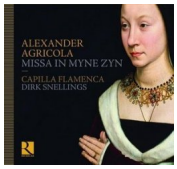
Agricola - Missa In Myne Zyn (2010)



1. Ante Missam: In minen sin 2:15 2. Ante Missam: Si j'aime mon amy 0:59 3. Ante Missam: Bien soiez venu – Alleluia 1:13 4. Ante Missam: In mynen zin 1:47 5. Ad Missam: Gloria, extrait de Missa In myne Zyn 9:12 6. Ad Missam: Comme femme desconfortée II 2:23 7. Ad Missam: Credo, extrait de Missa In myne Zyn 10:17 8. Ad Missam: D'ung aultre amer III 1:51 9. Ad Missam: Sanctus, extrait de Missa In myne Zyn 9:18 10. Ad Missam: Tout a par moy II 2:54 11. Ad Missam: Agnus Dei, extrait de Missa In myne Zyn 7:36 12. Ad Vesperam: Pater meus agricola est 6:49 13. Ad Vesperam: Regina coeli 3:07 Capilla Flamenca: Marnix De Cat, kontratenor Rob Cuppens, kontratenor Dirk Snellings, bas Lieven Termont, baryton Tore Denys, tenor Liam Fennelly, viola da gamba Piet Stryckers, viola da gamba Thomas Baeté, viola da gamba

The dazzling inventiveness of Agricola is justly praised by Fabrice Fitch in his booklet-notes to this outstanding recording. This late Mass, built on the composer's own version of a popular song, is something of an apotheosis of Agricola's technical fluency and the "fantasia" style to which Fitch alludes, melodic fragments from all three voices of the song weaving in and out of the texture, like glass beads being tossed up in the air and landing again on earth in unexpectedly fantastical patterns. Agricola's rhythmical virtuosity is an essential ingredient, either disguised or employed, especially in duet sections, in such a fashion that it seems clear that the composer actually wants the listener to hear the effort that has gone into the music's construction. Certainly, there is no Josquinian classicism here but, pace Fitch, moments like these do recall both Ockeghem and Obrecht, both of whom seem to me at least as strangely imaginative as Agricola.

The Mass is enormous, even lacking a Kyrie, but the superb Capilla Flamenca, no strangers to this repertoire or to this composer, separate the sections with a series of motets and songs in exuberant, driven performances, employing violas da gamba. The only music that could possibly follow the utterly amazing pyrotechnics of the final Agnus Dei is the insanely difficult Pater meus agricola est. And to follow that? A palate-cleansing lemon sorbet in the form of a

Regina caeli, sung a cappella. I'd love to hear Capilla Flamenca in more Agricola and, even more, in Obrecht. ---Ivan Moody, gramophone.co.uk

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