

The Coronation of King George II

THE CHOIR AND ORCHESTRA OF THE THEATRE OF EARLY MUSIC
Daniel Taylor, conductor

Tuesday, July 26th at 7:30pm
Walter Hall, Faculty of Music, University of Toronto

PROGRAM

Trumpet Fanfare

Procession of Drums

I was Glad

Sir Hubert Parry
(1848-1918)

A Grand Instrumental Procession

George Frideric Handel
(1685-1759)

The King Shall Rejoice (from the Coronation Anthems)

G.F. Handel

Drop, Drop Slow Tears

Orlando Gibbons
(1583-1625)

Jesu, Rex Admirabilis

G. Palestrina
(1524-1595)

Remember Not, Lord

Henry Purcell
(1659-1695)

Hear my Prayer, O Lord

H. Purcell

Jerusalem

Sir Hubert Parry
(1848-1918)

Hymn to the Mother of God

John Tavener
(1944-2013)

Zadok the Priest (from the Coronation Anthems)

G.F. Handel

Drum Solo

Worthy is the Lamb (from Messiah)

G.F. Handel

The Coronation of King George II

The Hanoverian King of England George I died on 11 June 1727 whilst on his way back to his native Germany. His only son was proclaimed king three days later by the Privy Council. Every monarch since William the Conqueror had been crowned at Westminster Abbey, in a tradition stretching back to 1066. To crown England's new King George II a magnificent coronation service full of pomp, ceremony and fine music

The Privy Council met three days after the death of the king but, with a new monarch on the throne, there would have been many pressing matters of state to which to attend. So it was nearly two months later, on 11 August, that the coronation was first officially discussed. October 4th was proclaimed as the date for the service. More detailed discussion was probably limited because the Archbishop of Canterbury was away, convalescing from illness in Tunbridge Wells. In his absence, it seems likely that the Lord Chamberlain and the Dean of the Chapel Royal, Edmund Gibson (also Bishop of London), took it upon themselves to make the practical arrangements.

Much of the music to be performed would, following established tradition, have been taken from that performed at previous coronations. The commissioning of any new compositions for the service would normally have been entrusted to the Organist and Composer of the Chapel Royal, but disaster struck when, on 14 August, the incumbent of that post, William Croft, died. On 18 August the Bishop of Salisbury recommended that Maurice Greene succeed, but his appointment was not officially confirmed until 4 September, by which time arrangements for the coronation would have been well under way. In any case, it seems that the king had already made up his own mind, and on 9 September the newspapers announced that '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'. Handel seems actually to have been commissioned to write not one, but four new anthems for the occasion. He would have had to begin work immediately.

All the parties looked back to previous coronations for their precedents, both musical and liturgical. On the possible form for the service, the archbishop wrote from his convalescence to the council explaining: 'Before I left Lambeth, I got into my hands the Original Book of Archbishop Sancroft, all written by Himselfe, by wch He Crown'd King James & Queen Mary ... But the King's Religion obliged Him to omit the whole Communion Service ... My immediate predecessor Archbp Tenison, who Crown'd both Q 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 Majestie. 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.'

These suggestions do not seem have been passed to Handel who, without firm indications from the Bishops, turned to the most complete account he could find, the excellently detailed description by Sandford of the 1685 coronation of James II. On 5 September Archbishop Wake proposed his own order of service to the Privy Council committee now dealing with the arrangements. But he still could not finally make up his mind about some of the finer details of the Investitures— or perhaps the committee did not agree with him — and took his order away yet again to reconsider. Only on 20 September was an order of service agreed, based largely on the 1714 coronation of Queen Anne. At the same time it was announced that the coronation was to be postponed for a week as high tides were now predicted to flood Westminster Hall on the chosen date. The archbishop was instructed 'that One Hundred Copies be printed forthwith, fifty whereof are to be delivered for the use of the Lords of His Majesty's most honourable Privy Council and the other Fifty, for the Service of those who are to officiate at the Abbey'. Presumably the congregation of more than a thousand were to receive no service paper. They would, were they to have read Parker's Penny Post dated 4 October, have learned that: 'Mr Hendle has composed the Musick for the Abbey at the

Coronation, and the Italian Voices, with above a Hundred of the best Musicians will perform; and the Whole is allowed by those Judges in Musick who have already heard it, to exceed any Thing heretofore of the same Kind: It will be rehearsed this Week, but the Time will be kept private, lest the Crowd of People should be an obstruction to the Performers.'

