

“Moving and luminous.”
—*THE NEW YORK TIMES*

“The Orlando Consort’s performances are staggeringly beautiful.”
—*THE TIMES (LONDON)*

“The sheer skill of the Orlando Consort leaves one speechless: everything is immaculately tuned, balanced and phrased; absolutely nothing seems to impede the flow of the music.”
—*GRAMOPHONE MAGAZINE*

“The calibre of the singing and the lucidity of the spoken introductions made this an enthralling evening, illuminating for many of us what had hitherto been rather esoteric history book entries.”
—*THE LONDON EVENING STANDARD*

“The plaintive-voiced singers brought clarity and serenity to this mysterious repertory.”
—*THE NEW YORK TIMES*

“The work of the Consort is equally remarkable for scholarship and imagination, and the skill and communicative immediacy it brings to the task of performance which lies in the present.”
—*THE BOSTON GLOBE*

“The four voices of the Orlando Consort are Medieval and Renaissance music’s equivalent of a fine string quartet.”
—*THE SUNDAY TIMES (LONDON)*

“Perfection was reached by the Orlando Consort. The intonation was impeccable, the tone was rich and refined, and the timing faultless. The concert was pure food for the gods and the whole audience was breathless.”
—*N.R.C. HANDELSBLAD, HOLLAND*

“Nobody should be surprised that the Orlando Consort has won the 1996 Gramophone Early Music Award, even against a very strong short list. They have been singing better and better over the years; and this is unquestionably their best disc yet. It is not just that their performances here show the most meticulous and thoughtful preparation, that the tuning and balance are superb; it is also that they sing with spirit and danger. Every moment of the disc is exciting and expressive. An obvious winner.”
—*GRAMOPHONE MAGAZINE*

“Reliving the past and recreating the circumstances in which music might have been performed can be amongst the most satisfying activities of the early music movement, particularly if the audience is invited to engage its own imagination too. Over the Easter weekend the Orlando Consort provided just such an opportunity by conjuring up the sort of music a Franciscan friar might have heard in 13th-century Dunwich.”
—*THE DAILY TELEGRAPH*

“The Orlando Consort marked the day of the death of Johannes Ockeghem with a superb programme at the Wigmore Hall. For each of their projects the Consort work closely with specialists in the field who provide the musical editions and advice on every aspect of the composer’s working context. The result reflects the latest thoughts of the musicological confraternity, but the performers bring their own experience to achieve an instinctive response to the music. The vocal ranges can be extremely demanding, but the Orlando Consort created interpretations that were remarkable for their ease with a difficult idiom.”
—*THE TIMES (LONDON)*