

GABRIELI



“MacCreesh conjures a performance of
unusual power and glory.”

- *The Times*

www.gabrieli.com

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GABRIELI CONSORT & PLAYERS

Founded by Paul McCreech in 1982, Gabrieli Consort & Players are world-renowned interpreters of great choral and instrumental repertoire, spanning from the renaissance to the present day. Their performances encompass major works from the oratorio tradition, virtuosic *a cappella* programmes and mould-breaking reconstructions of music for historical events. Gabrieli Consort & Players are acclaimed interpreters of Handel's oratorios and Bach Passions and their recordings with Deutsche Grammophon have garnered numerous international awards. Their recording of Haydn's *Creation* won a 2008 Gramophone Award for Best Choral Recording and their recent recording, *A Spotless Rose*, was nominated for a Grammy Award in 2010.

Gabrieli Consort & Players are regular visitors to the world's most prestigious concert halls and appear frequently at all of London's major venues, with their own promotions often held in the splendidly refurbished Christ Church, Spitalfields. Recent highlights have included a European concert tour of Handel Arias with tenor Rolando Villazón, a gargantuan performance of Haydn's *Creation* as part of the BBC Proms 2009, concerts of Handel's *Jephtha* and Beethoven's *Missa Solemnis* in Paris and London, Handel's *Theodora* in Paris and Madrid, and tours of *a cappella* music around many of Spain's spectacular cathedrals including those of Barcelona, Cuenca, Granada and Toledo.

A number of strong relationships have helped define the ensemble's international profile. For ten years, in conjunction with Martin Randall Travel, Gabrieli Consort & Players have pioneered new areas of 'cultural tourism' in creating festivals of music in european historic centres. They have been resident artists at Brinkburn Music in Northumberland, with whom they have developed some of their most exciting projects, for 15 years. Gabrieli Consort & Players are also associate artists of the Wroclaw Cantans Festival in Wroclaw, Poland, and have embarked on an exciting partnership with the Wroclaw Philharmonic Choir. The ensemble is increasingly committed to working with Chetham's School of Music and some of the UK's finest youth choirs, giving young singers the opportunity to train and perform with professional musicians.

For information on the group's latest news and all concert dates, visit www.gabrieli.com.

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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 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 for Deutsche Grammophon.

His regular work with modern instrument orchestras includes recent engagements with

the Camerata Salzburg, Zürich Tonhalle, UBS Chamber Orchestra at the Verbier Festival, the Bern Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia di Roma, and the Prague Philharmonia. Further to these successes, McCreesh has built strong relationships with several orchestras including the Netherlands Philharmonic, Orquesta Sinfónica de Madrid, Kammerorchester Basel, MDR Leipzig, Orquesta Sinfónica de Euskadi, Stavanger Symfoniorkester and l'Orchestre Philharmonique de Radio France. Debuts in forthcoming seasons include the Finnish Radio Symphony Orchestra and the Bergen Philharmonic Orchestra.

McCreesh has established a strong reputation in the field of opera, and last season he conducted Handel's *Tamerlano* at the Teatro Real in Madrid, with a cast that included Plácido Domingo. In October 2008, McCreesh returns there with Handel's *Il trionfo del Tempo e del Disinganno*. For Welsh National Opera, he has conducted Gluck's *Orphée et Eurydice* and Handel's *Jephtha*, to considerable critical praise and has also conducted Mozart and Handel at the Royal Danish Opera and Komische Oper, Berlin. In 2006, Paul McCreesh was appointed Artistic Director of the Wroclaw Cantans Festival in Wroclaw, Poland, one of Eastern Europe's most prestigious and vital cultural events.

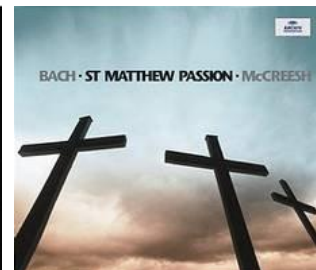
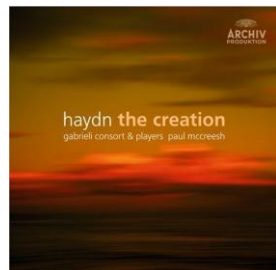
McCreesh's recent recording for Deutsche Grammophon include Mozart's C Minor Mass and Gluck's rarely performed opera *Paride ed Elena* with Magdalena Kožená, and Handel arias with Rolando Villazón. *The Road to Paradise*, a collection of sacred choral music from the renaissance to the present day was released in June 2007, of which the *Sunday Times* said, "There are riches here, superbly sung by the Gabrielis." His recording of Haydn's *Creation* received a 2008 Gramophone Award in the Choral Record of the Year category.

