

IL TRIONFO DI DORI

THE TRIUMPHS OF DORI

1	Un giorno a Pale sacro	Ippolito Baccusi (c.1550-1609)	[3.06]
2	Dove sorge piacevole	Ippolito Sabino (c.1550-1593)	[2.49]
3	Hor ch'ogni vento tace	Orazio Vecchi (c.1550-1605)	[3.22]
4	Se cantano gl'augelli	Giovanni Gabrieli (c.1556-1612)	[2.30]
5	Ninfe e danzar venite	Alfonso Preti (fl.1586-1592)	[1.50]
6	Leggiadre ninfe a pastorelli amanti	Luca Marenzio (c.1554-1599)	[2.43]
7	Vaghe ninfe selvagge	Giovanni de Macque (c.1550-1614)	[2.44]
8	All'apparir di Dori anzi del sole	Oratio Colombani (c.1550-1595)	[2.16]
9	Giunta qui Dori, e pastorelli amanti	Giovanni Cavaccio (c.1556-1626)	[3.05]
10	Nel tempo che ritorna	Annibale Stabile (c.1535-1595)	[2.30]
11	All'ombra d'un bel faggio	Paolo Bozzi (c.1550-c.1628)	[2.49]
12	Sù le fiorite sponde	Tiburzio Massaino (c.1550-c.1608)	[2.14]
13	In una verde piaggia	Giammateo Asola (c.1532-1609)	[2.12]
14	Smeraldi eran le rive il fium'argento	Giulio Eremita (c.1550-c.1600)	[2.16]
15	Lungo le chiare linfe	Philippe de Monte (1521-1603)	[1.46]
16	Ove tra l'erbe e fiori	Giovanni Croce (c.1557-1609)	[2.33]
17	Quando lieta vezzosa	Pietro Andrea Bonini (c.1550-c.1605)	[2.19]
18	Eran ninfe e pastori	Alessandro Striggio (c.1536-1592)	[2.08]
19	Più trasparente velo	Giovanni Florio (fl.1555-1598)	[2.32]
20	Di pastorali accenti	Leone Leoni (c.1550-1627)	[2.40]
21	Sotto l'ombroso speco	Felice Anerio (c.1560-1614)	[2.44]
22	L'inargentato lido	Gasparo Zerto (c.1550-c.1605)	[2.35]
23	Quand'apparisti o vag'o amata Dori	Ruggiero Giovanelli (c.1560-1625)	[2.23]

24	Mentr' à quest' ombr' intorno	Gasparo Costa (fl. 1580–1590)	[2.59]
25	Dori à quest' ombre e l' aura	Lelio Bertani (1554–1612)	[2.02]
26	Mentre pastori e ninfe	Ludovico Balbi (c. 1545–1604)	[1.57]
27	Al mormorar de liquidi cristalli	Giovanni Giacomo Gastoldi (c. 1554–1609)	[2.37]
28	Da lo spuntar de matutini albori	Costanzo Porta (1528–1601)	[2.36]
29	Quando dal terzo cielo	Giovanni Pierluigi da Palestrina (c. 1525–1594)	[2.25]

Total timings:

[72.46]

THE KING'S SINGERS

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Il Trionfo di Dori

The madrigal, that most polished form of secular choral music, first emerged in Italy in the 1530s, supplanting a rather more unsophisticated repertoire of secular songs. Italian madrigal composers were soon vying with one another to express the meaning of the text as fully as possible through their music. Most madrigals spoke of love and mythology, reflecting the most popular themes of Renaissance culture, and these themes are to the fore in the collection of madrigals

first published by the Venetian music printer Angelo Gardano (1540–1611) in 1592 under the title *Il Trionfo di Dori*.

The collection was dedicated to Leonardo Sanudo (1544–1607), a nobleman from one of Venice's oldest and most respected families. It is thought that the madrigals were composed in honour of Sanudo's wife, Elisabetta Giustinian, either at the time of their wedding in 1577, or as a later commemoration of that event. Sanudo, who commissioned the poems first, later having them set to music, worked