

Release date

May 2026

TACTUS

Il fior della Cecilia

Immagini femminili tra Medioevo e Rinascimento

Images of women between the Middle Ages and the Renaissance



JEANNETTE E PERONETTE

1. *Ne pleure pas Janette* (ANONIMO)
2. *Franchoise nouvelle* (ANONIMO)
3. *Peronette* (ANONIMO)

LA BELLE

4. *La Belle se siet* (GUILLAME DU FAY)
5. *Belreguardo* (GUGLIELMO EBREO DA PESARO)
6. *Kyrie dalla Messa La belle se siet* (ANONIMO)

LA BELLA FRANCESCHINA

7. *Lettura: A Franceschina* (PIETRO ARETINO)
8. *Filles a marier* (GILLES BINCHOIS)
9. *Lettura: La Quarta parte delle rime alla rustica* (RAVA, MAGANZA, RUSTICHELLO)
10. *La bella Franceschina* (LUCA MARENZIO)

LA BELLA ROSINA

11. *Poi chel ciel e la fortuna* (ANONIMO)
12. *Lettura: Ruzante* (ANGELO BEOLCO)
13. *Rosina* (GIOVANNI AMBROSIO)

LA TRADITORA E L'AMORE
NON CORRISPOSTO

14. *Quando lo pomo* (ANONIMO)
15. *Mon mary m'addifamée* (JOSQUIN DES PREZ)
16. *La Pastorella* (ANONIMO)
17. *Non peccando altri che 'l core* (MARCHETTO CARA)
18. *Vale diva* (BARTOLOMEO TROMBONCINO)

LA BELLA CECILIA

19. *Danza* (ANONIMO)
20. *Trista che spera* (PIERRE ORIOLA)
21. *La Cecilia* (ANONIMO)

Musica vocale e strumentale / *Vocal and Instrumental Music*
Medio Evo – Rinascimento / *Middle Age – Renaissance*

Tactus code

TC 480002

Barcode



Esecutori / *Performers*
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SINGLE AUDIO CD
Total time 5700

High Price

The production by the Anonima Frottolisti ensemble, which needs no introduction thanks to its specialisation in the interpretation of medieval and Renaissance music, focuses in this work on the theme of the female figure that has been handed down to us since the fifteenth century. Cecilia represents a life story that is entirely feminine: “The lament and pity, the despair, the condition of women and their redemption,” jealousy, the renunciation of nobles and knights for the defense of one’s love and dignity, the “Comedy,” that is, the theatrical representation of reality. The song has ancient roots in Western music, from the first monodic forms of the 15th century in France, where the protagonist is Pernette, also present in Italy in the Aosta Valley tradition at the end of the 19th century, or in the case of Jeannette, still used in children’s stories in French-speaking areas, or in the fifteenth-century example *La belle se siet* by Guillaume Dufay and the three-voice version by Josquin Desprez, or in the narrative song of the oral tradition of the “three sisters/ladies who come from Lyon,” as well as in the sacred sphere, influencing the composition of the *Missa la Belle se siet* in Ms. 1377 from Trento, or the *Missa La Belle se siet* composed by Mambriano de Orto and printed by Petrucci in 1505. The disruptive force of this tradition, that is, the traces that branched out from it starting from the European Middle Ages, are still evident and inherent in every musical and literary sphere.