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CLASSICS

2CD



**THE VELL OF
THE TEMPLE**

JOHN TAVENER

The Choir of the Temple Church
The Holst Singers
English Chamber Orchestra
Patricia Rozario *soprano*
Stephen Layton *conductor*

THE VEIL OF THE TEMPLE

JOHN TAVENER (1944-2013)

CD1

Cycle I

- | | | |
|---|---------------------------------|--------|
| 1 | Mystical Love Song of the Sufis | [5.06] |
| 2 | Primordial Call | [2.42] |

Cycle II

- | | | |
|----|-----------------------------------|--------|
| 3 | Primordial Call | [0.31] |
| 4 | God's Creation | [5.40] |
| 5 | Outside the Gates of Paradise | [2.51] |
| 6 | Our Father | [2.58] |
| 7 | Holy Mary | [3.00] |
| 8 | Alleluia, Theos Erastos | [1.44] |
| 9 | Gospel of St John | [4.23] |
| 10 | Trice-Holy Hymn - Resurrection | [2.59] |
| 11 | Beatitudes of St Isaac the Syrian | [4.37] |

Cycle III

- | | | |
|----|---------------------------------|--------|
| 12 | Primordial Call | [1.18] |
| 13 | Psalm of Creation | [1.49] |
| 14 | O Blessed Paradise, Pray for Me | [3.13] |

Cycle IV

- | | | |
|----|-----------------------------------|--------|
| 15 | Primordial Call | [1.55] |
| 16 | Mystery of the Nothingness of God | [2.15] |

Cycle V

- | | | |
|----|------------------------------|--------|
| 17 | Primordial Call | [1.51] |
| 18 | You Mantle Yourself in Light | [3.42] |
| 19 | Jesus Prayer | [1.14] |
| 20 | The Lord's Prayer | [6.58] |

Cycle VI

- | | | |
|----|----------------------------------|--------|
| 21 | Primordial Call | [2.08] |
| 22 | What God is, we do not know | [2.34] |
| 23 | God of Strength | [2.45] |
| 24 | Kyrie Eleison - Chant | [2.18] |
| 25 | Te Re Rem – Ecstatic Chant | [3.31] |
| 26 | Jesus Having Risen from the Tomb | [2.22] |

CD2

Cycle VII

- | | | |
|---|-----------------------------|--------|
| 1 | Apocalyptic Primordial Call | [1.26] |
| 2 | Absolved in the Mirror | [2.05] |
| 3 | Jesus Prayer | [1.37] |
| 4 | Hesychast Meditation | [4.17] |
| 5 | Mary Theotokos | [2.57] |

6	Hail, Veil of the Temple	[1.21]
7	Mother of God	[5.06]
8	Alleluia	[4.58]
9	The Gospel of St John	[13.47]

Cycle VIII

10	Maranatha	[2.51]
11	Awake Thou That Sleepest	[2.12]
12	Into Beauty	[1.11]
13	Rending of the Veil of the Temple: Maya Atma	[5.40]
14	Knights Templar in the Temple Church	[4.18]
15	Light of Christ	[4.31]
16	Cosmic Rising	[4.13]
17	New Jerusalem - Upanishad Hymn	[5.55]
18	Shántih	[3.24]

Total timings: [147.46]

THE CHOIR OF THE TEMPLE CHURCH
THE HOLST SINGERS
MEMBERS OF THE ENGLISH CHAMBER ORCHESTRA
PATRICIA ROZARIO SOPRANO
STEPHEN LAYTON CONDUCTOR

The Veil of the Temple: Journey to the Centre

'Oh what was there in that candle's light?' – 'What God is we do not know' – 'Lord Jesus Christ, have mercy on me' – 'Our Father which art in heaven' – 'Mother of God, here I stand now praying': so start just a few of the heart-melting elements in John Tavener's *The Veil of the Temple*.

In the music of *The Veil* and its setting, East meets West and they become one. Tavener combines western music with the insights and intensity of the Orthodox East; and the Temple Church, almost alone of all the churches in the English-speaking world, brings together the clean lines of a gothic masterpiece and the splendour of Jerusalem.

