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CLASSICS

LAMENTO

SCHÜTZ • SCHEIN • SCHEIDT
JC BACH • GEIST
SANCES • TUNDER

ESTYN DAVIES
FRETWORK



LAMENTO

1	Salve mi Jesu	Franz Tunder (1614-1667) (after Rovetta)	[5.54]
2	Canzon super 'O Nachbar Roland' SSWV 66	Samuel Scheidt (1587-1654)	[5.57]
3	Ach dass ich Wassers g'nug hätte (Lamento)	Johann Christoph Bach (1642-1703)	[7.50]
	Banchetto Musicale, Suite No. 14	Johann Hermann Schein (1586-1630)	
4	I. Paduan		[3.20]
5	II. Gagliarda		[0.43]
6	III. Courente		[0.47]
7	IV. Allemande & Tripla		[1.39]
8	Auf dem Gebirge, SWV 396 *	Heinrich Schütz (1585-1672)	[5.00]
	Banchetto Musicale, Suite No. 7	Johann Hermann Schein	
9	I. Paduan		[3.12]
10	II. Gagliarda		[1.23]
11	III. Courente		[0.54]
12	IV. Allemande & Tripla		[0.55]
13	Es war aber an der Stätte	Christian Geist (1650-1711)	[8.36]
14	An Wasserflüßen Babylon	Franz Tunder	[3.19]
15	Canzon super Cationem Gallicam SSWV 67	Samuel Scheidt	[4.51]
16	O dulce nomen Jesu	Giovanni Felice Sances (1600-1679)	[5.21]
17	Christ unser Herr zum Jordan Kam *	Johann Hermann Schein	[5.01]
	Total timings:		[64.51]

IESTYN DAVIES COUNTER-TENOR · HUGH CUTTING COUNTER-TENOR *
 SILAS WOLLSTON ORGAN & VIRGINALS · FRETWORK

It's now clear that no other country in Europe enjoyed and used multiple viols in consort as much as England; nevertheless, second in this particular league table were certainly the German-speaking countries. And, curiously, while we have only one painting depicting an English consort, we have several fine examples of German viol ensembles.

Our recital ranges widely over the 17th century, from the early years with three curiously similar sounding friends: Schein, Scheidt and Schütz, to the most significant member of the Bach family before Johann Sebastian, Johann Christoph Bach. And we travel from the North Sea down to the foothills of the Alps. We include Buxtehude's predecessor at the Marienkirche in Lübeck – Franz Tunder (whose daughter Buxtehude was to marry) and another north German composer who worked in Copenhagen, Christian Geist. Giovanni Felice Sances is an outlier here: he was born in Rome, but spent the second part of his life working for three successive Emperors in Vienna, where viol playing was still very much in vogue.

Throughout the 17th century in German-speaking lands, viols were gradually being replaced by violins, as they were elsewhere; but the process was slower than in Italy and we clearly

find many pieces where violins and viols were mixed together, and others where the choice of instrument was left to the performers. While the earlier composers, Schütz, Schein and Scheidt certainly had the sound of viols in their minds, later, composers such as JC Bach and Tunder were probably happy for either family to play their music.

After the initial success of Luther's reformation of the church in the 16th century, central Europe was an extraordinary patchwork of overlapping faiths and small political entities: there were kingdoms, duchies, dukedoms, electorates, palatinates, bishoprics and so on. Some were part of the Holy Roman Empire, some of the Protestant Union, and some were part of the Catholic League. It was into this chaotic turmoil that three of our composers were born.

Schütz (b. October 1585 Köstritz), Schein (b. January 1586 Grünhain) and Scheidt (b. November 1587 Halle) were all born within a few years of one another in close physical proximity and became close friends: for example, Scheidt stood godfather to Schein's daughter Susanna in 1623.

Schein was a boy soprano in Dresden and went from there to Leipzig to further his studies. He was Kapellmeister in Weimar before becoming Kantor at the Thomaskirche in Leipzig, a position JS Bach was to occupy a century later.

He set out to print alternately sacred and secular publications, of almost exclusively vocal music; however, our two suites come from his only purely instrumental volume, the *Banchetto Musicale* of 1617. A year later he published his *Opella nova*, including *Christ unser Herr zum Jordan Kam*, which integrated recent Italian techniques – in particular the basso continuo – into a German context. There didn't seem to be any problem for these solidly Protestant composers to take ideas born in Catholic lands and make them their own; in this case, Schein uses a Lutheran chorale, plain in one voice and virtuosically decorated in the other, and weaves compelling contrapuntal lines around it, something JS Bach was still doing a century later.

