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THE BACH CHOIR OF BETHLEHEM PRESENTS

**THEATRE OF EARLY MUSIC**

Daniel Taylor, Artistic Director & Conductor:

**The Coronation of King George II**



*gala* 2019

Concert & Fundraiser

3pm Saturday, October 26, 2019

St. John's Lutheran Church, Allentown

Dear Friends -



WELCOME TO THE 2019 GALA - The Coronation of King George II I have looked forward to this event with keen anticipation and am delighted that you have chosen to join us. In this season when The Bach Choir of Bethlehem will offer its first public performances of Parts One and Two of Handel's Messiah, it's wonderful to be reminded of the pomp and circumstance that characterize so much of English life.

Coronations, royal weddings, milestone anniversaries are all celebrated with glorious music and magnificent pageantry. Handel, Purcell, and Parry certainly understood that, many Americans love it, and Daniel Taylor and his Theatre of Early Music will give us a glorious experience of it this afternoon. Dan has been a cherished friend and colleague for more than two decades. To have him visit us with his brilliant Canadian colleagues and get to know him as conductor is a rare privilege. St. John's Lutheran Church is the perfect environment for this presentation - stunningly beautiful, superb acoustics, a magnificent pipe organ, a veritable Westminster Abbey in miniature. We are grateful to Rev. Bradley Carroll, and Cantor Eric Gombert for their generous and warm hospitality. There are moments in this event that will thrill you, others that will fill your heart and mind with beauty and grace. All of it will send us on our way with hearts uplifted and spirits soaring. You will surely want to watch Chariots of Fire, Downton Abbey, The Crown, or Victoria again soon!

My sincere thanks for your presence and invaluable support for all of the Educational Outreach work of The Bach Choir of Bethlehem.

Ever grateful,

Greg Fungfeld  
Artistic Director & Conductor

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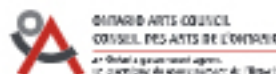


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# The Coronation of King George II

The Theatre of Early Music Choir & Orchestra

Daniel Taylor, Founder & Artistic Director

King - Bill Coleman Archbishop - Bill George Priest - Bill Joachim

## PROGRAM NOTE: TO ENGLAND WITH KINGS

William of Normandy, known as 'the Conqueror' invaded England and defeated King Harold II at the Battle of Hastings in 1066. After the victory at Hastings, he marched to London and was crowned on Christmas Day 1066 in a ritual of liturgy and ceremonial English rite. Westminster Abbey, with its glorious vaulted ceilings and great organ, was the chosen place of vision and hope, prayer and celebration. On June 11 1727, whilst traveling from England to Germany, the Hanoverian King of England, George I, died suddenly. On June 15, 1727, but four days later, his one and only son was proclaimed King. On October 4, 1727, the Abbey, as was the tradition for almost 700 years, would again host a King - King George II - with pomp, majesty, and glorious music.

The history of the service can be but partially traced in the transcripts of Lord Chamberlain, the Bishop of London and the Dean of the Chapel Royal and in a previous order of service for the 1714 Coronation of Queen Anne. The Archbishop Wake of England wrote "My immediate predecessor, Archbishop Tenison, who Crown'd both Queen Anne and his late Matie King George, took great pains to settle this Office in a better method than had ever been done before: and indeed he has succeeded so well in it, that in my Opinion a better form cannot be framed for the Coronation of His Majesty. But in that there is nothing of the Queen's Coronation: That part of the Office therefore may with very little change of some expressions be taken out of Sancroft's form."

While the commissioning of new music would have been written by the Master of Music from the Chapel Royal, on August 14, 1727 William Croft died. Before a new composer could be found, the promised King George II and Queen Caroline made arrangements for a German composer to write new anthems for the occasion, as the journals announced on September 9, 1727: "Mr Hendel, the famous Composer to the opera, is appointed by the King to compose the Anthem at the Coronation which is to be sung in Westminster Abbey at the Grand Ceremony". There could be no greater endorsement to Handel's place in the history of music than this personal command. Choristers were assembled from across the land with the finest instrumentalists to join in concert, military trumpets instructed to sound the arrival of Royalty after the ringing of the church bells. Rehearsals would have been pursued in earnest but over a short period of time and in private with the Abbey closed to the public.

