

The performances here are splendid. Jenni Lattila specializes in dramatic Wagner and Verdi roles. She and Kirill Koslovski have performed together often. ARG gave a positive review to their recording of Wagner Songs (N/D 2016). Her singing ranges from warmly tender to strikingly operatic. Her rich and creamy tone brings tenderness to some of these songs, (e.g. 'Heikki of Hautala' about a lover waiting for her imprisoned lover), and effective pathos to others (e.g. 'Blue Eyes and Red Cheeks' about the sad irony of a lover's suicide). She conveys the forlorn melancholy in 'Night', one of her best performances.

The standout song for me (and the longest at 8:12) is Leine's 'Maidens Bathing in the Sea', a story of creatures who appear in human form during the day but turn back into birds at night. The girls go bathing in the sea, leaving their feathered suits on the shore. A happy-go-lucky fowler steals one of them and demands a kiss before returning the plumage. As the day grows dark, the maiden in desperation offer the kiss, which becomes fatal for the fowler. The moment is marked by a shrieking high C. It's quite unnerving and not much fun to hear, but it certainly makes the point. Generally Lattila's singing is robust but smooth, though some of her top notes sound a bit forced. She makes good use of dynamic changes. Clear delivery of the text is one of her strengths. Her careful enunciation is excellent in 'There I Can See the Red House', which is almost a patter-song with its rapidly moving text. I found the songs delightful and look forward to the later installment.

Koslovski does a good job with the varying demands of the piano writing, as in 'Wind Bent the Top of the Birch' as it describes the swirling wind.

The notes about the composer's life and songs are exceptionally illuminating. Texts and translations.

R MOORE

**LA HELE:** *Praeter Rerum Seriem Mass*  
El Leon de Oro/ Peter Phillips, Marco Antonio Garcia de Paz  
Hyperion 68439—65 minutes

According to Peter Phillips, the task for this release was to assemble a program of music by neglected Flemish composers who were active in Madrid in the Renaissance period. He also leans into certain modern preju-

ices concerning national style when he says he wished to mix "Spanish flair" with "Flemish erudition". As concerns this repertory, I am unclear about what he means by "Spanish flair", but by "erudition" he is referring to the dense, imitative style of counterpoint that makes music by Flemish composers sound learned. And it is a style of music that they carried with them to every nation, including Spain, where king Philip II (1556-98) established a Capilla Flamenca. The directors of this "Flemish Chapel" included Nicolas Payen (maestro 1556-59), Pierre Manchicourt (1560-64), Jean Beaumarchais (1565-70), Geert van Turnhout (1571-80), and Philippe Rogier (1586-96), whose motets are represented on this release.

The masterpiece on the program is the first complete recording of the 7-voice *Praeter Rerum Seriem Mass* by George de La Hele (1547-86). Like many other famous masses by Daser, Rore, Lassus, and Willaert, Hele's is a parody of Josquin's vaunted 6-voice motet of the same name. The arresting opening motive in each movement of Hele's mass is a tribute to Josquin's command of contrapuntal texture. Even the Gloria and Credo movements show a richly braided texture—a strong departure from the chordal style preferred by contemporary composers like Palestrina.

This is a gorgeous recording of music from the Spanish *Siglo de Oro*, and it is beautifully performed by this young Spanish choral ensemble. Texts and notes are in English.

LOEWEN

**LELEU:** *Piano Quartet; 6 Sonnets of Michaelangelo; In Italy (extracts)*  
Marie-Laure Garnier, s; Alexandre Pascal, v;  
Lea Hennino, va; Heloise Luzzati, vc; Celia Oneto Bensaïd, p  
La Boite a Pepites 6—67 minutes

La Boite a Pepites is a French label devoted not only to recording works by unsung women composers but including very readable but extensive liner notes. They cover the composer's background and the specific works. The album itself is bound like a CD-sized hard-back book. The first half is in French, the second in English. It is titled "Jeanne Leleu: Volume 1: Chamber Music and Songs".

Jeanne Leleu (1898-1979) was a child