By the end of September Handel had clearly finished his new compositions. Predictably, with no instructions apparently passed to him (or perhaps they were conveniently ignored), the results come the day of the coronation were delightfully confused. The printed order at times bore little relation to what actually took place. Handel's texts in his own anthems did not match what was printed in the service paper; several anthems were performed at different positions in the service to those officially sanctioned, and some pieces meant to be set to music apparently were not, and vice versa. The actual musical performances too suffered from more than a degree of disorganization. Archbishop Wake, perhaps miffed because he felt Handel had hijacked the order of service, wrote a series of caustic comments in the margin of his own service paper, commencing with 'No Anthem at all Sung ... by the Negligence of the Choir of Westminster' and against Handel's first anthem was marked the terse comment: 'The Anthem all in confusion: All irregular in the Music'. The lack of musical coordination on the day cannot have been helped by the performers' being placed on two specially built platforms on either side of the abbey, their views interrupted by the altar. To make matters worse, five of the ten boys from the Chapel Royal choir had left with broken voices in June and such was the duplication of adult jobs between the two musical establishments that only one singer from the abbey was not accounted for from within the ranks of the Chapel Royal choir.

There is no indisputable record of exactly where in the coronation each piece was performed. Wake's order of service give us useful guidance: the Clerk of the Cheque's account of the service contradicts some of this although research indicates that the authorities had followed tradition in returning to settings of the past for several important musical sections of the service, searching through the abbey and Chapel Royal libraries for what was still in stock from previous coronations. So it is from a collation of all this information, with its mixture of 'old' music from the greatest English composers of the previous hundred years with the latest, fashionable music of Handel at his most stately and spectacular, that we form our reconstruction of this most splendid, and magnificently British, pageant.

Final preparations for the coronation day start early in Westminster Abbey. The last items are placed in their positions: the ampulla is filled with oil, and laid on the altar with its ceremonial spoon. The congregation of the great and the good take their seats, filling every corner of this most impressive of Gothic abbeys. Special galleries have been constructed to add extra seats. Our listening position is that of a privileged attendee, placed near the altar at the east end of the abbey: the preparations at the west door, some hundred metres down the nave, thus are heard in the distance. Looking upwards we see the astonishing vaulted ceiling, the highest in England, stretching 31 metres above us. Outside, the architecture of the west end is markedly different to that we know today, for the two west towers which greet today's royalty were only added by Nicholas Hawksmoor between 1735 and 1740.

The Archbishop and Choir form their procession outside the west door of the abbey whilst they await the arrival by carriage of King George and Queen Caroline. As they stand alongside the dean and officials of Westminster, the king and queen's own clergy and the choirs of both the abbey and the Chapel Royal, the abbey's great bell tolls, symbolically calling the congregation to the ceremony. 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 ceremonial drummers.

The young Scholars of Westminster School had been granted the right by King James II in 1685 to greet the new monarch as he enters the Abbey. They now greet him with their privileged: being scholars, they are the only people to do so in Latin. Another trumpet fanfare sounds as a preface to the introit, performed by the combined choirs of the abbey and the Chapel Royal at the west door. In his capacity first as organist at St George's Chapel, Windsor, and subsequently as one of the musicians at the Chapel Royal,

William Child (1606–1697) had been organist at three coronations during the previous century: those of Charles II, James II and William and Mary. The clergy and choir process up the aisle through the vast congregation whilst the orchestra plays Handel's Grand Instrumental Procession, later used as the stirring overture to *The Occasional Oratorio*. Archbishop Wake noted that the anthem scheduled in the service paper to greet the king and queen on their arrival at their seats 'was omitted and no anthem at all sung ... by the Negligence of the Choir of Westminster', but Jonathan Smith recorded that I was glad when they said unto me was sung in a 'full anthem'. Henry Purcell (1659–1695), himself of course a former organist of Westminster Abbey, had written a fine setting of this text, from Psalm 122, for the opulent coronation of King James II in 1685; this evening's concert offers two celebrated anthems by the great composer. Anthems almost certainly still in the abbey library – though perhaps already wrongly ascribed, as it was to remain for many years, to John Blow.