## ORDER OF SERVICE:

### THE ASSEMBLY

Preparations for such events are so very many with Westminster Abbey closed as carpenters build extra galleries for seating. In the early morning, the celebrants arrange incense and candles, fill the ampula with oil and ready themselves to guide the audience in. The sacred church bell rings to call the congregation from the four corners of the church to attend. The Royal Regalia is announced with trumpet fanfares and an introtit sung at the west door: *Drop, drop, slow tears* is a hymn of devotional reflection, offered at Passion tide though not specific to that time of the calendar. The English Hymnal sets text by the Jacobean poet and clergyman Phineas Fletcher to one of Orlando Gibbons's hymn tunes (Song 45, published in 1623). It is worth noting that both Gibbons was a chorister and Fletcher a student at King's College.

- The tolling bell
- Trumpet fanfare

*Drop, Drop, Slow Tears* • Orlando Gibbons (1583-1625) • text by Phineas Fletcher (1582-1650)

Drop, drop, slow tears,  
And bathe those beauteous feet  
Which brought from Heaven  
The news and Prince of Peace:  
Cease not, wet eyes,  
His mercy to entreat;

To cry for vengeance  
Sin doth never cease.  
In your deep floods  
Drown all my faults and fears;  
Nor let his eye  
See sin, but through my tears.

Daniel Taylor and the pure voices of the TEM breathe new life into the world of early music.

- The Times, UK



### • THE REGALIA PROCESSION

The royal procession is announced to the congregation by the first of many trumpet fanfares, sounded by trumpeters of the Royal Household standing at both sides of the abbey's west end while the fanfare is followed by a ceremonial drummer welcoming the procession of the Orchestra. A second fanfare announces the procession of the choir accompanied by a Handel overture. Towards the end of the Overture, the Archbishop, the Priest, and the King arrive.

#### • Trumpet fanfare

*Ode for St Cecilia's Day: Overture and March* • George Frideric Handel (1685–1759)

#### • Procession of drums

#### • Proclamations of all choristers and choir: "Vivat, vivat, vivat"

### • THE ENTRANCE OF THE KING AND ARCHBISHOP

In place of Purcell's "I was glad", Parry's "I was glad" is heard in our modern Coronation. Parry's *I Was Glad* is surely the most beloved anthem in the British repertoire. It was first heard in 1902, and has been heard in great services of celebration ever since.

#### • Trumpet fanfare

*I Was Glad* • Hubert Parry (1848–1918) • text from Psalm 122:1–3, 6–7

Members of The Bach Choir of Bethlehem join the choir of Theatre of Early Music

I was glad when they said unto me: We will go into the house of the Lord.  
Our feet shall stand in thy gates: O Jerusalem,  
Jerusalem is builded as a city: That is at unity in itself.

O pray for the peace of Jerusalem: They shall prosper that love thee.  
Peace be within thy walls: And plenteousness within thy palaces.

During this anthem the King passes through the main body of the abbey, on through the choir, and up the steps to his position at the east end where he may sit in chairs placed in front of a throne.

### • THE LITANY

For the singing of the litany, performed in the simple yet sublime setting by the Chapel Royal, Thomas Tallis, a bishop wearing his cape, kneels at a faldstool above the steps of the theatre.

*God Grant with Grace* • Thomas Tallis (1505–1585)

God grant with grace, he us embrace.  
In gentle part bless be our heart.  
With loving face shine he in place.  
His mercies all on us to fall.

That we thy way may know all day,  
While we do sail this world so frail.  
Thy health's reward is nigh declared,  
As plain as eye all Gentiles spy.

### • THE RECOGNITION

The Archbishop is answered first by the assembled bishops, and then by the peers and nobles, who signify their willingness and joy, by loud and repeated acclamations, all with one voice crying out "God save King George!" Again, the trumpets sound a fanfare in a royal salute.