Of the three, Scheidt was the only one to distinguish himself as an instrumental performer and the only one whose fame now rests on his instrumental music. He didn't come from a musical family, but distinguished himself as a keyboard player, and, in the early years of the new century, went to Amsterdam to study with the

great Sweelinck. He returned to his native Halle as court organist, working with the English viol player William Brade, and the Kapellmeister, Michael Praetorius. His most productive years were in the 1620s, when he published in quick succession vocal and instrumental music, including the *Ludi musici*, where our pieces are to be found.

All this came to an abrupt end when his employer, Margrave Christian Wilhelm left to join the Protestant side in the Thirty Years War, and it was not until 1638 that peace returned to a devastated Halle, which had lost over half its population. The musical life of the town took some time to return to normal, but Scheidt continued to write and publish his music until his death in 1654.

Schütz, however, is the composer whose breadth and quality of expression single him out as one of the most significant of all 17th century composers and one of the most profound of all time.

The story of Schütz's education in music is an enchanting one: his father owned an inn in the town of Weissenfels called *Zum güldenem Ring*, and in 1598, when Schütz was 13, Landgrave Moritz of Hessen-Kassel stayed at the inn and heard the young Schütz sing:

His Noble Grace was moved to ask the parents to allow the lad to come with him to his noble court, promising that he would be reared in all good arts and commendable virtues.

And so it was that Schütz was sent to Kassel to sing in the choir and be educated. He went on to study law at Marburg, yet was advised by Moritz that Giovanni Gabrieli “*a widely famed but rather old musician and composer, was still alive, I should not miss the chance to hear him and learn something from him.*”

He left for Venice in 1609, and he was to have stayed for two years, yet stayed until Gabrieli's death in 1612.

Shortly after returning to Germany, Schütz was poached by the elector of Saxony, Johann Georg and by 1615 he was in practice Kapellmeister in the court at Dresden; even if his previous employer and sponsor wanted him back, the more powerful elector was having none of it. He was in charge of the largest and most important musical establishment in Protestant Germany. In 1618 he was granted a printing privilege and he began a series of 14 prints that comprise almost all his surviving works. *Auf dem Gebirge* is found in his *Geistliche Chor-Music*, Op. 11 published in Dresden in 1648.

In 1628 he went once more to Italy, and met and worked with Monteverdi; but shortly after his return to Dresden, Saxony joined the Thirty Years War and conditions in the Kapelle became ever more difficult.

In 1645, Schütz celebrated his 60th birthday – an exceptionally old man by the standards of the day – and wrote to his employer asking to retire. His request was denied, and continued to be denied for more than a decade. It was not until 1657, when Johann Georg died, that he was released from his duties and could retire on a pension. He was 72 and he was to live another 15 years, in which he continued to write publish his music. He died the most important composer of his age.

Franz Tunder, of the next generation, can be grouped with the North German team. He studied in Copenhagen, and may have visited Florence before becoming organist of the Marienkirche in Lübeck in 1641. He was certainly *au fait* with the latest Italian musical ideas, and he was entrusted with the education of the children of Duchess Maria Elisabeth, daughter of Johann Georg of Saxony, who had been a pupil of Schütz.

In 1646 he initiated the famous Abendmusik concerts in the Marienkirche on Thursdays for

businessmen waiting for the stock exchange to open. It seems likely that sacred concerti, such as *Salve mi Jesu*, were performed in this context. The piece is originally by Giovanni Rovetta (c. 1595-1668), a Venetian pupil of Monteverdi, given a Lutheran text appropriate for Protestant lands, and five string-parts by Tunder.

Also from the North, and a generation later, was Christian Geist, who was born in Güstrow, but spent most of his life working in Copenhagen, Stockholm and Göteborg. He was a singer and organist and worked briefly under the direction of Gustaf Düben at the Swedish court – Düben's enormous archive of manuscripts is how much north German music from the 17th century has survived. Geist was, like Tunder, up to date with the latest Italian music; yet *Es war aber an der Stätte* is clearly in the tradition of north German settings of the gospels, and could easily have come from a Passion.