During this anthem the king and queen pass through the main body of the abbey, on through the choir, and up the steps to their positions at the east end where they sit in chairs placed in front of, and below, the two thrones. They make their private devotions. After the anthem is finished, the archbishop (on the occasion, but not this evening) accompanied by the Lord Chancellor, Lord Great Chamberlain, Lord High Constable and Earl Marshal) presents the new king to the people, asking if they are willing to pay their homage to their monarch.

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.

For the singing of the litany, performed in the glorious setting by the former Gentleman of the Chapel Royal, Thomas Tallis (c1505–1585), a bishop, wearing his cope, kneels at a faldstool above the steps of the theatre. Gibbons, Tallis and Purcell's sublime compositions are haunting in their simplicity. With a nod to the contemporary composers of today, Poston and Tavener provide echoes of notes written in ancient times. The anointing of the monarch by the archbishop is prefaced by the singing of the great hymn 'Jerusalem'; in true Anglican tradition the entire congregation of the abbey joins in.

That rousing hymn is followed by a work that has never been eclipsed as the greatest of all coronation compositions, the only one to have been repeated at every subsequent crowing of a British monarch: Handel's extraordinary setting of the Old Testament text from the First Book of Kings, *Zadok the Priest*. Its opening instrumental prelude, commencing with a whispering arpeggionic piano, is brilliantly orchestrated to create one of the most inexorable crescendos of the whole canon of western music. In the two following sections Handel is at his most regally ceremonial.

The king has been anointed on his head, breast and hands, and presented in a series of spoken ceremonies with the spurs, sword, robe and orb of state. His Investiture is prefaced by the presentation of two further tokens, a ring for the fourth finger of his right hand, and two sceptres, one with a dove, the other with a cross, placed respectively in his left and right hands. His Investiture is celebrated by a trumpet fanfare, the solemnity of the moment enhanced by the addition of timpani. The archbishop, standing in front of the abbey's altar, takes up the crown and blesses it. Assisted by the other bishops and by the Dean of Westminster, the archbishop crowns King George. A trumpet fanfare rings out and the entire congregation in the abbey, in a thrilling moment, 'with loud and repeated shouts' acclaim their new monarch. The instructions are simple: 'The drums beat and the Trumpets sound and all the People shout, crying out: God save King George. Long live King George. May the King live forever!' The archbishop presents the king with a Holy Bible, signifying wisdom and law, and then blesses him.

The king is now crowned. The queen, who has sat silently through the ceremony so far, must be anointed, given a ring, and then her crown, sceptre and ivory rod. Handel's excerpt from *Messiah* "Worthy is the Lamb" is suitably celebratory complete with soaring vocal lines and a dramatic pause before the final statement "Amen".

But as soon as the 'Amen' was uttered, the king and queen replace their crowns, take up their sceptres again and return to their thrones for the final pageantry of the occasion. The traditional trumpet call 'Draw Swords' sounds. The king and queen are led into St Edward's Chapel, where they put on their royal robes, made of purple velvets and the procession leads them back towards the outside world. As the abbey's great doors are thrown open, the king and his queen are greeted not only by the pealing of the bells of Westminster Abbey but, on that signal, by the extraordinary sound of the combined bells of all the churches of London co, joyfully celebrating this most glorious of coronations.

DANIEL TAYLOR AFTER ROBERT KING © 2014/2001

Many thanks to Robert King for his permission to quote his research and for his important work.

ARTISTS

Daniel Taylor, conductor

Alan Gallichan as the Archbishop

Bill Coleman as the King

CHOIR

Sopranos

Alison Beckwith

Brenda Enns

Carrie Loring

Jennifer Madronich

Natalie Mahon

Ellen McAteer

Bronwyn Thies-Thompson

Altos

Simon Honeyman

Peter Mahon

Victoria Marshall

Tenors

Larry Beckwith

Asitha Tennekoon

Cory Knight

Paul Ziadé

Basses

Alex Dobson

Sean Nix

Paul Oros

Cairan Ryan

Orchestra

Chris Verrette, first violin

Julie Wedman, second violin

Matt Antal, viola

Felix Deak, cello

Gillian Howard, first oboe

Daniel Brielmaier, second oboe

Matthew Larkin, organ

Norm Engel, first trumpet

Shawn Spicer, second trumpet

David Campion, percussion

TEXTS AND ORDER OF SERVICE

TRUMPET FANFARE

PROCESSION OF DRUMS

I WAS GLAD

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.

OVERTURE AND MARCH FROM THE ODE FOR ST. CECELIA'S DAY

Proclamation by the Choristers: "Vivat, Vivat, Vivat"

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 Peers and assembled Nobles: God save King George!