#### • Noble Assembly (audience) – Please stand to speak the responses and sing the hymn.

**Archbishop:** Sirs, I here present unto you King George, your undoubted King. Wherefore all you who are come this day to do your homage and service, are you willing to do the same?

**The Noble Assembly:** God save King George!

#### • Trumpet Fanfare

**Archbishop:** Sirs, I here present unto you King George. Wherefore all you who are come this day to do your homage and service, are you willing to do the same?

**The Noble Assembly:** God save King George!

#### • Trumpet Fanfare

**Archbishop:** Sirs, I here present unto you King George. Wherefore all you who are come this day to do your homage and service, are you willing to do the same?

**The Noble Assembly:** God save King George!

*Our God, Our Help in Ages Past* • William Croft (1678–1727)

#### • All remain standing to sing the hymn

Our God, our help in ages past,  
Our hope for years to come,  
Our shelter from the stormy blast,  
And our eternal home:

A thousand ages, in thy sight  
Are like an evening gone;  
Short as the watch that ends the night  
Before the rising sun.

Under the shadow of your throne  
Thy saints have dwelt secure;  
Sufficient is thine arm alone,  
And our defence is sure.

Time, like an ever-rolling stream,  
Bears all its sons away;  
They fly forgotten, as a dream  
Dies at the opening day.

Before the hills in order stood,  
Or earth received her frame,  
From everlasting thou art God,  
To endless years the same.

O God, our help in ages past,  
Our hope for years to come:  
Be thou our guard while troubles last,  
And our eternal home.

#### • Please be seated following the hymn.

#### • The drum announces the main anthem

At the coronation of his late majesty, George II, in 1727, Handel had the words sent to him, by the bishops for the anthems; at which he murmured, and took offence, as he thought it implied his ignorance of the Holy Scriptures: 'I have read my Bible very well, and shall chuse for myself!' While there is no proof that Handel attended the coronation service of the late King George I on October 20, 1714, it is likely that he listened intently from the gallery.

*The King Shall Rejoice, Coronation Anthem* • George Frideric Handel • text from Psalm 21:1, 5b, 3

The King shall rejoice in Thy strength, O Lord!  
Exceeding glad shall he be of Thy salvation.  
Gloey and great worship hast Thou laid upon him.  
Thou hast prevented him with the blessings of goodness,  
And hast set a crown of pure gold upon his head.  
Alleluia.

During this piece, the King is crowned. *The King Shall Rejoice* offers grand pageantry and solemnity, setting each Biblical verse to its own movement punctuated by winds and drums. The first twenty-eight bar ritornello built on a solemn motive offers the trumpet calling in a fanfare duet leading to the magnificent entry of the choir. Handel is clever in his construction of the work, with dotted rhythms and harmonic suspensions leading to the fugue, a glorious painting of the image of the "crown of pure gold".

## • THE COLLECT

**Archbishop:** Almighty God, unto whom all hearts are open, all desires known, and from whom no secrets are hid; Cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit, that we may perfectly love thee, and worthily magnify thy holy Name; through Christ our Lord. Amen.

## • THE COMMUNION

From our prayers, Poston's deeply comforting setting of *Jesus Christ the Apple Tree*, which depicts the renewal of dying faith through the sweetness of the fruits of Christ's fragility.

***Jesus Christ the Apple Tree*** • Elizabeth Poston (1905-1987)  
text by Joshua Smith (1760-1795) from *Divine Hymns or Spiritual Songs*

The tree of life my soul hath seen,  
Laden with fruit, and always green:  
The trees of nature fruitless be  
Compared with Christ the apple tree.

I'm weary with my former toil,  
Here I will sit and rest awhile:  
Under the shadow I will be  
Of Jesus Christ the apple tree.

His beauty doth all things excel:  
By faith I know, but ne'er can tell  
The glory which I now can see  
In Jesus Christ the apple tree.

This fruit doth make my soul to thrive,  
It keeps my dying faith alive;  
Which makes my soul in haste to be  
With Jesus Christ the apple tree.