Further south, in addition to the three friends, Schein, Scheidt and Schütz, there was the Bach family; and our piece, extraordinary in its harmonic audacity, expressive breadth and melodic flexibility, could have been composed by either Heinrich Bach or his son, Johann Christoph – there are manuscripts ascribed to both men.

Johann Christoph was born in Arnstadt in 1642, but he lived and worked his entire life in Eisenach, often with his cousin, Johann Ambrosius, Johann Sebastian's father. It's likely, therefore, that the young Sebastian knew and heard JC play the organ there.

He was highly regarded by both Johann Sebastian and Carl Philip Emmanuel who thought his music 'profound', and who performed his motets and sacred concerti in Leipzig and Hamburg respectively. In JS's obituary notice, JC is mentioned as someone who "*was as good at inventing beautiful thoughts as he was at expressing words. He composed, to the extent that current taste permitted, in a galant and cantabile style, uncommonly full-textured ... On the organ and the keyboard [he] never played with fewer than five independent parts.*"

Further south still was the Imperial court in Vienna, where many Italian composers were employed, a trend set by Ferdinand II, who had many works of Monteverdi performed there in the 1640s. So important was music to the Emperors, that no fewer than four successive monarchs were also composers: from Ferdinand III in 1637 to Charles VI, who died in 1740. And the viol itself was a favoured instrument in Vienna, even though

it had ceased to have a meaningful role in Italy. Italian composers such as Bononcini, Draghi and Pederzuoli all wrote for the viol in their *sepolcri*; and the Emperor Leopold I also wrote for the instrument. Sances, who had been born in Rome, was a boy soprano in College Germanico, and then sang operatic roles in the Holy City. Later he

worked in northern Italy and came to the Imperial court in 1636 to work under Bertali until he himself became Kapellmeister in 1669. There he remained until his death in 1679.

Notes by Richard Boothby

TEXTS AND TRANSLATIONS

1 **Salve mi Jesu** Franz Tunder

Salve mi Jesu, pater misericordiae,
Vita, dulcedo et spes nostra.
Ad te clamamus exules filiae Evae,
Ad te suspiramus gementes et flentes
In hac lachrimarum valle.
Eia ergo advocata noster illos tuos
Misericordes oculos ad nos converte
Et pacem tuam nostris temporibus concede,
O clemens, o pie Jesu, concede pacem,
O dulcis Jesu Christe, o pax vera Jesu.

Traditional liturgical text

*Save me Jesus, father of mercy,
Our life's sweetness and hope.
To you we cry, we banished children of Eve
To you we sigh with groans and weeping
in this vale of tears.
Behold then, our advocate,
Turn your merciful eyes upon us
And grant us thy peace in our time,
O merciful, O holy Jesus, grant us thy peace,
O sweet Jesus Christ, thy true peace.*

3 Lamento

Johann Christoph Bach

Ach, daß ich Wassers g'nug
Hätte in meinem Haupte
Und meine Augen
Tränen quellen wären,
Daß ich Tag und Nacht
Beweinen konnte meine Sünde!

Meine Sünde gehen über mein Haupt.
Wie eine schwere Last
Sind sie mir zu schwer worden,
Darum weine ich so,
Und meine Augen fließen mit Wasser.
Meine Seufzend ist viel,
Und mein Herz ist betrübet,
Denn der Herr hat
Mich voll Jammers gemacht
Am Tage seines
Grimmigen Zorns.

Adapted from Jeremiah 9: 1; Psalm 38: 4; Lamentations 1: 16, 22, 12

8 Auf dem Gebirge

Heinrich Schütz

Auf dem Gebirge hat man ein Geschrei gehörtet,
Viel Klagens, Weinens und Heulens,

*Oh, that I had enough
Water in my head,
And that my eyes
Were springs of tears,
That I could weep for
My sins day and night!*

*I am drowning in my sins.
They are like a heavy burden,
Too heavy to bear,
That's why I weep so much,
And my eyes flow with water.
My sighs are many,
And my heart is troubled,
That the Lord has
Made me wretched
On this day of
His ferocious wrath.*

*A voice was heard in the mountains,
Much lamenting, wailing and howling,*

Rahel beweinete ihre Kinder,
und wollt sich nicht trösten lassen,
Denn es war aus mit ihren.