Tavener, however, has looked across chasms wider and deeper than those which divide the Christendom of East and West. Between Christendom and the realm of Islam there is a broadening gulf of suspicion, fear and hostility. The Temple Church was itself built at a time of such division. The Church was built on one side of the divide and was designed to deepen and defend it. In the London Temple we are the heirs of that history.

We know, then, only too well the enmities of the past. All the more precious, therefore, will be any bridge that we can throw from the Temple across the chasms that divide the great faiths of the world. Tavener has his own distinctive vision of the links between them. This vision shapes *The Veil* from the first bars to the last.

As *The Veil* begins, a soprano sings in the darkening Church the love-song that the great Sufi mystic Maulana Jalaluddin Muhammad i Rumi sang to his God:

*Oh what was there in that candle's light?
Oh, you struck fire in my heart and I have
been consumed.*

*Oh friend, come quickly.
From the face of the heart, the Divine
has appeared.*

*Nothing can help me but that beauty.
Once, at dawn, my heart was shattered
by your sweet odour! My soul heard something
from your soul.*

*When my heart drank water from your spring
it drowned in you,
and was borne away in its current.*

Tavener was a composer whose music speaks to the spiritual side of all his listeners. He wrote *The Veil* for those of any faith or of none. He said of *The Veil*:

‘It is a journey towards God; and if you see God as the centre, as you must, then it is a journey from the periphery to God ... As the Koran writes *God is beautiful and he loves beauty*, or as Augustine has written *Beauty so ancient and so new*, or as Dostoyevsky says *It is only through beauty that the world can be saved* – so I tried to create as much beauty of sound, beauty of form, beauty of text, beauty of rhythm, beauty of melodic line as I possibly could, using Hindu rhythms, Sufi rhythms, aspects of chant from various traditions. So I hope that the work will be Christian but universalist. I tried to make it as universalist as possible – I didn’t try to make it, it came from inside me.’

Tavener recalls being visited by an Apache Indian medicine man: ‘He talked about the Great Spirit, that’s how they refer to God. And he sat down on the ground and drew a circle with radii all leading to the centre. This, I think, must be the purpose of all that I call sacred art.’

‘The Veil of the Temple’, wrote Tavener, ‘is a work of divine imagination and sacred history. It takes place at night – waiting for the withdrawal of night and the coming of dawn – in the very place in fact where the night sentries keep watch on the walls of the Temple and the Holy Sepulchre of Christ.’

The Temple Church, built 1185-1240, is one of London’s most historic and beautiful churches. *The Veil of the Temple* brings to life the history and meaning of the Temple’s famous Round Church, a gothic reading of the most sacred place in the medieval world: the round Church of the Holy Sepulchre in Jerusalem, site of Christ’s death, burial and resurrection. Tavener himself has spoken of the ethos of the Temple in Jerusalem, which ‘opposes the violations and profanities of history.’ His music draws out the most poignant of contrasts: between the bitterness that still ravages Jerusalem, and the promise that this Holy City holds out to all humanity.

When the Templars built their Round Church in London, they were recreating the sanctity of the Holy Sepulchre itself. No wonder, then, that great knights were buried in the Round Church.

For these knights were, to the medieval mind, buried in Jerusalem. The Church is famous for their effigies. Several among them show the knight with legs crossed, eyes open and sword half-drawn.

These 'soldiers of Christ' are waiting for the last act of human history: when Christ summons his soldiers to battle, Satan's army is destroyed outside Jerusalem and the New Jerusalem comes down from heaven. The final Easter will have come at last.

The Veil's listeners are taken from darkness to light, from death to rebirth. Cycle VIII represents the eighth day of the week, and so the first day of the new week and new creation. In the rising light of dawn, the tomb of Christ has become the Easter Garden.

Mary Magdalen has come to the tomb of Jesus and has found it empty. She turns; and sees Jesus. The vast sound of *The Veil's* music stops. Everything is still. And Mary sings her single word of recognition, 'Ravouni', 'Master'.