Archbishop: Sirs, I here present unto you King George.

The Peers and assembled Nobles: God save King George!

THE KING SHALL REJOICE

The King shall rejoice in thy strength, O Lord.
Exceeding glad shall he be of thy salvation.
Glory and great worship hast thou laid upon him.
Though hast prevented him
With the blessings of goodness and hast set
A crown of pure gold upon his head.
Alleluja.

DROP, DROP SLOW TEARS

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.

JESU, REX ADMIRABILIS

Jesu, Rex admirabilis
Et triumphator nobilis
Dulcedo ineffabilis
Totus desiderabilis.

Jesus, wondrous king
and noble conqueror,
unutterable sweetness,
wholly desirable:

Mane nobiscum Domine
Et nos illustra lumine
Pulsa mentis caligine
Mundum reple dulcedine.

Remain with us, Lord,
and shine your light upon us,
drive away the darkness of our minds,
fill the world with sweetness.

Te saeculorum Principem,
Te, Christe, regem gentium,
Te mentium, Te cordium
unum fatemur arbitrum.

You, Prince of all ages,
You, Christ, King of people,
You, of minds and hearts
we accept as the one Judge.

Amor Iesus continuus
Mihi languor assiduus
Mihi Iesus mellifluus
Fructus vitæ perpetuus

The never-ending love of Jesus
leaves me constantly weak,
To me, sweet Jesus,
You are the eternal fruit of my life.

Quocumque loco fuero
Semper Iesum desidero
Amore Iesus languo
& corde totus ardeo

In whatever place I find myself
I will always desire Jesus.
I am sick for love of Jesus
And my heart is aflame.

REMEMBER NOT, LORD

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 for ever.
Spare us, good Lord.

HEAR MY PRAYER

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

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

Choir: O God, the Father of Heaven ...

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

Choir: O God, the Son, redeemer of the world ...

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

Choir: O God, the Holy Ghost ...

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

Choir: O Holy, blessed, and glorious Trinity ...

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: 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: We beseech thee to hear us, good Lord.

Archbishop: O Lamb of God that tak'st away the sins of the world; have mercy upon us.

Choir: O Lamb of God ...

Archbishop: O Lamb of God that tak'st away the sins of the world; grant us thy peace.

Choir: O Lamb of God ...

Archbishop: O Christ hear us.

Choir: O Christ hear us.

Archbishop: Lord, have mercy upon us.

Choir: Lord, have mercy upon us.

Archbishop: Christ, have mercy upon us.

Choir: Christ, have mercy upon us.

Archbishop: Lord, have mercy upon us.

Choir: Lord, have mercy upon us.

JERUSALEM

And did those feet in ancient time
Walk upon Englands 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 and pleasant Land.

HYMN TO THE MOTHER OF GOD

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.

ZADOK THE PRIEST

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, Alleluja.

Archbishop: God save the King! God save the King!

The Peers and Assembled Nobles response (repeated): God save the King! God save the King! God save the King!

DRUM SOLO

WORTHY IS THE LAMB

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, forever and ever.

Amen.

BIOGRAPHIES



DANIEL TAYLOR, CONDUCTOR

A Sony Classical artist, Daniel Taylor is one of the most sought-after countertenors in the world. Daniel appears on more than 100 recordings which include Bach Cantatas/Monteverdi Choir/Gardiner (for Deutsche Grammophone Archiv and SDG); Renaissance duets with Bowman / Actor Ralph Fiennes/TEM (BIS); Handel's Rinaldo with Bartoli /AAM/Hogwood (Decca); Cantatas "Before Bach" with Collegium Vocale /Herrewege (Harmonia Mundi); Sakamoto's popopera "Life" with the Dalai Lama and Salman Rushdie (Sony); Bach Cantatas with Bach Collegium Japan (BIS); the 'Voice of Bach' (Sony); Vivaldi's Stabat Mater(BIS); five recordings of Handel's Messiah, these being with the Montreal Symphony/Nagano (Universal), Kammerchor Stuttgart/Bernius (Carus), with the American Bach Soloists/Thomas(Koch), with the Handel & Haydn Society/Christophers (Coro) and a CD/DVD with Tafelmusik (Bravo Television). Daniel has recorded the CD/DVD of the Bach B minor Mass with the Ensemble Orchestral Paris/Nelson (EMI Virgin) and also a CD with the Kammerchor Stuttgart/Bernius (Carus). A project that toured to San Francisco with Actor Malcolm McDowell and to Carnegie Hall with Actor Chris Noth, Daniel's recording of 'Angelheart' with cellist Matt Haimovitz, mezzo Frederica Von-Stade and Actor Jeremy Irons won a Grammy.