Paul McCreesh has been Director of Brinkburn Music (in Northumberland, UK) for many years, and in 2006 was appointed Artistic Director of the Wroclaw Cantans Festival in Wroclaw, Poland, one of Eastern Europe's most prestigious and vital cultural events. McCreesh is passionate about working with young musicians, and collaborates regularly with Chetham's School of Music in Manchester and many international youth orchestras and choirs.

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DISCOGRAPHY AND VIDEOGRAPHY

2009	Handel Arias with Rolando Villazón, tenor A Spotless Rose	DG 477 805-6 DG 477 763-5
2008	Haydn The Creation	DG Archiv 477 736-1
2007	The Road to Paradise	DG 477 660-5
2006	Monteverdi Vespers	DG Archiv 477 614-7
2005	Mozart C Minor Mass Gluck Paride ed Elena	DG Archiv 477 574-4 DG Archiv 477 541-5
2004	Biber Requiem Handel Saul	DG Archiv 474 714-2 DG Archiv 474 510-2
2003	JS Bach St Matthew Passion	DG Archiv 474 200-2
2002	Music for the Duke of Lerma	DG Archiv 471 694-2
2001	Gabrieli/De Rore A Venetian Christmas JS Bach Easter Oratorio & Magnificat	DG Archiv 471 333-2 DG Archiv 469 531-2
2000	Sheppard Missa Cantate Handel Theodora	DG Archiv 457 658-2 DG Archiv 469 061-2
1999	Schutz Christmas Vespers Handel Solomon	DG Archiv 463 046-2 DG Archiv 459 688-2
1998	JS Bach Epiphany Mass Biber Missa Salisburgensis Morales A Requiem for Philip II	DG Archiv 457 631-2 DG Archiv 457 611-2 DG Archiv 457 597-2
1997	Handel Messiah Gabrieli/Lassus Venetian Easter Mass	DG Archiv 453 464-2 DG Archiv 453 427-2
1996	Gabrieli Music for San Rocco Gabrieli Music for San Rocco 1608 Morales Mass for the Feast of St Isidore	DG Archiv video 073123/3 DG Archiv 449 180-2 DG Archiv 449 143-2
1995	Purcell Ode: Hail, bright Cecilia Victoria Requiem Officium defunctorum Purcell Harmonia Sacra	DG Archiv 445 882-2 DG Archiv 447 095-2 DG Archiv 445 829-2
1994	Praetorius Christmas Mass	DG Archiv 439 250-2
1993	Palestrina/Vivaldi Christmas in Rome Palestrina Missa Hodie Christus Natus Est Venetian Vespers	DG Archiv video 072147/3 DG Archiv 437 833-2 DG Archiv 437 552-2
1990	Gabrieli A Venetian Coronation 1595	Virgin Veritas 0777 7590062
1987	Carissimi Jephte, Judicium, Salomonis	Meridian KE 77132



GABRIELI

SELECTED PRESS - RECORDINGS

There is no doubt that Paul McCreesh has been inspired to draw from his singers performances of unusual sumptuousness in their own right.

International Record Review (The Road to Paradise)

There are riches here, superbly sung by the Gabrieli.

The Sunday Times (The Road to Paradise)

This blazing account of Haydn's last masterpiece will come as a shock to anyone who thinks Paul McCreesh and his group base their reputations on small-scale, beautifully detailed performances and recordings. [...] It's an awesome sound - the first climax, with antiphonal drums and trumpets bringing light to the depiction of Chaos that opens the work, is ear-splitting - and McCreesh maintains that theatrical level of drama. [...] a performance that really does reinvent one of the greatest works in the choral canon.

The Guardian (Haydn: The Creation)

If you want *The Creation* in English, this is the version to have.