Tavener has written: 'I offer *The Veil* as a poor man's mite to the Temple Church, and perhaps ultimately to the Western Church as

a whole. It may be only through the world of the divine imagination that any kind of unity can come about. But it is uncharted territory, and I can know nothing about its future, save that I have tried to reinstate the sacred, the natural in the divine world, which is the source and consummation of all sacred art.

'In a sense, *The Veil* is without beginning and without end, and it is a prayer, or perhaps it becomes a prayer, the sole meeting place of heaven and earth.'

© Robin Griffith-Jones, Master of the Temple

Sir John Tavener

John Tavener was born in Wembley Park in Middlesex on 28 January 1944. He was educated at Arnold House and Highgate, where he was a music scholar. During childhood he showed a deep affinity for elemental sounds and for music, though less for its formal study, preferring to improvise on the piano. As a choirboy at Arnold House he wrote several carols and hymns, influenced by his Presbyterian upbringing, but his first significant piece was a Duo Concertante for trombone and piano in 1958. Other works written prior to his scholarship

to the Royal Academy of Music in 1962 include *Credo* (1961), a setting of *Genesis* (1962) and *Three Holy Sonnets of John Donne*, completed in 1962 but not premiered until 1964. These early works show the incipient – and enduring – influence of Stravinsky. By this time Tavener was under the tutelage of Lennox Berkeley and David Lumsdaine at the Academy, and only two years away from writing the work that would bring him the attention of a much wider audience: this was *The Whale* (1966), premiered in 1968 by the London Sinfonietta at their inaugural concert and released on The Beatles' Apple Records label.

Tavener's musical education took place in the midst of Modernist fervour. It was a movement of which he felt an instinctive and increasing mistrust, and although *The Whale* was inevitably influenced by the direction in which its young composer had been encouraged, it also contained a certain degree of satire and left Tavener further convinced of his need to find a musical language founded in something deeper than fashionable idiom. Through the composition of *In Alium* (1968), *Introit for March 27, the Feast of St John Damascene* (1968), *Celtic Requiem* (1969), *Coplas* (1970), *Nomine Jesu* (1970) and *Ultimos Ritos* (1972), Tavener

was seeking a measure of immutability in both subject matter and manner of expression. Although all of these works were inspired by the mystical aspects of Roman Catholicism, his interest in tradition had led Tavener to believe that the Western Christian Church was a corrupted and corrupting force, having been beguiled by the same notions that had precipitated what he saw as the erosion of Western art and culture. Tavener's last work written under the influence of Roman Catholicism was *Thérèse*, composed in 1973 but not premiered until 1979, by which time Tavener had become an Orthodox Christian.

Following his conversion in 1977, Tavener produced a slew of works heavily influenced by Orthodox liturgical texts, Russian and Greek writers and themes, and the Orthodox tone systems, including *A Gentle Spirit* (1977), *Kyklike Kinesis* (1977), *Liturgy of St John Chrysostom* (1977), *Palintropos* (1978), *Akhmatova Requiem* (1980), *Funeral Ikos* (1981), *Prayer for the World* (1981) and *Ikos of Light* (1984). During this period, Tavener had largely cut himself off from the contemporary music scene, withdrawing into himself and his faith in the hope of achieving a clarity worthy of his preferred subjects.

In 1984, Tavener read William Blake's poem *The Lamb* and instantly wrote the three-minute choral work of the same name that was to return him to the kind of popularity he had renounced following *The Whale*. This was one of many works that Tavener wrote 'spontaneously', feeling that the music was given to him by a separate agency. By this point he felt closer to finding a 'voice' that, paradoxically, was not his own but which allowed some greater force to be expressed through him. Major works composed during the remainder of the 1980s and into the 1990s include *Sixteen Haiku of Seferis* (1984), *Orthodox Vigil Service* (1984), *Panikhida* (1986), *The Protecting Veil* (1988), *Eonia* (1989), *Resurrection* (1989), *The Repentant Thief* (1990), *The Last Sleep of the Virgin* (1991), *Mary of Egypt* (1991), *Akhmatova Songs* (1993), *Song for Athene* (1993), *The Myrrh-Bearer* (1993), *Agraphon* (1994), *Diòdia* (1995), *Eternity's Sunrise* (1997), and *Mystagogia* (1998). In the closing minutes of the 20th century, Tavener premiered his work *A New Beginning* before thousands gathered in London's Millennium Dome. He received a knighthood in the Millennium Honours.