Daniel's debut at Glyndebourne in Peter Sellar's staging of Handel's Theodora(recorded for Erato) followed on his operatic debut in Jonathan Miller's production of Handel's Rodelinda (EMI). He took the title role in Gluck's Orfeo at the Edinburgh Festival. His North American

operatic debut was in Handel's *Cesare* at the New York Metropolitan Opera. Daniel receives invitations from an ever-widening circle of the world's leading early and contemporary music ensembles, appearing in opera (Metropolitan Opera, Glyndebourne, San Francisco, Rome, Welsh National Opera, Canadian Opera, Opera North, Montreal Opera and Munich); oratorio (Gabrieli Consort, Monteverdi Choir/English Baroque Soloists, Bach Collegium Japan, Les Arts Florissants, Berlin Akademie fur Alte Musik, Orchestra of the Age of Enlightenment, King's Consort); symphonic works (Cleveland, St. Louis, Lisbon, Philadelphia, Tonhalle Zurich, Toronto, Gothenburg, Rotterdam, Montreal); recital (Vienna Konzerthaus, Frick Collection, New York, Forbidden Concert Hall, Beijing, Lufthansa Baroque Festival, Carnegie and Wigmore Hall, London) and film (Podeswa's *Five Senses for Fineline* – winner at Cannes and also of a Genie). Highlights of past engagements include Handel's *Israel in Egypt* with the Cleveland Orchestra/McGegan; Bach Christmas Oratorio with the National Arts Centre/Pinnock; Handel's *Rinaldo* at the Munich Opera House/Bickett; Bernstein's *Chichester Psalms* with the Philadelphia Orchestra/Dutoit; Handel's *Saul* with Bachakademie Stuttgart/Rilling (for Hänssler Classics); Buxtehude Cantatas with the Amsterdam Baroque Orchestra/Koopman (Channel Classics) and Schnittke's *Faust Cantata* with the Rotterdam Philharmonic/Gergiev. Daniel also sang at a PowWow of First Nations in Alberta and on Parliament Hill for Queen Elizabeth II and the Prime Minister of Canada. With the Monteverdi Choir/Gardiner, Daniel appeared on the Bach Cantata Pilgrimage joining in concerts and recordings across Europe and North America. With the English Baroque Soloists/Gardiner, he appeared in Handel's *Israel in Egypt* at the BBC Proms; returning to the BBC Proms in recital. Daniel appeared on the new soundtrack of 'TORUK' with the Cirque du Soleil (Universal) and also appears on 'TOTEM' with the Cirque (Universal). Recent engagements also included the World Premiere of Robert Lepage's production of Ades' *The Tempest* and a recital at Lincoln Centre. Daniel's latest recording was the new recital disc "Come Again, Sweet Love" on Sony.

As an educator, Daniel has offered master classes at the Beijing Conservatory, the Sao Paolo Conservatory, at the Royal Academy, the Guildhall and the Royal College of Music. He has also given classes 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. Daniel is also a Visiting Artist at the University of Vienna and Visiting Faculty at the Victoria Conservatory of Music and the Siena Liberal Arts University Italy. Daniel is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music. The Theatre of Early Music performs more than 30 concerts every year in concert halls all over the world. This Season also marked the debut of Daniel's new professional choir - the Trinity Choir - with their highly-praised recording of "Four Thousand Winter" on Sony

THEATRE OF EARLY MUSIC

Founded by Artistic Director and Conductor Daniel Taylor in 2002, the Theatre of Early Music (TEM) are sought-after interpreters of magnificent choral repertoire from five centuries. Their 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 10-18 solo singers offer 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 Choir and Orchestra of 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 and Analekta.

The Theatre of Early Music is an ensemble of some of the world's finest musicians, sharing a particular passion for early music. Its formation is the result of a search by instrumentalists and singers for opportunities that would allow devotion and dedication to enter into the creative process. The core of the TEM consists of an ensemble based in Canada that is primarily made up of young soloists. Their distinctive style, coupled with its artistic director Daniel Taylor's expertise and enthusiasm, leads to captivating readings of sacred music.

