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LION

A Rose Magnificat
GABRIELI CONSORT
PAUL MCCREESH

- PROGRAMME
- 1 OF A ROSE IS ALL MY SONG 5.55
Kenneth Leighton (1929-1988)
 - 2 VIDETE MIRACULUM 8.50
Thomas Tallis (c.1505-1585)
 - 3 AS DEW IN APRYLLE 1.41
Peter Warlock (1894-1930)
 - 4 MAGNIFICAT 11.57
Robert White (c.1538-1574)
 - 5 AVE MARIS STELLA 4.37
James MacMillan (b.1959)
 - 6 AVE MARIS STELLA 5.03
John Sheppard (c.1515-1558)
 - 7 AVE MARIS STELLA 4.41
Owain Park (b.1993)

8 SALVE REGINA 16.17
Robert Wylkynson (c.1450-1515)

9 SALVE REGINA 5.33
Herbert Howells (1892-1983)

10 THERE IS NO ROSE 2.51
Jonathan Lane (b.1958)

11 A ROSE MAGNIFICAT 10.24
Matthew Martin (b.1976)

TOTAL RUNNING TIME 77.52





OF A ROSE IS ALL MY SONG

Kenneth Leighton

Anonymous

English 15th century

Of a rose, a lovely rose,

Of a rose is all my song.

Listen, nobles, old and young,

How this rose at outset sprung;

In all this world I know of none

I so desire as that fair rose.

The angel came from heaven's Tower

To honour Mary in her bower,

And said that she should bear the flower

To break the Devil's chain of woes.

In Bethlehem that flower was seen,

A lovely blossom bright of sheen;

The rose is Mary, heaven's Queen;

Out of her womb that blossom rose.

The first branch is full of might,

That sprouted on the Christmas night

When star of Bethlehem shone bright,

For far and wide its lustre shows.

*The second branch sprang forth to hell,
The Devil's fearful pow'r to quell;
And there henceforth no soul could dwell;
Blessed the coming of that rose!*

*To heaven sprang the third shoot,
Sweet and fair, both stem and root,
To dwell therein and bring us good;
In priestly hands it daily shows.*

*Let us then with honour pray
To her who is our help and stay,
And turns us from the Devil's way;
From her that holy bloom a rose.*

VIDETE MIRACULUM

Thomas Tallis

*Responsory at
First Vespers on the
Feast of the Purification
(Candlemas)*

*Videte miraculum Matris Domini:
concepit virgo virilis ignara consortii,
stans onerata nobili onere Maria:
et matrem se laetam cognoscit,
quae se nescit uxorem.*

*Haec speciosum forma prae filius hominum
castis concepit visceribus:
et benedicta in aeternum
Deum nobis protulit et hominem.*

*Stans onerata nobili onere Maria:
et matrem se laetam cognoscit,
quae se nescit uxorem.*

*Gloria Patri et Filio:
et Spiritui Sancto.*

*Et matrem se laetam cognoscit,
quae se nescit uxorem.*

*Behold the miracle of the mother of the Lord:
a virgin has conceived though she knows not a man,
Mary, who stands laden with her noble burden:
knowing not that she is a wife,
she rejoices to be a mother.*

*She has conceived in her chaste womb
one who is beautiful beyond the sons of men:
and blessed for ever
she has brought forth God and man for us.*

*Mary, who stands laden with her noble burden:
knowing not that she is a wife,
she rejoices to be a mother.*

*Glory be to the Father and to the Son:
and to the Holy Ghost.*

*Knowing not that she is a wife,
she rejoices to be a mother.*



AS DEW IN APRYLLE

Peter Warlock

Anonymous

Sloane Manuscript

English c.1450

*I syng of a mayden
That is makèles,
Kyng of alle kynges
To here sone she ches.*

*He cam al so styлле
Ther his moder was,
As dew in Aprylle
That fallyt on the gras.*

*He cam al so styлле
To his moderes bowr
As dew in Aprille
That fallyt on the flour.*

*He cam al so styлле
Ther his moder lay
As dew in Aprille
That fallyt on the spray.*

*Moder and maydyn
Was never non but she;
Wel may swych a lady
Godès moder be.*

MAGNIFICAT

Robert White

Luke 1: 46-55

Magnificat: anima mea Dominum.

Et exultavit spiritus meus: in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est: et sanctum nomen eius.

