

## Palestrina - Madrigals Book 1 (Alessandrini) [1994]

Written by bluesever

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1. *Deh, or foss'io*, madrigal for 4 voices 2. *S'il disse mai*, madrigal for 4 voices 3. *Queste saranno bene*, madrigal for 4 voices 4. *Che non fia che giammai*, madrigal for 4 voices 5. *Rime, dai sospir miei*, madrigal for 4 voices 6. *Lontan della mia diva*, madrigal for 4 voices 7. *Nessun visse giammai*, madrigal for 4 voices 8. *Là ver l'aurora*, madrigal for 4 voices 9. *Chiaro, sì chiaro*, madrigal for 4 voices 10. *Chi estinguerà il mio foco*, madrigal for 4 voices 11. *Donna, vostra mercede*, madrigal for 4 voices 12. *Già fu chi m'ebbe cara*, madrigal for 4 voices 13. *Che debbo far*, madrigal for 4 voices 14. *Ovver de'sensi è priva*, madrigal for 4 voices 15. *Amor, fortuna*, madrigal for 4 voices 16. *Work(s): Ne spero i dolci dì tornin'indietro* 17. *Gitene liete rime*, madrigal for 4 voices 18. *Mentre a le dolce*, madrigal for 4 voices 19. *Amor, che meco*, madrigal for 4 voices 20. *Ecc'ove giunse*, madrigal for 4 voices 21. *Vaghi pensier*, madrigal for 4 voices 22. *Mentre ch'al mar*, madrigal for 4 voices 23. *Quai rime fur sì chiari*, madrigal for 4 voices 24. *Ecc'oscurati i chiari raggi*, madrigal for 4 voices: *Sestina. Ecc'oscurati i chiari raggi al Sole* 25. *Ecc'oscurati i chiari raggi*, madrigal for 4 voices: *Sestina. Rara beltà non mai più vista in terra* 26. *Ecc'oscurati i chiari raggi*, madrigal for 4 voices: *Sestina. Questo doglioso stil colmo di pianto* 27. *Ecc'oscurati i chiari raggi*, madrigal for 4 voices: *Sestina. Mai fu più crud'o spietata morte* 28. *Ecc'oscurati i chiari raggi*, madrigal for 4 voices: *Sestina. Privo fi fed'oltra l'usato corso* 29. *Ecc'oscurati i chiari raggi*, madrigal for 4 voices: *Sestina. Ma voi fioriti e honorati colli* Gloria Banditelli - mezzo-soprano Claudio Cavina – alto Sandro Naglia – alto Giuseppe Maletto – tenor Daniele Carnovich - bass Concerto Italiano Rinaldo Alessandrini – conductor

The First Book of madrigals for four voices was, chronologically speaking, the second work Giovanni Pierluigi da Palestrina published. It was printed in 1555 in Rome by the publishers and printers Valerio and Luigi Dorico. On the title page the composer refers to himself as “Cantore nella Capella di N[ostro] S[ignore]”, a title which in Rome at that time represented the highest position to which a musician might aspire. Pierluigi’s appointment as cantore pontificio officially took place on 13 January 1555 following the explicit wishes of Pope Giulio III, his benefactor. “absque ulo [sic] examine [...] et absque consensus cantorum...”: the pontiff had thus imposed this decisions upon the Collegio dei cantor, disregarding the rules set down by the constitutions of the chapel and overriding the norms which he himself had established in the Motu proprio of

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5 August 1553. The precise date of publication of this work is unknown, but the information on the title page, as well as a series of events which took place in the first half of that year, allow us to restrict the period.

On 30 July 1555, Palestrina was fired from the papal chapel on orders from Paul IV, ex-Cardinal Giovanni Pietro Garafa, who had become pope on 23 May following the deaths of Giulio III and his short-lived successor Marcello II Cervini. The pontiff, in a series of inspections aimed at correcting the practices of the clergy and the institutions, disapproved of the presence of married singers in the chapel, since it broke the fundamental rule of celibacy which was a requirement of their participating legitimately in the liturgical rites even as readers of sacred texts. Paul IV, determined to apply rigorously the regulations of the papal chapel, issued at that time a *Motu proprio* by means of which he ordered the dismissal from the chapel of all cantors "uxorati". The brief duration of Palestrina's appointment as cantor pontificio thus allows us to limit the date of publication of his primo Libro di Madrigali to between 13 January and 30 July 1555. Nonetheless, we cannot establish whether Pierluigi was able to publish the madrigals in this period, or if the collection was instead issued later, after his dismissal. --- Giuliana Gialdroni, [musicologicus.blogspot.com](http://musicologicus.blogspot.com)

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