In various combinations, leading international musicians in the field perform on the platform provided by the Theatre of Early Music in concerts conducted by Daniel Taylor in its regular series in Montreal, Ottawa and Toronto, on tours around the world and on recordings. TEM appear in some thirty concerts every year, recently having performed on stages in France, Argentina, Brazil, England and China. In recent seasons the TEM led a successful North American tour that culminated with their debut at New York's famous Carnegie Hall. The calendar also includes collaborations with Dame Emma Kirkby, with the Tallis Scholars and the Gabrieli Consort, concerts of Handel's Coronation Anthems and ancient German music, as well as tours of Canada, the United States and South America. In 2012, the TEM was named Visiting Ensemble-in-Residence at the University of Toronto.

Guest artists performing with the TEM include Nancy Argenta, Karina Gauvin, Dame Emma Kirkby, Suzie Leblanc, Carolyn Sampson, Deborah York, Agnes Zsigovics, Robin Blaze, James Bowman, Michael Chance, Benjamin Butterfield, Charles Daniels, James Gilchrist, Michiel Schrey, Neal Davies, Alexander Dobson, Michael George, Peter Harvey, Daniel Lichti and Stephen Varcoe.

The TEM's first recording with BIS Records, *Leçons de Ténèbres* by Couperin, featured Taylor and Blaze and was released in 2005. The disc was received with critic acclaim: "Beauty of this recording bows to no other." This disc was followed in February 2006 by another BIS Records album featuring an original program of works from the Renaissance entitled *Love Bade Me Welcome*. The program presented the actor Ralph Fiennes reciting poetry as well as duets with counter-tenors James Bowman and Daniel Taylor. Critics unanimously praised "the legendary counter-tenor James Bowman in the magical duets with remarkable young star Daniel Taylor." In 2009, the TEM also released Vivaldi's *Stabat Mater* with BIS records, which also featured Bach's setting of Pergolesi's *Stabat Mater* featuring Dame Emma Kirkby.

The Choir and Orchestra of the Theatre of Early Music has released 14 CDs so far, and now records exclusively for Sony Classical Masterworks and Analekta. The best-selling debut disc on the Sony label entitled *The Voice of Bach* was praised in *Gramophone Magazine* as "serious music-making of the highest order". The disc received five stars from both *BBC Music Magazine* and *Classic Music CD*, was featured on BBC's "Desert Island Discs" and received acclaim worldwide including reviews from the *Times* (London), the *Globe and Mail* (Toronto), the *New York Times*, the *Guardian* (London) and *La Scena Musicale* (Montreal). The TEM's latest Sony disc, *Come Again Sweet Love*, was featured in *Gramophone UK*, *BBC Music Magazine* and in Canada's national journals, on radio and television.

Most recently, the TEM released *The Heart's Refuge* and *The Vale of Tears* with Analekta. These discs featured the TEM Choir and Orchestra, joined by the University of Toronto's vocal ensemble Schola Can-

torum, led by Daniel Taylor interpreting vocal works of Buxtehude, J.C. Bach, Kuhnau, Bruhns and Schutz.: “In perfect harmony, the choir, soloists and musicians of the TEM immediately transport us elsewhere to a place of peace and reflection. Such sound, . . . such purity.” (BBC Music Magazine)
The TEM became a registered non-profit organization in 2002 and a charitable organization in August 2004.

Quebec’s *Le Soleil* described the Choir of the TEM conducted by Daniel Taylor in concert: “Listening to the 20 pure angelic voices had already moved many to tears. The mix of light but exact timbres conserves a texture that is lithe yet at times sumptuous. The text is sustained and respects the music of the language. Clear intonation and balance were in evidence: unity and cohesion particularly strong. Daniel Taylor directs as he sings, this is to say with an ease and economy of gestures. The result is a most moving ensemble that could not be more supple, more pleasing. Every moment spoke to the audience and answered perfectly, providing it seemed what the audience was searching for. At a concert entitled ‘The Path to Paradise’, apparently, many had found their path.”

**PLEASE ASK DANIEL TAYLOR ABOUT SPONSORSHIP POSSIBILITIES FOR THE
YOUNG MUSICIANS STUDYING HERE IN TORONTO IN PARTNERSHIP WITH
TAFELMUSIK AND THE THEATRE OF EARLY MUSIC
daniel.taylor@utoronto.ca & temadmin@hotmail.com**

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