Et misericordia eius a progenie in progenies: timentibus eum.

Fecit potentiam in brachio suo:

dispersit superbos mente cordis sui.

Deposuit potentes de sede: et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel puerum suum: recordatus misericordiae suae.

Sicut locutus est ad patres nostros:

Abraham et semini eius in secula.

Gloria Patri et Filio: et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper: et in saecula saeculorum.

Amen.

*My soul doth magnify the Lord,
and my spirit hath rejoiced in God my saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me, and holy is his name.
And his mercy is on them that fear him throughout all generations.
He hath shewed strength with his arm.
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat and hath exalted the humble and meek.
He hath filled the hungry with good things, and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel,
As he promised to our forefathers,
Abraham and his seed forever.
Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be, world without end.
Amen.*

AVE MARIS STELLA

James MacMillan

John Sheppard

Owain Park

*Ave maris stella,
Dei mater alma,
atque semper virgo,
felix caeli porta.*

Vespers hymn

*Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Evae nomen.*

*Solve vincla reis,
profer lumen caecis:
mala nostra pelle,
bona cuncta posce.*

*Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.*

*Hail, star of the sea,
dear mother of God
and ever a maiden,
happy gate of heaven.*

*Accepting that sweet Ave
from Gabriel's lips,
establish us in peace,
transforming Eve's name.*

*Dissolve these earthly chains,
give light to the blind:
chase all evils from us,
plead for all good things.*

*Show yourself as mother:
through you may be receive our prayers
who was born for us
as your own son.*

*Virgo singularis,
inter omnes mites,
nos culpīs solutos,
mitis fac et castos.*

*Vitam praesta puram,
iter para tutum:
ut videntes Jesum
semper collaetemur.*

*Sit laus Deo Patri,
summo Christo decus,
Spiritu Sancto,
tribus honor unus.*

Amen.

*Matchless Virgin,
most gentle of all,
free us from sin,
make us gentle and pure.*

*Show us the pure life,
prepare us to go safely:
that, seeing Jesus,
we may ever rejoice with him.*

*Praise be to God the Father,
to the highest Christ glory,
to the Holy Spirit honour,
one in three.*

Amen.

SALVE REGINA

Robert Wylkynson

*Marian antiphon
(with tropes)*

Salve Regina, mater misericordiae: vita, dulcedo et spes nostra, salve.

Ad te clamamus, exsules filii Evae.

Ad te suspiramus, gementes et flentes in hac lacrimarum valle.

Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.

Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.

Virgo mater ecclesiae,

Aeterna porta gloriae

Esto nobis refugium,

Apud patrem et filium.

O clemens,

Virgo clemens, Virgo pia,

Virgo dulcis, O Maria,

Exaudi preces omnium

Ad te pie clamantium.

O pia,

Funde preces tuo nato,

Crucifixo, vulnerato,

Et pro nobis flagellato,

Spinis puncto, felle potato.

O dulcis Maria, salve.

*Hail O Queen, mother of mercy: our life, our sweetness and our hope, hail.
To you we cry, exiled children of Eve.
To you we sigh, as we mourn and weep in this valley of tears.
Ah then, our advocate, turn those merciful eyes of yours upon us.
And Jesus, the blessed fruit of your womb, show to us after our exile here.*

*Virgin mother of the church,
everlasting gate of glory,
be our refuge
before the Father and the Son.*

O clement,

*Gentle virgin, loving virgin,
O sweet virgin Mary,
hear the prayers of all
who humbly cry to you.*

O loving,

*Pour out prayers to your Son,
the crucified, the wounded,
scourged for our sake,
pierced with thorns, given gall to drink.*

O sweet Mary, hail.

SALVE REGINA

Herbert Howells

Marian antiphon

Salve Regina, mater misericordiae:

vita, dulcedo et spes nostra, salve.

Ad te clamamus, exsules filii Euae.

Ad te suspiramus, gementes

et flentes in hac lacrimarum valle.

Eia ergo, advocata nostra, illos tuos

misericordes oculos ad nos converte.

Et Jesum, benedictum fructum ventris tui,

nobis post hoc exsiliium ostende.

O clemens, O pia,

O dulcis Virgo Maria.

Hail O Queen, mother of mercy:

our life, our sweetness and our hope, hail.

To you we cry, exiled children of Eve.