Adapted from Matthew 2:18

13 Es war aber an der Stätte

Christian Geist

Da nahmen sie den Leichnam Jesu,
Der abgenommen war,
Und wickelten ihn in ein rein Leinwand
Und Bunden ihn mit Tüchern, und mit den Spezereien
Wie Juden pflegen zu begraben.

Es war aber an der Stätte, da er
Gekreuziget ward, ein Garten,
Und in dem Garten ein neu Grab,
Das war Josephs, welcher er hatte lassen
Hauen in einen Felsen,
In welches niemand je gelegen war.

Daselbst hin legten sie Jesum umb
Des Rüstags willen der Juden,
Daß der Sabbath anbrach
Und das Grab nahe war
Und wälzteten einen großen Stein für die
Tür des Grabes und gingen davon.

*Rachel weeping for her children,
And she refused to be consoled,
because they are no more.*

*Then they took the body of Jesus,
That had been removed,
And wrapped it in a pure cloth,
And bound it with cloths and with spices,
As the Jews do to prepare for burial.*

*Now in the place where he had been crucified
There was a garden,
And in that garden a new grave,
That was Joseph's, which he
Had had carved out of the rock,
In which no-one had ever been laid.*

*There they laid Jesus according to
The Jewish day of preparation,
Because it was at the dawn of the Sabbath
And that the grave was near,
And rolled a large stone in front of the
Door of the grave and went away.*

O Traurigkeit!
O Herzeleid!
Ist das nicht zu beklagen?
Gott des Vaters einig Kind
Wird ins Grab getragen.

Adapted from John 19:40–42; Johann von Rist (1607-1677)

14 An Wasserflüssen Babylon
Franz Tunder

An Wasserflüssen Babylon,
Da sassen wir mit Schmerzen,
Als wir gedachten an Zion,
Da weinten wir von Herzen.

Wir hingen auf mit schwerem Muth
Die Orgeln und die Harfen gut,
An ihre Bäum' der Weiden,
Die drinnen sind in ihrem Land;
Da mussten wir viel Schmach und Schand'
Täglich von ihnen leiden.

Adapted from Psalm 137

*O what sadness!
O what heartache!
Is this not to be lamented?
God's only child is
Carried to the grave.*

*We sat with anguish
By the waters of Babylon
And wept from our hearts
As we thought on Zion.*

*With a heavy heart.
We hung the organ and harp
On the trees in the field
That are there in our land;
Each day we will feel
Such disgrace and shame.*

16 O dulce nomen Jesu
Giovanni Felice Sances

O dulce nomen Jesu,
Splendor aeternae gloriae,
In quem desiderant Angeli prospicere.
Moriatur ergo caro mea in Christo,
Ut fruatur cor meum Paradisi gloria.
Tu salus mundi,
Tu Gloria caeli,
Tu verus deliciarum Paradisus.

Traditional liturgical text

17 Christ unser Herr zum Jordan Kam
Johann Hermann Schein

Christ unser Herr zum Jordan kam,
Nach seines Vaters Willen.
Von Sanct Johans die Tauffe nam,
Sein Werck und Ampt zu erfüllen.
Da wolt er stifften uns ein Bad,
Zu waschen uns von Sünden,
Erseuffen auch den bitteren Tod,
Durch sein selbst Blut und Wunden.
Es galt ein newes Leben.

Martin Luther (1483-1546)

*O sweet name, Jesus,
Splendour of that eternal glory,
On which angels long to gaze
May my flesh therefore die in Christ,
That my heart may enjoy the glory of paradise.
Thou art the world's salvation,
Thou art the glory of heaven,
Thou art true paradise of delights.*

*Christ our Lord came to the Jordan,
According to His Father's will,
Was baptised by Saint John,
To fulfil His work and ministry;
For us too He wished to establish a bath,
To wash us of our sins,
Also to drown bitter death
Through His own blood and wounds;
He wished a new life to prevail.*

LESTYN DAVIES

After graduating in Archaeology and Anthropology from St John's College, Cambridge, Iestyn Davies studied singing at the Royal Academy of Music, London.

An esteemed Handelian, he has delighted audiences globally with his vocal agility in roles such as Orlando, Rinaldo, Ottone/Agrippina and David/Saul. His intelligent and considered interpretations have led to fruitful collaborations with Thomas Adés, George Benjamin and Nico Muhly.

Iestyn received an Olivier Award nomination for singing the role of Farinelli in *Farinelli and the King* opposite Mark Rylance at the Globe Theatre. The production was subsequently performed in the West End and on New York's Broadway.

