of viols and recorders, copied from 16th century originals. This CD offers a rare opportunity to hear the very different sound these instruments make compared to their "modern" counterparts from the 17th and 18th centuries.



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| 1 | Bussa la portta: anon | [0:28] |
| 2 | Su, su, leva: Tromboncino | [1:57] |
| 3 | Era di maggio: anon | [0:19] |
| 4 | La via de la fiumera: anon | [1:31] |
| 5 | Il marchese o di Saluzzio: anon | [0:18] |
| 6 | El marchese di Saluzzo: anon | [1:27] |
| 7 | Donde ne vienstu bella: anon | [0:24] |
| 8 | La gatta (basse danse 4): Pierre Attaignant | [1:02] |
| 9 | Nel tempo che riveste il verde manto: Venetus | [3:39] |
| 10 | Vostro son, n d'altra mai: anon | [1:58] |
| 11 | O vaghe luci: anon | [4:35] |
| 12 | Recercar secondo (lute solo): Vincenzo Capirola | [2:38] |
| 13 | O miei ciecha e dura sorte (lute solo): Capirola | [2:15] |
| 14 | Che farala (lute solo): Capirola | [1:15] |
| 15 | Amor, da che convien: anon | [4:10] |
| 16 | La morte de la ragion: anon | [2:01] |
| 17 | Dura passion: anon | [2:19] |
| 18 | O dolce farfarela: anon | [1:02] |
| 19 | Mentre io vo per questi boschi: marco Cara | [3:37] |
| 20 | Pavana alla ferrarese (lute solo): Dalza | [0:51] |
| 21 | Saltarello (lute solo) | [0:53] |
| 22 | Piva (lute solo) | [0:49] |
| 23 | Tanto mi trovo: anon | [3:14] |
| 24 | Aspicias utinam: Tromboncino | [5:48] |
| 25 | Perch son tutto foco : Marco Cara | [3:40] |
| 26 | Fiamma amorosa e bella: Cara? / Tromboncino? | [2:54] |
| 27 | Nel foco tremo: Tromboncino | [2:39] |

Total running time: [70:14]

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