For happiness I long have sought,  
And pleasure dearly I have bought:  
I missed of all; but now I see  
'Tis found in Christ the apple tree.

***Remember Not, Lord, Our Offences*** • Henry Purcell (1659-1695)  
text from the *Litany, The Book of Common Prayer* (1662)

The five-part full anthem *Remember Not, Lord, Our Offences* is a masterful work by the composer known for his brilliant settings of the English language. Purcell structures his emotional and sacred plea with a steady, sure hand building repeated block chords that open into the dissonance with 'neither take thou vengeance on our sins' leading to a call for mercy and salvation.

Remember not, Lord, our offences,  
Nor th' offences of our forefathers;  
Neither take thou vengeance of our sins,  
But spare us, good Lord.  
Spare thy people, whom thou has redeem'd  
With thy most precious blood,  
And be not angry with us forever.  
Spare us, good Lord.

**Archbishop:** Prevent us, O Lord, in all our doings with thy most gracious favour, and further us with thy continual help. That in all our works begun, continued, and ended in thee, we may glorify thy holy name, and finally by thy mercy obtain everlasting life; through Jesus Christ our Lord. Amen.

***Hear my Prayer*** • Henry Purcell • text from Psalm 102.1

The last work found in the autograph manuscript collection at the Cambridge Fitzwilliam Museum, Purcell's seemingly unfinished masterpiece, the eight-part setting of the first verse of Psalm 102 is built on a simple, longing melody climbing chromatically and ending with heartbreaking dissonance before resignation as the voices turn towards the heavens.

Hear my prayer, O Lord, and let my crying come unto thee.

**Archbishop:** O Lord, Holy Father, Jesus Christ, the Son of God, who by his Father was anointed with the Oil of gladness above his fellows, by his holy Anointing pour down upon your Head and Heart the blessing of the Holy Ghost, and prosper the works of your Hands: that by the assistance of his heavenly grace you may govern and preserve the Peoples committed to your charge in wealth, peace, and godliness; and after a long and glorious course of ruling a temporal kingdom wisely, justly, and religiously, you may at last be made partaker of an eternal kingdom, through the same Jesus Christ our Lord. Amen.

***O Lorde, the Maker of Al Things*** • John Joubert (1927-2019) • text by Henry Tudor (1491-1547)

The South-African composer John Joubert moved to England in 1946, residing there until his death in 2019. His choral anthems are haunting and none more so than *O Lorde the Maker of Al Things* with the drone of the organ and unison utterances leading to a magnificent, unbearably sad and beautiful resignation.

O Lorde, the maker of al thinge,  
We pray thee now in this evening  
Us to defende, through thy mercy,  
From al devyle of our en'my.  
Let neither us deluded be,  
Good Lorde, with dreame or phantasy,

Our hearte wakyng in thee thou kepe,  
That we in sinne fal not on slepe.  
O Father, through thy blessed Sonne,  
Grant us this our petition,  
To whom with the Holy Ghost alwaies,  
In heav'n and yearth be laude and praise.

**Archbishop:** O God, the Father of Heaven; have mercy upon us miserable sinners.

**Choir and Noble Assembly (remain seated):** O God, the Father of Heaven; have mercy upon us miserable sinners.

**Archbishop:** O God, the Son, redeemer of the world; have mercy upon us miserable sinners.

**Choir and Noble Assembly:** O God, the Son, redeemer of the world; have mercy upon us miserable sinners.

**Archbishop:** O God, the Holy Ghost, proceeding from the Father and the Son, have mercy upon us miserable sinners.

**Choir and Noble Assembly:** O God, the Holy Ghost, proceeding from the Father and the Son; have mercy upon us miserable sinners.

**Archbishop:** O Holy, blessed, and glorious Trinity, three persons and one God; have mercy upon us miserable sinners.

**Choir and Noble Assembly:** O Holy, blessed, and glorious Trinity, three persons and one God; have mercy upon us miserable sinners.

**Archbishop:** That it may please thee to keep and strengthen in the true worshipping of thee, in righteousness and holiness of life, thy servant George, our most gracious King and Governor.