To you we sigh, as we mourn

and weep in this valley of tears.

Ah then, our advocate, turn those

merciful eyes of yours upon us.

And Jesus, the blessed fruit of your womb,

show to us after our exile here.

O clement, O loving,

O sweet virgin Mary.

THERE IS NO ROSE

Jonathan Lane

Anonymous

English c.1420

*There is no rose of such virtue
as is the rose that bare Jesu.*

Alleluia.

*For in this rose containèd was
heaven and earth in little space.
Res miranda.¹*

*By that rose we may well see
that he is God in persons thre.
Pares forma.²*

*The angels sungen the shepherds to:
Gloria in excelsis deo.
Gaudeamus.³*

*Leave we all this worldly mirth
and follow we this joyful birth.
Transeamus.⁴*

¹ *A wondrous thing*

² *Equal in form*

³ *Let us rejoice!*

⁴ *Let us go!*

A ROSE MAGNIFICAT

Matthew Martin

Luke 1: 46-55

Anonymous

English c.1420

Magnificat: anima mea Dominum.

Et exultavit spiritus meus:

in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

There is no rose of such virtue as is the rose that bare Jesu.

Alleluia.

Ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est:

et sanctum nomen eius.

Et misericordia eius in progenies et progenies:

timentibus eum.

For in this rose containèd was heav'n and earth in little space.

Res miranda.¹

Fecit potentiam in brachio suo:

dispersit superbos mente cordis sui.

Deposuit potentes de sede:

et exaltavit humiles.

By that rose we may well see there be one God in persons three.

Pares forma.²

*My soul doth magnify the Lord,
and my spirit hath rejoiced
in God my saviour.
For he hath regarded the lowliness of his handmaiden.*

*For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me,
and holy is his name.
And his mercy is on them that fear him
throughout all generations.*

*He hath shewed strength with his arm.
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.*

¹ *A wondrous thing*

² *Equal in form*

*Esurientes implevit bonis:
et divites dimisit inanes.*

*Then leave we all this worldly mirth and follow we this joyful birth.
Transeamus.³*

*Suscepit Israel puerum suum: recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham et semini eius in saecula.
Gloria Patri et Filio:
et Spiritui Sancto.*

*There is no rose of such virtue as is the rose that bare Jesu.
Alleluia.*

*Sicut erat in principio, et nunc, et semper:
et in saecula saeculorum.
Amen.*

*He hath filled the hungry with good things,
and the rich he hath sent empty away.*

*He remembering his mercy hath holpen his servant Israel,
as he promised to our forefathers,
Abraham and his seed forever.
Glory be to the Father, and to the Son,
and to the Holy Ghost.*

*As it was in the beginning, is now,
and ever shall be, world without end.
Amen.*

³ *Let us go!*



The Oxford Choral Songs

an album for sale with the title "Oxford & New York in Harmony" is available at www.oxfordchoral.com.
The album is available in CD and DVD format. The CD is priced at £12.99 and the DVD at £14.99.
The album is available in the USA at www.oxfordchoral.com.
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INTERVIEW A conversation between Paul McCreesh, composer, conductor and organist Matthew Martin and conductor, broadcaster and lecturer, Jeremy Summerly.

JS: Perhaps because you spend so much time standing in front of orchestras, Paul, it seems clear to me that what motivates you most when you conduct choral music is your passion for text – not just the meaning, but also the sounds and colours of the words which the composer has set. Yet from the rich variety of texts associated with the Blessed Virgin Mary, and in spite of a wide range of repertoire, you've chosen here to record a programme that's entirely settings of medieval words. And, as always, you seem very concerned that themes emerge through careful juxtapositions in programming.

PMcC: Yes, what is it about the figure of Mary that's best expressed through words written hundreds of years ago? Not just the great prayers – the *Salve Regina*, the *Magnificat* – but especially those short, pithy English poems which seem to capture the essence of Marian worship. All those great paradoxes... Mary as a symbol of both chastity and fertility, of virgin and mother; a woman inviolate yet often presented erotically...

MM: ...and she is often portrayed as both profoundly beautiful and unattainable. As composers, many of us respond strongly to Marian-inspired pictorial art – not least the many images of *Virgin and Child*.

PMcC: All those many contradictions which create a rather sublime mythology...

MM: ...although to many people of course it's not a mythology at all, more a central part of their belief.