Throughout his life Tavener had suffered periodically from extreme ill health, one serious instance occurring in the 1970s, another in the

early 1990s and another in the mid-2000s. In between he continued to write pieces strongly influenced by Orthodoxy and by literature. Increasingly, he became fascinated by the writings of metaphysicians such as Ananda Coomaraswamy, René Guénon and Frithjof Schuon, as well as the Sufi poets Rumi and Ibn Arabi. The Universalist teachings of these writers, and a growing interest in Hinduism, shaped Tavener's compositions of the early 2000s. Though he remained an Orthodox Christian, the Universalist belief that all organised religions are simply different interpretations of the same underlying forces informed most of Tavener's work of this period and beyond. Significant postmillennial works include *Ikon of Eros* (2000), *Hymn of Dawn* (2002), *Lament for Jerusalem* (2002), *Mahashakti* (2003), *Supernatural Songs* (2003), *Schuon Lieder* (2003), *Atma Mass* (2003), *The Beautiful Names* (2004), *Lalishri* (2006), *Sollemnitas in Conceptione Immaculatae Beatae Mariae Virginis* (2006), and *Requiem* (2007).

Emergency heart surgery in Switzerland, followed by many months in intensive care subsequent to the completion of *Towards Silence* in 2007 halted his progress for a time, as well as causing him to withdraw somewhat from

spiritual themes. Weighed by extreme weakness and disillusionment, Tavener drew much comfort and inspiration from the poetry of the English metaphysical poets, from Shakespeare, from the love of his family, from the landscape of Scotland – which he began to visit regularly – and from a certain liking for the latter works of Elliott Carter. He also returned to his love of Tolstoy and of the almost cosmic prowess and play of Mozart, as well as to the poetry of the Carmelite St John of the Cross, and he continued to be deeply influenced by Hindu metaphysical thought. Some of the resulting works were *Three Shakespeare Sonnets* (2010), *La Noche Oscura* (2012), *Three Hymns of George Herbert* (2012), *The Death of Ivan Ilyich* (2012), and *The Play of Krishna*. In his final months Tavener was preparing *Flood of Beauty*, a setting of the Saundarya Lahari, a Sanskrit poem concerning Tavener's perennial theme of the Eternal Feminine; and *Requiem Fragments*, concerning another: beauty in death. He was also developing music based on Scottish folk songs. John Tavener died on 12 November 2013.

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Note from Sir John Tavener

It was with some trepidation that I undertook the commission from The Temple Church to write a work lasting all through the night, until dawn. I have attended nineteen-hour vigils in monasteries in Greece, but these contained a conglomeration of Byzantine Chants, often anonymous, and never composed by one individual. The unity and structure in the music was achieved by strict adherence to the Byzantine system of eight tones, each representing a different spiritual state. Nevertheless, it was with the memory of such vigils that I began to write *The Veil of the Temple*. I decided early on to divide it into eight cycles, rather like a gigantic prayer wheel, each one ascending in pitch, and in Cycles I-VII with verses from St John's Gospel at the centre.

The Veil of the Temple is an attempt to restore the sacred imagination. (The ancient Greek subtitle, *To telos*, means both 'the end' and 'the beginning'.) It takes place at night, as we wait for the withdrawal of night and the coming of dawn; and, by its gradual Cosmic Rising, it attempts to bring about a transformation from the Old Temple to the New.

The Veil is a 'Vigil', not quite a liturgical ceremony. Through its eight cycles, gradually rising an octave in pitch, it attempts to reveal the mystery of the death and burial of Christ through his Rising. In creating man, God entrusted him with the task of completing the Temple, and himself becoming the Temple of God. This, anyway, is the aspiration.