On the opera stage he has appeared at the Royal Opera House, Covent Garden, Glyndebourne Festival Opera, English National Opera, La Scala Milan, the Metropolitan Opera, New York, the Chicago Lyric Opera, the Salzburg Festival, and in Munich, Vienna and Zurich. In concert, his appearances have included La Scala Milan, the Concertgebouw Amsterdam, Zurich Tonhalle,



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Théâtre des Champs-Élysées in Paris, the Barbican in London, Lincoln Centre New York and the BBC Proms.

An acclaimed recitalist, with repertoire ranging from Dowland to Clapton, he is a regular guest at Carnegie Hall, New York and has curated residencies at both the Wigmore Hall and Saffron Hall.

Among his accolades are a Grammy Award, three Gramophone Awards for solo recital recordings, the Royal Philharmonic Society Young Artist of the Year, and the 2013 Critics' Circle Awards for Exceptional Young Talent [Singer]. In 2017 he was awarded an MBE by the Queen for his services to music.

FRETWORK

Asako Morikawa
Emily Ashton
Joanna Levine
Sam Stadlen
Richard Boothby

In 2021, Fretwork celebrates its 35th anniversary. In the past three and a half decades they have explored the core repertoire of great English consort music, from Taverner to Purcell, and made classic recordings against which others are judged.

In addition to this, Fretwork have become known as pioneers of contemporary music for viols, having commissioned over 40 new works. The list of composers is like the role call of the most prominent writers of our time: George Benjamin, Michael Nyman, Sir John Tavener, Gavin Bryars, Elvis Costello, Alexander Goehr, John Woolrich, Orlando Gough, Fabrice Fitch, Peter Sculthorpe, Sally Beamish, Tan Dun, Barry Guy, Andrew Keeling, Thea Musgrave, Simon Bainbridge, Poul Ruders, John Joubert, Duncan Druce and Nico Muhly. The group now frequently presents programmes consisting entirely of contemporary music.

They made their Carnegie Hall debut in February of 2010, and now tour the United States most years. In that year, they also curated a week-long concert series of concerts at Kings Place. The culmination of this week was the world premier of *The World Encompassed* by Orlando Gough, a 70-minute piece describing in musical terms Drake's circumnavigation of the globe in 1577-80.

In 2011, The National Centre for Early Music, in collaboration with the BBC, hosted a competition for young composers to create a four-minute piece for Fretwork. They workshopped the shortlisted pieces at the NCEM in York in October, and then



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the winning entries were premiered in Kings Place in December 2011.

The following year, they premiered Nico Muhly's *My Days* for The Hilliard Ensemble and Fretwork in Wigmore Hall; while 2013 was their busiest year for a decade: they played no fewer than ten concerts in London's major chamber music halls: Wigmore Hall, Kings Place, Cadogan Hall and the Royal College of Music.

They celebrated their 30th anniversary with a star-studded concert at Kings Place in June of 2016; and recorded four new albums, including *The World Encompassed*, and later that year they made their longest tour of America, taking in the USA, Canada & Colombia.

In 2018 they performed and recorded a programme celebrating the music of Michael Nyman – who was 75 in 2019 – with the

exceptional counter-tenor, Iestyn Davies; and in 2019 they toured North America with this programme. That year they also began a series of concerts at Wigmore Hall, called 'Musick's Monument', presenting the greatest English consort music from the Golden Age – six concerts ranging from Cornyshe to Purcell.

Their recordings with Signum Classics have resulted in several notable releases: *The World Encompassed*, *John Jenkins Four Part Fantasies*, *If* (with Iestyn Davies), *In Chains of Gold: Orlando Gibbons' consort anthems*, & *The Silken Tent*, with Clare Wilkinson, including the music of Debussy, Grieg, Byrd, Purcell, Nyman, Goehr, Wolf, Britten, Shostakovich and Stephen Wilkinson; and *then In Nomine II*, concluding a survey of English In Nomines started with their debut album in 1987, including Nico Muhly's *Slow* and music by Ferrabosco, Bull, Tye, Baldwin, Parsons and Purcell.