The Sunday Times (Haydn: The Creation)

Forget the notion that "authentic" automatically equals small-scale. Haydn relished large forces when he could get them; and for the triumphant Viennese public première of *The Creation* in 1799, he pitted a choir of around 80 against a Mahlerian-sized orchestra of 120. Paul McCreesh follows suit in an English-language performance that, uniquely on disc, combines sonic splendour, athleticism and tangy period detail.

The glorious celebratory choruses pack a thrilling punch. In an incandescent performance like this, the climaxes of "The Heavens are Telling" and the final "Praise the Lord, Uplift your Voices" can still induce goose-bumps.

While yielding to none in joyous exhilaration, McCreesh gives full value to the mystery and awe of creation. Unlike most period practitioners, he often favours broad tempos, whether in a wonderfully creepy evocation of the primeval slime in "Chaos" or the most majestic of sunrises.

McCreesh's five soloists are ideally chosen. [...] If you want a *Creation* in English, this new version - sonically thrilling, marvellously sung and characterised - sweeps the field.

The Daily Telegraph (Haydn: The Creation)

Time and again in this profoundly sentient collection of Marian compositions the Gabrieli Consort effectively bypass the whole self-orientated notion of 'performance', drawing the listener into what, in many of the pieces, is process of prayer through music. [...] It's magnificently sung here by the Gabrieli Consort, whom Paul McCreesh directs with passion and dedication throughout a CD I have no hesitation calling essential.

BBC Music Magazine (A Spotless Rose)

To hear *Messiah* in a good performance remains an overwhelming and ever-new experience - and this performance is superb.

The Sunday Times (Handel: *Messiah*)

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SELECTED PRESS - CONCERTS

And just as Handel never misses a trick of dramatic timing, so McCreesh and his musicians gave a performance of virtuoso pacing and revelatory detail, without a single weak link.
The Times (*Saul*, October 2002)

The Gabrieli Players played with tremendous verve and unanimity, and Paul McCreesh made a fluent and supple conductor.
The Daily Telegraph (*Paride ed Elena*, October 2003)

A marvellously accomplished performance. Truly sinful emotional awareness.
The Evening Standard (*La Resurrezione*, January 2008)

It was one of the most thrilling evenings I have spent in the theatre in many years: exhilarating, moving and often funny. A packed house responded with rapture [...] inner parts glowed and sang, rhythms were crisp and propulsive, the music breathed with naturalness that almost no purveyors of authenticity on period instruments are willing to allow, and the shape of each act emerged with satisfying inevitability.
The Spectator (*La Serva Padrona*, June 2009)

Magical...spine-tingling.
The Independent (BBC Proms 2009)

I don't think I've ever heard such a rapturous account of this astonishingly original work before. Hearing it on original instruments was a revelation in itself, as their use brought out miracles of colour from the score – never before has Haydn's word painting come across with such clarity...playing of such breathtaking beauty and precision...this Prom will linger long in the memory...a benchmark for all future performances of this work.
MusicOMH.com (BBC Proms 2009)

The visceral appeal of the sound was enough. With two timpanists thundering away, the storm scenes were more vivid than ever, the stereophonically separated trumpets gave a new force to the light-filled moments, and the big body of strings playing without vibrato had an extraordinary nobility of sound. All this might have seemed like gilding the lily, had not the quintet of soloists been so strong, the choral singing been so focused and alive, and McCreesh so adept at combining spaciousness with springing energy. Preparing this recreation of the Creation has been a labour of love for him, and it proved to be a triumphant one.

The Daily Telegraph (BBC Proms 2009)

Stepping inside the restored majesty of Nicholas Hawksmoor's Christ Church, Spitalfields, the spirit soars high enough. It soars even more if Paul McCreesh's Gabrieli Consort & Players are inside. This sold-out concert marked five years of Spitalfields visits by the Gabrielis. They brought with them *A Venetian Coronation*, the first of their famous historical reconstructions. May ... the Gabrieli Consort & Players live forever in health and glory.
The Times (*A Venetian Coronation*, March 2010)



CONTACT

The most up-to-date and comprehensive information on Gabrieli news, concerts and projects can be found at our website, www.gabrieli.com.

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