**Choir and Noble Assembly:** We beseech thee to hear us, good Lord.

**Archbishop:** That it may please thee to bless and preserve our gracious Queen Caroline, Frederick Duke of Edinburgh, and all the Royal Family.

**Choir and Noble Assembly:** We beseech thee to hear us, good Lord.

**Archbishop:** O Lamb of God that takest away the sin of the world; grant us thy peace.

**Choir and Noble Assembly:** O Lamb of God that takest away the sin of the world; grant us thy peace.

**Archbishop:** O Lamb of God that takest away the sins of the world; have mercy upon us.

**Choir and Noble Assembly:** O Lamb of God that takest away the sins of the world; have mercy upon us.

**Archbishop:** O Christ hear us.

**Choir and Noble Assembly:** O Christ hear us.

**Archbishop:** Lord, have mercy upon us.

**Choir and Noble Assembly:** Lord, have mercy upon us.

**Archbishop:** Christ, have mercy upon us.

**Choir and Noble Assembly:** Christ, have mercy upon us.

**Archbishop:** Lord, have mercy upon us.

**Choir and Noble Assembly:** Lord, have mercy upon us.

**Let All Mortal Flesh Keep Silence** • Edward Bairstow (1874–1946) • text by Gerard Moultrie (1829–1885)

Sir Edward Cuthbert Bairstow was an English composer and organist in the Anglican church music tradition. Published in 1925, *Let all mortal flesh keep silence* is from an anthem written by Sir Edward Bairstow, adapted from the text of Habakkuk 2:20 - it is the text of Christ's coming and liberating the believer from the world - and leaving listeners silent and trembling. The original text was composed in Greek as a Cherubic Hymn for the Offertory of the Divine Liturgy of St. James. The procession celebrates the divinity of creatures with many eyes and winged seraphim.

Let all mortal flesh keep silence,  
And with fear and trembling stand;  
Ponder nothing earthly minded,  
For with blessing in his hand,  
Christ our God to earth descending  
Comes our homage to demand.

Rank on rank the host of heaven  
Spreads its vanguard on the way,  
As the Light of light descendeth  
From the realms of endless day,  
Comes the powers of hell to vanquish  
As the darkness clears away.

King of kings, yet born of Mary,  
As of old on earth he stood,  
Lord of lords, in human vesture,  
In the body and the blood;  
He will give to all the faithful  
His own self for heavenly food.

At his feet the six winged seraph,  
Cherubim with sleepless eye,  
Veil their faces to the presence,  
As with ceaseless voice they cry:  
Alleluia, Alleluia  
Alleluia, Lord Most High!

**Hymn to the Mother of God** • John Tavener (1944–2013) • text from Liturgy of St. Basil

In you, O Woman full of Grace, the angelic choirs, and the human race, all creation rejoices.  
O sanctified Temple, mystical Paradise, and glory of Virgins.  
In you, O Woman full of Grace, all creation rejoices. All praise be to you.

**Jerusalem** • Hubert Parry (1848–1918)

• Noble Assembly (audience) – Please stand to sing the hymn.

And did those feet in ancient time,  
Walk upon England's mountains green:  
And was the holy Lamb of God,  
On Englands pleasant pastures seen!  
And did the Countenance Divine,  
Shine forth upon our clouded hills?  
And was Jerusalem builded here,  
Among these dark Satanic Mills?

Bring me my Bow of burning gold:  
Bring me my Arrows of desire:  
Bring me my Spear: O clouds unfold:  
Bring me my Chariot of fire!  
I will not cease from Mental Fight,  
Nor shall my Sword sleep in my hand:  
Till we have built Jerusalem,  
In Englands green & pleasant Land.

• Please be seated following the hymn.

**THE ANOINTING****Zadok the Priest, Coronation Anthem** • George Frideric Handel • text - Antiphon for the 7th Sunday after Pentecost, *Unxerunt Salomonem Sadoc sacerdos*

With *Zadok the Priest*, Handel brings the architecture of great cathedrals into his music, allowing voices to soar and echo throughout the stone vaults. Quiet string arpeggios are like clouds in the distance rolling into the Nave to anoint the King. The work is dignified, 'ceremonial and reverential.'