In 2004 I made a version of *The Veil of the Temple* that would not be an all-night vigil, but rather a work that could exist as a concert, or indeed be performed in a church as a major part of Easter celebrations. So there are two versions now: the all-night vigil, which lasts seven hours, and the version on this CD that lasts some two and a half hours. Only Cycle II remains complete, but something of all the eight cycles remains, so it is possible for the listener to follow the progress from the extreme sparseness of Cycles I and II to the awesome grandeur of Cycles VI, VII and VIII. A Tibetan temple horn is used to mark the divisions of the first seven cycles, sounding from one to seven times in all. Two gospels are sung, one at the end of Cycle II, and the other at the end of Cycle VII. They are taken from the extraordinary last dialogue of Christ to his disciples recounted in St John's Gospel.

The Beginning

The Veil of the Temple begins in the world of Islam, with the distant sound of a duduk and a female voice singing: 'When my heart drank water from your spring, it drowned in you, and was borne away in its current,' by the Sufi mystic Jalaluddin Rumi. The soprano represents both the Self (Atma), and Mary Magdalen as Apostola Apostolorum. (Indeed, in the Gnostic *Gospel of St Philip*, she is portrayed as Christ's most intimate companion, and symbol of the divine Wisdom.) She reaches a total realisation of 'self' at the end of the last cycle, when she recognises Christ's divinity.

The concept of *The Veil* is such that it unfolds over seven cycles, the eighth belonging to the day of eternity, which is finally 'paradisial' – a musical image of the celestial Temple within.

The Divine Ascent through the Cycles

The music moves forward through the cycles with the relentlessness of Byzantine ritual, rising in glory throughout the Cosmic Ascent. It reaches a peak of intensity at the end of Cycle VII, which I hope will bring about some form of 'transmutation', turning the lead of

the 'old temple' into the gold of the new. The musical procedures are close to the expansion of Indian ragas, leading as they do to a state of divine ecstasy. *The Veil* itself stands somewhere between the austere magisterial Byzantine ethos and that of the divine ecstasy of the Sufi or Hindu East.

Cycle VIII – The Eschatology

As I have said, I hope that the journey through the first seven cycles leads us to a peak of spiritual intensity. The Epistle from *Romans* at the end of Cycle VII speaks of eschatology: of the burial and resurrection into Christ. The awesome sound of the tam-tam, temple bowls, Tibetan horn, bells, and organ announce both the end and the beginning: *‘Ton eelion kreepsandas idias akteenas, kai to katapetasma tou naou dhiaragen’* (The sun hid its rays, and the veil of the Temple was rent from the top unto the bottom). It was necessary that Christ should open the shell that was the old temple. He had every right to do so, for 'He was more 'TRUE' than it'. By this opening we are introduced into the Hindu world, as Mary Magdalen, representing the Self, sings in Sanskrit the words MAYA ATMA – a musical seesaw of reality and illusion.

My references to the Knights Templar that follow are symbolic. There is a rather wonderful legend concerning them, recalled by the eminent French Islamicist Henry Corbin. He tells that on 18 March, a knight of the Temple is seen to appear uttering the cry, 'Who will defend the Holy Temple? Who will defend the Tomb of Christ?' At this call, the entombed Templars come alive and stand up to answer, 'No one! No one! The Temple is destroyed forever.' At this point the music quotes Tristan, symbolic of both death and love, for death in love is divine love. Then the searingly beautiful words of St Symeon the New Theologian: 'Night from my most sweet brother has estranged me, cutting Love's uncut light.'

The silence of the Tomb – the destruction of the Old Temple – all prayers, all doxologies, all Gospels, all Hesychasm, all Epistles *seem* to stop. The giant prayer-wheel appears to halt. The whole building gradually becomes suffused with light: 'As many of you who were baptised into Christ and have put on Christ. Alleluia.' More Paschal texts are added, and the standing Templars now sing a different response: 'No! No! The temple is not destroyed forever.' Then *'Dhefte lavete fos'* (Come and receive the Light of Christ) and *'Fos Christou fenee pasi'* (The

Light of Christ shines on all) are proclaimed, and the choirs all around the building answer with further Paschal texts as children sing, 'It was early in the morning ...'