PMcC: Of course, but crucially, it's those contradictions that fire the imagination of both believer and non-believer alike.

JS: You've recorded music written before 1558 and after 1915 – you've left out mainstream repertoire entirely.

PMcC: There's a connection in my mind between renaissance music and much of the best choral music of the 20th and 21st centuries – more than anything, a desire to rediscover polyphony.

MM: But isn't there a modal connection as well? If you listen to Howells's *Salve Regina*, for instance, there's certainly some chromatic colour, but there's also a link to plainchant and modal harmony.

PMcC: And it's remarkable how 20th century British composers were not just exploring the music of the Renaissance, and earlier, but also rediscovering the beauty of medieval words.

JS: Indeed, perhaps a sort of nostalgia, but all of the music that you've chosen to record is in my opinion nostalgic. The modern music sets medieval texts, and the renaissance music is scaffolded on the orthodoxy of ancient plainchant.

PMcC: But I don't think any of it, new or old, is nostalgic in the sense of recreating something from the past. I think it's all using material from the past to create something new for its own time.

MM: Is there any Marian music that isn't nostalgic?

PMcC: Yes... that's interesting. Maybe there's a side of me that looks back, and perhaps yearns for the beauty of a world defined by theism. I often wonder if the current popularity of early sacred music is a subliminal desire to recreate the illusion of a world where almost all people did believe.

JS: Apart from the MacMillan, you've chosen English music where there's very little Continental influence, if any. It's all about an insularity of style.

MM: I'm not sure that my piece sounds particularly English.

JS: Oh yes, it does!

MM: That never occurred to me.

JS: Although you might not be aware of *A Rose Magnificat's* Englishness right at the start.

MM: No, the start is Stravinskian to my ears (in fact, I threw away my original opening). Apart from Stravinsky, I hear an influence of the Far East, where I'd been touring immediately before sitting down to write *A Rose Magnificat*.

JS: But as soon as you reach the words 'Res miranda' it's very clear where we are, culturally. And it's surely not the Far East – or Russia, for that matter!

MM: There are certainly big moments of self-expression and nostalgia in the piece. And I'm not quite sure why those passages are there – it doesn't always seem to be about the text. Some of it's about me and how I'm feeling.

PMcC: But isn't that good? Otherwise all composers would respond to the same text in the same way. In asking you to write the piece, I suggested to you it would be good to create a troped setting, juxtaposing two texts as in many of

the amazing pieces from the Eton Choirbook. I loved the way your setting of *Adam lay ybounden* captured that mysterious medieval world, and I felt you would do great justice to another great English carol, *There is no rose*.

MM: Yes, the first verse of the carol just creeps in, but the piece seems to gather intensity as it proceeds. Thereafter, the polyphony becomes more and more complex and the colours richer.

PMcC: There's some gloriously purple harmony, but the beauty of it is that it's the polyphonic lines which create the tension.

MM: It's puzzling to me that some of today's composers who claim to hark back to a polyphonic golden age don't actually write polyphony. A lot of choral music these days is about creating a sound that represents the effect of a polyphonic sound world, without actually being polyphonic.

PMcC: But we have a post-Victorian idea of what polyphony actually is – too many choirs of boys singing ever more angelically at high pitch! This soft-focus, ethereal approach can of course be beguiling, but for me, great polyphony is really visceral, like the architecture of a great cathedral. And this sense of virile polyphony is exemplified in the earliest piece that we've recorded – Robert Wylkynson's amazing nine-voice *Salve Regina*...

JS: ...and yet the angels are surely there in the Eton Choirbook, as the scribe has labelled each voice-part with the name of one of the angelic hierarchy (Seraphs, Cherubs, Thrones, Dominions, Virtues, Powers, Principalities, Archangels and Angels). This is vast, multi-dimensional music, the length of

a short Haydn symphony ...and it's ecstatic, as in 'ekstasis', standing outside of itself...

MM: ...with the most extraordinary sonority.

JS: Wylkynson loves the sound of his own polyphony so much that some of the cadences are drawn out to inordinate lengths, almost as if the composer just can't bear for the sound to stop.

PMcC: John Sheppard responds to a similar impulse in his *Ave maris stella*, where he adds notes to the final chords of certain sections to create a bigger sonority...