The 2020 pandemic curtailed most groups plans and activities, and Fretwork saw its fair share of cancellations; but it was fortunate to receive £30,000 from Arts Council England's Emergency fund, and then to be able to present a live-streamed concert with Iestyn Davies from the National Centre for Early Music in York, a

programme of Dowland's *Lachrimae* from Wigmore Hall and premier a new work by Led Zeppelin's John Paul Jones in the Early Music Festival in Blackheath. They also pressed ahead with more recording, once lockdown restrictions were eased. In 2021, they have been at Wigmore Hall twice, including a performance on Good Friday, the first from Wigmore for many decades, of Johann Sebastiani's *St Matthew Passion*. They have also been awarded a substantial grant from Arts Council England to continue and maintain the continuity of their work.

In 2022 they will be celebrating the 400th anniversary of the birth of one of England's greatest composers for viols, Matthew Locke; and plans visits to Germany, Spain and France. There will also be a collaboration with The Kings Singers and new works from Sir James MacMillan and Roderick Williams.

SILAS WOLLSTON

Recognised as a leading early music specialist, Silas Wollston combines performance and academic research in a varied career. He studied the organ with John Scott before taking up an organ scholarship at Trinity College, Cambridge. He then went on to study harpsichord and fortepiano at the Guildhall School of Music and Drama and the Conservatoire Royale in Brussels. A longstanding member of the *English Baroque Soloists*, he played a major role in John Eliot Gardiner's Bach Cantata cycle in 2000, performing the organ obbligato of BWV 146 on the Trost organ in Altenburg. He also has much experience as a choral director, working as Director of Music at Queens' College, Cambridge between 2011 and 2015. He has published research on the string music of Locke and Purcell, and on Handel's compositional process. He is a member of the London Handel Players, the Bach Players, the English Cornett and Sackbut Ensemble, and In Echo.



HUGH CUTTING

Hugh Cutting is currently a member of the Royal College of Music International Opera Studio. He is a former choral scholar of St John's College, Cambridge, where he graduated with a first class honours degree in Music, and a Vocal Masters graduate of the Royal College of Music where he was a Leverhulme Arts Scholar.

His concert engagements include the English Concert and Kristian Bezuidenhout (Purcell Odes for a Queen), Collegium Vocale Gent and Philippe Herreweghe on tour in Europe (Bach B Minor Mass), Polyphony and Stephen Layton (Bach St John Passion), La Nuova Musica and David Bates (Monteverdi Vespers and Motets), the Oxford Bach Soloists (Bach Passions and Cantatas), the RCM Baroque Orchestra and Ashley Solomon (Bach Ascension Oratorio), and A Sephardic Journey in Music at Kettle's Yard New Music Concert Series, Cambridge.

On the operatic stage, his roles include Arsace (Partenope) for Le Jardin des Voix Academy with Les Arts Florissants and William Christie, Bertarido (Rodelinda) for the RCM International Opera Studio, Handel's Tolomeo and The Boy/Angel 1 in George Benjamin's *Written on Skin*



for the RCM Spring Opera Scenes, and Ottone (Monteverdi's *L'Incoronazione di Poppea*) and Daemon (Tim Watt's *Kepler's Trial*) at the V&A Theatre, London.

He has recorded Purcell 'Royal Odes' with The King's Consort and Robert King, alongside Iestyn Davies and Carolyn Sampson.



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Producer and Editor – Nicholas Parker
Recording Engineer – Andrew Mellor

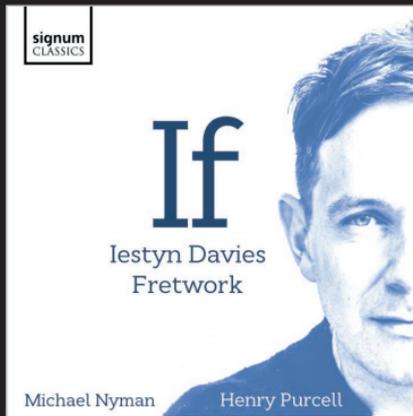
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SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middlesex, UB6 7LQ, UK.
+44 (0) 20 8997 4000 E-mail: info@signumrecords.com
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If: Michael Nyman & Henry Purcell
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"The Nyman performances are exemplary – crisp and cleanly articulated from Fretwork and dispatched by Davies with a vacant, unrippled purity that is so essential to the music, and must be hard won for this instinctively expressive performer... All [of the Purcell songs] are immaculately sung by Davies, whose Peter Pan voice sounds fresher and smoother than ever."

Gramophone, Editor's Choice