The preceding cycles have led us, sometimes gently, sometimes fiercely, sometimes austerely with a Byzantine relentlessness – but where we have been led is not to the temple of this world, but to the celestial Temple, of which the earthly Jerusalem is the image.

Then the cosmic sounds cease, and Mary Magdalen, recognising the divinity of Christ, cries '*Ravouni*' (Master). She has realised the Self, or Atma, within her, which activates an explosion into the Hindu world, as the basses begin changing in Sanskrit '*Tat tvam asi*' (That I am). The *Upanishad Hymn* which follows introduces brass instruments and timpani as all the forces sing the opening of the Isa Upanishad: 'Sink this universe in God.' This is the culmination of *The Veil of the Temple*, because by writing *The Veil* I understood that no single religion can be exclusive any more. 'The Veil has become Light,' writes Frithjof Schuon; 'there is no longer any veil.' This tearing away of the Veil shows that all

religions are, in a transcendent way, inwardly united beneath their exoteric forms.

Debts of Gratitude

I am deeply indebted to Mother Thekla, Father Ephrem, the late David Melling and Liadain Sherrard, for allowing me to use their translations of so many of the texts that appear in *The Veil of The Temple*. I thank Brian Keeble, for his encouragement and friendship; also I am grateful to Robin Griffith-Jones and Stephen Layton at the Temple Church for their daring commission. And to Frithjof Schuon, whose writings have so deeply inspired me, and in whose mystical presence, and under whose guidance, I live. Doctor Nasr has said so eloquently of him, 'Schuon seems like the cosmic intellect itself impregnated by the energy of the divine grace surveying the whole of reality surrounding man and elucidating all the concerns of human existence in the light of sacred knowledge.'

Last and certainly not least, I thank my dear wife, Maryanna, who has supported me and nurtured me over the years. It cannot have been easy, for I cannot have been easy, and I owe her a debt of gratitude, not easily measured.

The Veil of the Temple is dedicated to Frithjof Schuon, and to my guiding angel.

© John Tavener, 2004

Weaving the Veil

The Daily Telegraph wrote about the version of *The Veil of the Temple* heard on the present CDs, after its premiere at the Albert Hall: 'The iron grip of the form, and the telling economy of the music – and its amazing beauty – made it a profound experience.'

The table on the following pages makes clear the structure of Cycles I-VII of the All-Night Vigil and of the present recording. The passages that are heard on this recording are listed in bold. Cycles I–VII all open with a soprano solo, followed by the words of chaos and the dawn of creation: 'Tohu, Vohu, Tahum... Logos' (Without form, void, chaos... Word). Each of Cycles II-VII builds on the material of the preceding cycle: the texts become fuller, the modes more elaborate, the harmonies richer, the choral forces larger. In the All-Night Vigil Cycle I lasts about twenty minutes, Cycle VII about ninety. Cycle I is in C-major; Cycles II-VII rise through the major scale: D, E, F and so on.

In Cycle VIII we hear wave after wave of new musical material. The listener will want to refer straight to the libretto to grasp its form. We have come full circle, and are once more in C-major: for the first 'day' – beyond all time – of the new creation.

This recording was made live, at the premiere performances of the All-Night Vigil in summer 2003 at the Temple Church. It was clear that no studio recording, however polished, could compare with these performances, sung through the night in the space for which *The Veil* was composed. Stephen Layton, the Director of Music at the Temple Church, conducted the premieres and has worked closely with the composer on the present version. He has written:

'As I walked out of the first production of *The Veil of the Temple: The All-Night Vigil*, to the sound of a Christian and a Hindu chant, I sensed that everyone around me, both those who sang the vigil and those who listened and watched all through the night, had experienced something not only uplifting but transforming.'



© Nina Large

Stephen Layton rehearsing with the Choir of the Temple Church

CYCLE I

CYCLE II

Solo soprano

Ah! What was there in that candle's light?...

Into beauty you have transformed your life...

Choir

Lord Jesus Christ, Son of God, have mercy on me.

Kýrie leesoú, eléisión me.