JS: ...one final turn of the kaleidoscope. Matthew, presumably you find it relatively easy to come up with musical ideas when you've been commissioned to write music for a group with a specific sound, outlook, and competence.

MM: I'm willing to admit that I don't always find the process of starting a composition easy; but I'll often sit down and force myself to write something. Once you've got anything at all – even just a few notes – then, if you have technique, you should be able to make something of it. Sometimes the simplest ideas can reap dividends: when the carol comes in, there are those 'crushed' 2nds which resolve downwards – that's hardly a complex idea. And the 'Fecit potentiam' is actually just successive 4ths.

PMcC: Yes, but you could say that most of the themes of Tchaikovsky's 'Pathétique' Symphony are just scales; that doesn't tell you why it's a great piece of music.

MM: It's how you structure the individual building blocks that matters.

PMcC: In MacMillan's piece, there's a melody of just one note...

JS: ...until the ecstatic 'Amen'...

PMcC: ...and Owain Park's *Ave maris stella* is basically just scales, where a simple change of interval can determine where the harmony goes. These are clever pieces because they're conceptually simple, but fascinating in the way in which they actually work.

JS: There's a unanimity of 'affect' in the music that you've chosen here, Paul. But the 16th century music enjoys spinning itself out (the Sheppard, Tallis and White are big pieces, and the Wylkynson is very large indeed), whereas the more modern music is often concise. In your piece, Matthew, just as you start to get used to a musical cell, it's gone before it outstays its welcome. I think the later music on this recording often plays with compositional ideas, whereas the early music also plays generously with architecture and acoustical space. In the recording sessions, did the singers need time to readjust from, let's say, the sweeping perpendicular architecture of Robert Wylkynson's *Salve Regina* to the postmodern simplicity of Jonathan Lane's *There is no rose*?

PMcC: That's always the big thing for us. When we sing polyphony we perform mixed programmes, so there's the intellectual challenge of understanding the difference in style between the early and the modern; but there's also the emotional challenge of adopting a post-Romantic approach to the music of the 20th and 21st centuries, after a more objective approach to the earlier

repertoire. But I do think that, when we're on form, a mixed programme is what we do best – provided that I've thought carefully enough about the selection of music and the order of the items within a programme.

JS: Are we showing our age? Isn't a 'concept album' a thing of the past?

PMcC: If people want to listen to the same four-minute track repeatedly while jogging in the morning, that's fine. But I think there's still life in a carefully structured recording. I went back and forth on this one for two or three years, driving many people, especially my choral manager, mad in the process; Matthew too was helpful in discussing where his piece might fit in the overall plan...

MM: ...and I'm delighted to have been involved in the process by contributing the piece that in the end concludes the programme. For so much of my composing life I've had serious constraints put upon me in terms of what I should and shouldn't write, depending on the ability of the people for whom I'm writing. With *A Rose Magnificat*, I knew that I was composing music for 26 crack professional singers, so this was a different experience than normal. I wrote what I really wanted to write for the best choral forces I could imagine.

PMcC: I asked you to challenge us, and you did; and more to the point, you wrote a piece which I feel suits us, and suits me.

MM: Well, I know how you conduct my music, and admire the particular sound of your choir, so of course to some extent it's bespoke; indeed, I revised the ending in the hours between the première at St John's, Smith Square in

London and its second performance the next day in Winchester College, turning up in Hampshire with some new pages which I'd written overnight.

PMcC: For me, this really has been a genuinely collaborative project.

MM: And probably the most engaging compositional experience that I have yet had.

Matthew Martin studied at Magdalen College, Oxford and at the Royal Academy of Music and later with Marie-Claire Alain in Paris. He is Director of Music and a Fellow at Keble College, Oxford where he conducts the choir, teaches academic music, and runs the annual Keble Early Music Festival. Matthew's music is published by Novello & Company Ltd.

Jeremy Summerly is Director of Music at St Peter's College, Oxford and was previously Head of Academic Studies at the Royal Academy of Music. He is director of Oxford Camerata, which he founded in 1984, and he has worked as a presenter and contributor for BBC Radios 3 and 4 since 1992. He has conducted local groups in cities as far afield as San Francisco, Helsinki, Johannesburg and Tokyo.



The Oxford Choral Songs

GOD IS ALL MY SONG
by Thomas Tallis

Musical notation including a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation consists of several staves with notes and rests, representing the melody and accompaniment of the song.