Zadok the Priest, and Nathan the Prophet anointed Solomon King.  
And all the people rejoiced, and said:  
God save the King! Long live the King!  
May the King live for ever,  
Amen, Alleluia.

**Archbishop:** O God, the crown of the faithful: Bless we beseech thee and sanctify this thy servant our King: and as thou dost this day set a Crown of pure gold upon his head, so enrich his royal heart with thine abundant grace, and crown him with all princely virtues, through the King eternal Jesus Christ our Lord. Amen.

• At the sight whereof the people, with loud and repeated shouts, shall cry, "God save the King!"

• Trumpet fanfare

**Archbishop:** God save the King! Long Live King George! May the King Live Forever!

**The Noble Assembly:** God save the King! God save the King! God save the King!

**THE HOMMAGE****Worthy is the Lamb, Messiah** • George Frideric Handel • text from Revelation 5:12–14

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

• Then his Majesty shall proceed through the Choir to the West door of the Church, in the same way as they came, wearing his Crown.

**Sources:**

'Handel and the 1727 Coronation' - Donald Burrows - Oxford University Press • 'Handel in London' - Jane Glover - PanMacmillan  
'Handel Coronation Anthems' - Robert King - Hyperion • 'An English Coronation' - Paul McCreesh - Winged Lion  
'Handel - A Guide to Research' - Mary Ann Parker - Routledge Music

Christmas Concert ad





**Daniel Taylor, conductor:** A Sony Classical artist, Daniel Taylor is sought-after for his portrayals on the opera and concert stage, on cd/dvd and in film. Appearing on more than 100 recordings, his projects have been recognized by a GRAMMY as well as with OPUS and ADISQ prizes. Daniel Taylor is the founder and artistic director of the Trinity Choir. His tireless curiosity, devotion to classical music and passion have established him as one of the leading up-and-coming conductors in the period and modern fields. Daniel Taylor debuted as the first Guest Conductor in the history of the Tallis Scholars. He also debuted recently with the Kammerchor Stuttgart and also with the Musica Angelica Orchestra and the Gabrieli Consort. He is also founder and artistic director of the Choir and Orchestra of the Theatre of Early Music, with whom he has toured worldwide and made many award-winning recordings. Taylor has appeared at Glyndebourne, Rome Opera, Welsh National Opera, Canadian Opera, Opera North, in Munich and at the New York Metropolitan Opera. He has joined leading orchestras including the San Francisco, Los Angeles, St. Louis, London, Lisbon, Cleveland, the New York Philharmonic, Gothenburg, Scottish National, as well as the Morverdi Choir and English Baroque Soloists, Les Arts Florissants, Bach Collegium and the Berlin Akademie für Alte Musik. Convinced of the value of music as both an educational and political tool, he has performed for three Canadian Prime Ministers, for the Queen of England, for the King and Queen of Sweden and for the King and Queen of Spain. His devotion to several charities have been recognized by the award of the Queen's Jubilee Medal. His commitment to working with young musicians includes his regularly teaching at summer courses in North America and Europe; he has offered master-classes at the Beijing Conservatory, the Sao Paulo Conservatory, the Royal Academy of Music, the Guildhall, the Royal College of Music, at the University of Vienna and at leading Universities across North America. The University of Toronto recently appointed Daniel Taylor to the position of Head of Historical Performance in the Faculty of Music.

