

The surviving repertoire for two vihuelas is very small, just the pieces in Valderrabano's *Silva de Sirenas* published in 1547, but players must often have got together and made their own arrangements for as many players as were available and that is what the two members of Delitiae Musicae, Jesús Sánchez and Manuel Minguillón Nieto, have done.

The programme is pleasantly varied and embraces pieces from Italian and French as well as Spanish sources. A number of well-known vihuela pieces are provided with a second improvised part and the duo have made some entirely new arrangements of vocal pieces of their own, including several secular pieces by Guerrero and a lovely version of Victoria's 'O magnum mysterium'. A welcome contrast in timbre is provided by three 4-course guitar pieces with an added part for 7-course lute, Mudarra's Romanesca and a set of variations on Conte Clare and Gaillarde/Romanesca by Guillaume Morlaye. The recording wouldn't be complete without music by Valderrabano himself. Two intabulations of sacred pieces, Gombert's 'Assiste parata' and Morales' 'Et in Spiritum Sanctum' are included together with his two attractive sets of variations, 'Musica para discantar sobre un punto' and 'Sobre el tenor del conde claros'. There are some interesting pieces from later manuscript sources, including 'Ramillete de flores' and the Barbarino manuscript. The recording ends with a set of *diferencias* on a version of the çaravanda, more familiar from Sanz. This was copied together with sets of *diferencias* on the folias and saltarello into the exemplar of *Silva de Sirenas* now in the Austrian National Library in Vienna, presumably in the early 17th century. Each artist also has a chance to play a few solo numbers.

Sánchez plays a 7-course vihuela by Lourdes Uncilla and Minguillón a 6-course vihuela by Francisco Hervás. The two instruments blend perfectly and the rapport between the two players ensures a seamless ensemble. Interestingly although the duo are Spanish they have chosen to record the music in St. Andrew's Church, Toddington in Gloucestershire, designed by the architect George E Street in the 19th century. This seems to be a popular venue for recordings of this kind and it is not difficult to understand why as its acoustics favour the instruments, not overly resonant and creating a welcome sense of intimacy. Enjoyable in every way.