GABRIELI CONSORT

Gabrieli are world-renowned interpreters of great vocal and instrumental repertoire from the Renaissance to the present day. Formed as an early music ensemble by Paul McCreech in 1982, Gabrieli has both outgrown and remained true to its original identity. Over 35 years, the ensemble's repertoire has expanded beyond any expectation, but McCreech's ever-questioning spirit, expressive musicianship and a healthy degree of iconoclasm remain constant features and continue to be reflected in the ensemble's dynamic performances. Its repertoire includes major works of the oratorio tradition, virtuosic *a cappella* programmes of music from many centuries and mould-breaking reconstructions of music for historical events. Above all, Gabrieli aims to create inspirational and thought-provoking performances which stand out from the crowd.

At the heart of Gabrieli's activities today is the development of a pioneering education initiative: its young singers scheme, Gabrieli Roar. Gabrieli works extensively with teenagers from across the UK in intensive training programmes, providing support and encouragement for youth choirs with high levels of aspiration, with an emphasis on working in areas of low cultural provision. There is a particular focus on the oratorio repertoire and many Gabrieli Roar singers have taken part in professional recordings and performances for such prestigious promoters as the BBC Proms. Helping young singers to excel, develop confidence in their own abilities and nurture a love of choral music, Gabrieli Roar is uncompromising in its commitment to enriching people's lives through music.

Gabrieli has long been known for its many award-winning recordings created during a 15 year association with Deutsche Grammophon. In 2010, Paul McCreesh established his own record label, Winged Lion, which has already released nine extremely diverse recordings underlining Gabrieli's versatility and McCreesh's breadth of vision: *A Song of Farewell* (English choral repertoire from Morley and Sheppard to Howells and MacMillan); *A New Venetian Coronation 1595* (revisiting their famed 1990 recording of music by Andrea and Giovanni Gabrieli); *Incarnation* (an inspiring sequence of Christmas music ancient and modern); a recreation of the first performance of Handel's *L'Allegro, il Penseroso ed il Moderato*; a collection of 20th century English part songs and folk songs, *Silence & Music*; and four spectacular large-scale oratorio recordings made in conjunction with the National Forum of Music, Wrocław: Berlioz's *Grande Messe des Morts*, Mendelssohn's *Elijah*, Britten's *War Requiem* and Haydn's *The Seasons*.

PAUL MCCREESH

Paul McCreesh has established himself at the highest levels in both the period instrument and modern orchestral fields and is recognised for his authoritative and innovative performances on the concert platform and in the opera house. Together with the Gabrieli Consort & Players, of which he is the founder and Artistic Director, he has performed in major concert halls and festivals across the world and built a large and distinguished discography both for Deutsche Grammophon and more recently for his own label, Winged Lion.

McCreesh is well known for the energy and passion that he brings to his music-making and guest conducts many major orchestras and choirs, including the Leipzig Gewandhaus, Berlin Konzerthausorchester, Bergen Philharmonic, Sydney Symphony, Polish National Radio (NOSPR) and The Saint Paul Chamber Orchestra. The larger choral repertoire, such as Britten's *War Requiem*, Brahms' *German Requiem*, Verdi's *Requiem*, Elgar's *The Dream of Gerontius* and Haydn's *The Creation* and *The Seasons*, features increasingly in his work. He has established a strong reputation in the field of opera conducting productions of Handel, Gluck, Mozart and Britten at leading European opera houses.

He was Artistic Director of the Wratistavia Cantans Festival Wroclaw, Poland from 2006 to 2012 and was Director of Brinkburn Music in Northumberland, UK from 1993 to 2013. From 2013 to 2016 he held the position of Principal Conductor and Artistic Advisor at the Gulbenkian Orchestra, Lisbon.



