

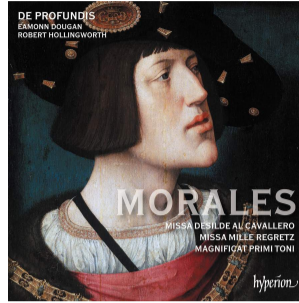
MORALES *Missa Mille regretz*. *Missa Desilde al cavallero*

Author: David Fallows

This is the Cambridge-based ensemble De Profundis, founded in 2011, as opposed to the older ensembles of the same name in Holland, Uruguay and Greece. As I understand it, they are all amateur singers but differ from most such groups in hiring a different conductor for each event. Their main selling-point is that they are all men, but larger than most such groups, normally having three singers on each line. They have previously done three well-received CDs of 16th-century Spanish church music. So Hyperion took the bold decision (once again!) to invite them to record the complete Masses and Magnificat settings of Morales, to be issued over the next 10 years, and conducted by Robert Hollingworth and Eamonn Dougan.

Here they open with what is probably the most famous of his Masses, on *Mille regretz*, a work in six voices that survives in two forms: Morales appears to have entirely rewritten the *Sanctus* and *Agnus* for publication in his first book of Masses (1544); so they perform both versions of those two movements, but rightly giving precedence to the 1544 version. And they close with a virtually unknown Mass, based on *Desilde al cavallero* – a song with a tightly limited melodic span, which Morales treats with marvellous invention so that the music never outlives its welcome: to the contrary, it is constantly revitalised.

Hollingworth conducts the *Mille regretz* Mass entirely without instruments, whereas Dougan conducts the *Desilde al cavallero* with discreet organ accompaniment. Both direct eminently sensible and musical performances. We can feel confident that the future of this bold project is in the best possible hands.



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