**Theatre of Early Music:** Founded by Artistic Director and Conductor Daniel Taylor, the Theatre of Early Music (TEM) is sought after as an interpreter of magnificent yet neglected choral repertoire from four centuries. Appearances include stunning a cappella programs, with practices and aesthetics of former ages informing thought-provoking, passionate and committed reconstructions of music for historical events and major works from the oratorio tradition. Through their concert performances and recordings, the TEM offers a purity and clarity in their sound which has resulted in invitations from an ever-widening circle of the world's leading stages. With Daniel Taylor, the TEM are new visitors to the most renowned concert halls and festivals and are building an exciting discography in partnership with Sony Classical Masterworks. The core of the TEM consists of an ensemble based in Canada, primarily made up of young Canadian soloists. Their distinctive style, coupled with its artistic director Daniel Taylor's expertise and enthusiasm, leads to captivating readings of magnificent but often neglected works. The TEM appears in some 30 concerts every year, and recently led a successful North American tour, culminating with their debut at New York's Carnegie Hall. The TEM Choir has toured with the esteemed Gabrieli Consort in the summers of 2015 and 2016 with members of the Choir touring the United Kingdom and recording a remarkable series of discs on Sony.



**Julia Wedman, Concertmaster:** Violinist Julia Wedman grew up in Saskatoon, Saskatchewan. After studies at UWO, Indiana University and the University of Toronto, she joined the Tafelmusik Baroque Orchestra in 2005 and quickly developed a reputation for her solo performances with the group. In addition to being featured regularly on the group's home series in Toronto, Julia has performed solos on tours in Canada, the US, Germany, France, Mexico, Puerto Rico, China, Korea, Japan, Australia, and New Zealand. She is also a member of I Furioli Baroque Ensemble and the Eybler String Quartet, who are getting rave reviews for their newly released recordings of Beethoven's Op. 18. Her debut CD of Heinrich Biber's *Mystery Sonatas* is available online or at concerts. Recent performance highlights include guest concertmaster/solo debuts with the Orchestra of the Age of Enlightenment (London) and the Orchestra of the 18th Century (Amsterdam), as well as Eybler Quartet's work on the faculty of the Parker and JACK quartets. Julia has been focusing intensively on the performance of J.S. Bach's music

both in recital and as part of the exciting new Toronto Bach Festival, directed by Tafelmusik oboist John Abbeger. She is also midway through a 3-year cycle of Bach's solo violin music in collaboration with the fantastically expressive dancer Brian Solomon for the Gallery Players of Niagara.



**Bill Coleman, the King:** Bill Coleman has danced with Bill T Jones/Arnie Zane Company, Martha Graham Dance Company, Toronto Dance Theatre, Tere O'Connor, Fondation Jean-Pierre Perreault, Wiesbaden Ballet, William Douglas Dance and currently Tedi Tafel and Dance Theatre David Earle. He regularly collaborates with diverse groups and communities in the creation of one-of-a-kind theatrical events. He is the co-founder of Bill Coleman & His North American Experience with composer John Oswald and Coleman/Lemieux & Compagnie with Laurence Lemieux. Most recently Bill created *Hymn to The Universe* performed with the legendary Sun Ra Arkestra, *Inverted Mountains* with John Oswald, *Emile Morin* in Banff National Park and *OutSideIn*, a 3D film by Anne Troake with Carol Prieur, which was screened at the 2015 Venice Biennale. Bill's solo work *Dollhouse* has been presented at Canadian Stage in Toronto, Hong Kong, Poland, Edinburgh, and across Canada. Currently Bill is collaborating with writer Lee Maracle and touring an interactive work FELT. Bill received the 2018 Walter Carse Award for Lifetime Achievement in dance.

#### Theatre of Early Music Choir

##### Sopranos

Jane Fingler  
Rebecca Gerge  
Janelle Lucyk  
Lindsay McIntyre  
Kayla Ruiz  
Dominique Saulnier  
Bronwyn Thies-Thompson

##### Altos

Victoria Marshall  
Ryan McDonald  
Peter Mahon  
Jessica Wright

##### Tenors

Kerry Bursey  
Haitham Haidar  
Christopher Mahon  
Andrew Walker

##### Basses

Alasdair Campbell  
Alexander Dobson  
William Kraushaar  
Matthew Li

#### Theatre of Early Music Orchestra

First violin – Julia Wedman  
Second Violin – Elizabeth Field  
Viola – Jimin Shin  
Oboe I – Gonzalo Ruis  
Oboe II – Stephen Bard  
Recession – Sae Hashimoto  
Trumpet I – Maximilian Morel  
Trumpet II – Clinton McLendon  
Cello – Madelaine Bouissou  
Double Bass – Heather Miller Lardin  
Organ – James Davis Wetzell