Herbert Howells
edited by Paul K. Bagwell
Latin Church Music I:
Salve Regina
O subitane Hostia
for independent mixed chorus

GABRIELI CONSORT

SOPRANO

Emma Brain-Gabbott⁶
Jessica Cale³
Lucy Cox⁶
Susan Hemington Jones⁵
Charlotte Mobbs^{2, 5}
Bethany Partridge⁵
Ruth Provost¹
Emma Walshe^{2, 4, 5}

ALTO

Lucy Ballard
Mark Chambers
Helen Charlston⁵
David Clegg
Martha McLorinan^{2, 4}
Kim Porter⁵

TENOR

Matthew Beale
Jeremy Budd^{2, 5}
Steven Harrold^{2, 5}
Tom Kelly^{2, 4}
Nicholas Madden
George Pooley

BASS

Michael Craddock
Robert Evans⁵
William Gaunt^{2, 5}
Oliver Hunt²
Greg Skidmore²
William Townend⁴

¹ Soloist in Leighton

² Soloists in Wylkynson

³ Soloist in Howells

⁴ Solo quartet in Lane

⁵ Soloists in Martin

⁶ Additional singers in Martin only

I would like to thank Gabrieli's many loyal supporters, notably Steve Allen, Richard & Sandra Brown, John & Mary Cryan and Alan Gemes, without whose generosity projects such as this would not be possible. I am also grateful to Matthew Martin for his splendid new Magnificat setting, to David Clegg for his unstinting support developing the programme, to Adrian Peacock and Neil Hutchinson for their customary professionalism and precision, and to Mike Abrahams for the elegant simplicity of his design for this and all Winged Lion recordings. Finally, many thanks to the community and clergy at Romsey Abbey, who made us all very welcome for our recording sessions.

Paul McCreesh

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nation
y
-BREESH

A Song of Sorrow
Music of Mourning
& Consolation
MCCREESH



Harsh
The Storm
The
MCCREESH

Britten
War Requiem
1962
MCCREESH

Handel
*L'Allegro, il Penteroso
ed il Moderato*
1740
MCCREESH

Incarnation
MCCREESH



Silence & Music
MCCREESH

Paul McCreesh & Winged Lion's award-winning recordings

Silence & Music

A moving sequence exploring 20th century English part songs, including works by Vaughan Williams, Howells, Britten and MacMillan.

"...beautifully produced in all respects... these miniatures are rich, each in need of proper savouring." The Guardian

"...a clever mixture of moods – a disc that takes the part song into the 21st century not only in repertoire but also in style." Gramophone

Haydn *The Seasons* 1801

"...McCreesh's fresh new translation animates the top-class solo singing, while the massed choruses blow the roof off. Glorious." The Observer

"...thrillingly catches both the work's bucolic exhilaration and its invocations of the sublime... for sheer sonic splendour it's in a class of its own." Gramophone

GRAMMY
NOMINATED 2016

Handel *L'Allegro, il Penseroso ed il Moderato* 1740

"...Paul McCreesh's superb Gabrieli Consort & Players present this... with flair, a pristine sense of style and infectious energy..." The Times

Incarnation

An inspiring sequence of music medieval and modern for Christmas including works by Dove and Leighton, and culminating in Britten's virtuosic choral masterpiece, *A Boy Was Born*.

"...When you're on a roll, you're on a roll... bold and imaginative programming... genuinely challenging and different..." BBC Music Magazine

BBC MUSIC
MAGAZINE AWARD
2014

Britten *War Requiem* 1962

"...a choral sound of airy, pure brilliance... his orchestra is wonderfully articulate... the profundity and coherence of McCreesh's reading sets a new standard for this work..." BBC Music Magazine

DIAPASON D'OR
DE L'ANNÉE 2013

Mendelssohn *Elijah* 1846

"...The sound is massive when required, but the articulation is never unwieldy and there is delicacy too... this is a triumph..."

Gramophone

"...a spectacularly successful reinvention of the British choral tradition..."

The Observer

GRAMOPHONE
AWARD 2013

Andrea & Giovanni Gabrieli *A New Venetian Coronation* 1595

"...a marvellous achievement... never less than enthralling..." The Independent

"...a hugely charismatic and colourful coronation... McCreesh's new take on his classic recording is a triumph and even more vivid than the first..."

International Record Review

A Song of Farewell, Music of Mourning and Consolation

British *a cappella* repertoire including Howells' sublime *Requiem*

"...a superlative, unmissable issue..." BBC Music Magazine

"...Gorgeously melancholic... beautifully sung..." The Times

BBC MUSIC
MAGAZINE AWARD
2012

Berlioz *Grande Messe des Morts* 1837

"Certainly not for the faint-hearted either in terms of its enormous scale or its spectrum of powerful, visionary expression. The impact is overwhelming... McCreesh has achieved something quite out of the ordinary..." Gramophone

WINGED LION



 GABRIELI