#### Actors

King – Bill Coleman  
Archbishop – Bill George  
Priest – Bill Joachim

#### The Bach Choir of Bethlehem Singers

##### Sopranos

Kayla Alderfer  
Wendy Borst  
Deborah Ihling  
Katherine Kaiser  
Carrie Nedick

##### Altos

Laura Carlson  
Jennifer Hay  
Patti Sakdiponephong  
Jean Anne Shafferman  
Annette Thiel

##### Tenors

Lane Conkin  
Luke DiGiacinto  
Mark Helms  
Bryan Holten  
Charles Lutte

##### Basses

Tony Austin  
John Nedick  
John Sullivan  
David Umla  
Peter Young

### THE BACH CHOIR OF BETHLEHEM

The oldest American Bach Choir, The Bach Choir of Bethlehem gave the first complete American performances of Bach's *Mass in B Minor* in 1900 and *Christmas Oratorio* in 1901. Since its founding in 1898, the now-famous Choir has been attracting thousands of visitors from across the United States and beyond to the annual Bethlehem Bach Festival in Pennsylvania. Since 1983, under Greg Funfgeld's direction, the 85 dedicated volunteer singers of The Bach Choir of Bethlehem, performing with the Bach Festival Orchestra and distinguished soloists, have received international acclaim. Programming has expanded to 40 concerts and educational programs per year for an audience of more than 22,000. Venues have included the Herkulessaal at Munich's Royal Residence and the Thomaskirche, Bach's church in Leipzig, as part of the 1995 Germany tour; The Kennedy Center and Carnegie Hall as part of The Choir's Centennial Celebration in 1998-2000; the BBC Proms in London's Royal Albert Hall as part of an eight-concert tour of the United Kingdom in 2003; and Severance Hall, Cleveland, for the 75th anniversary of the Baldwin-Wallace Bach Festival in 2007. In September 2011, The Bach Choir represented the Commonwealth of Pennsylvania in a 10th anniversary musical observance of 9/11 in New York City, giving concerts in Saint Paul's Chapel and Trinity Church, Wall Street. In 2013, The Choir performed Mendelssohn's *Elijah* at Stratmore in the Washington D.C. area, and in 2014, the new opera *Young Meister Bach* for the 250th anniversary of the German Society of Pennsylvania in Philadelphia. The Choir has released 11 recordings on the Dorian and Analekta labels including most recently *Saint John Passion* (2012), *A Child's Christmas in Bethlehem* (2013), *Bach's Cantata 21* (2018), and *Handel's Ode for Saint Cecilia's Day* (2018). The Choir has been featured on National Public Radio's *Performance Today* and *Prairie Home Companion*, Deutsche Radio, the BBC World Service, CBS Sunday Morning, and the Emmy award-winning PBS documentary on The Choir, *Make a Joyful Noise*. The Choir has been recognized for its outstanding educational outreach programs (*Bach at Noon*, *Bach to School*, and *interdisciplinary Family Concerts*) by annual awards from the National Endowment for the Arts (2011-2019). The J.S. Bach Foundation in Switzerland named The Bach Choir of Bethlehem as the first American recipient of its annual award to a single Bach organization, recognizing The Bach Choir's outstanding work in Bach performance and education for young people (2012). *Mr. Bach Comes to Call*, a film based on the acclaimed *Classical Kids* CD, was co-produced by The Bach Choir of Bethlehem and is distributed internationally by the Children's Group. In July 2018, our affiliated Bel Canto Youth Chorus, currently in its 26th year under the direction of founder Joy Hirokawa, officially merged with The Bach Choir of Bethlehem. Both organizations are looking to increase their impact in training the next generation of choral singers and cultivating a life-long passion for the choral arts. For more information visit [The Bach Choir's website – BACH.org](http://TheBachChoir.org).