Choir, with soloists

**Tóhu, Vóhu, Tahúm. Lógos.
(Without form, void, chaos. Word.)**

Tóhu, Vóhu, Tahúm. Lógos.

Solo bass

**En archée.
(In the beginning)**

**En archée een o Lógos.
(In the beginning was the Word.)**

Choir

Kýrie leesoú, eléisión me.

Lord Jesus Christ, Son of God, have mercy on me.

Choir

You mantle yourself in light.

You mantle yourself in light...

Choir

Lord Jesus Christ, Son of God, have mercy...

Kýrie leesoú, eléisión me.

Choir, with soloists

O Blessed Paradise, pray for me...

Outside the gates of Paradise. O Blessed Paradise, pray for me...

Choir

Kýrie leesoú, eléisión me.

Lord Jesus Christ, Son of God, have mercy on me.

CYCLE III

CYCLE IV

Solo soprano

Neither care nor confinement...

How I rejoice in sacred bliss...

Choir**Lord Jesus Christ, Son of God, have mercy on me.****Kýrie leesoú, eléisón me.**

Choir, with soloists

Tóhu, Vóhu, Tahúm. Lógos.

Tóhu, Vóhu, Tahúm. Lógos.

Solo bass

En archée een o Lógos...

En archée een o Lógos...

Choir

Kýrie leesoú, eléisón me.

Lord Jesus Christ, Son of God, have mercy on me.

Choir**You mantle yourself in light...**

You mantle yourself in light.

Choir**Lord Jesus Christ, Son of God, have mercy on me.**

Kýrie leesoú, eléisón me.

Choir, with soloists**Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me...**

Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me...

Choir**Kýrie leesoú, eléisón me.**Lord Jesus Christ, Son of God, have mercy on me.

CYCLE I

CYCLE II

Choir	What God is, we do not know.	What God is, we do not know.
Choir	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie leesoú, eléisón me.
Choir	Our Father, which art in heaven.	Our Father, which art in heaven...
Choir	Kýrie leesoú, eléisón me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir	O Mary Theotokos, thou art the mystic tongs...	O Mary Theotokos, thou art the mystic tongs...
Choir	Hail, O Mother of God!	Hail, O Mother of God!
Choir	Mother of God, here I stand now praying.	Mother of God, here I stand now praying...
Choir	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie leesoú, eléisón me.
Choir	Alleelouía.	Alleelouía. Theós erastós, Theós agapeetós, Dóxa see. (Beloved God, Glory to thee.)
Basses	Kýrie eléisón.	Kýrie eléisón.

CYCLE III

CYCLE IV

Choir	What God is, we do not know.	What God is, we do not know.
Choir	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie leesoú, eléisón me.
Choir	Our Father, which art in heaven...	Our Father, which art in heaven...
Choir	Kýrie leesoú, eléisón me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir	O Mary Theotokos, thou art the mystic tongs...	O Mary Theotokos, thou art the mystic tongs...
Choir	Hail, O Mother of God!	Hail, O Mother of God!
Choir	Mother of God, here I stand now praying...	Mother of God, here I stand now praying...
Choir	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie leesoú, eléisón me.
Choir	Alleelouía. Theós erastós, Theós agapeetós, Dóxa see.	Alleelouía. Theós erastós, Theós agapeetós, Dóxa see.
Basses	Kýrie eléisón.	Kýrie eléisón.

CYCLE I

CYCLE II

Choir	Kýrie leesoú, eléísón me.	Lord Jesus Christ, Son of God, have mercy on me.
Solo bass	The Holy Gospel I: John 13.31-38	The Holy Gospel II: John 14.1-9
Choir	Alleeloúia. Ágios o Theós.	Alleeloúia. Ágios o Theós.
Choir	Te re rem.	Te re rem.
Choir	Ágios ischyros. (Holy, strong.)	Ágios ischyros.
Choir	Have mercy on me, O God, in your great mercy...	Have mercy on me, O God, in your great mercy...
Choir	Ágios Athánatos, eléísón imás. (Holy, immortal, have mercy upon us.)	Ágios Athánatos, eléísón imás.
Choir	In Thy kingdom remember us, O Lord.	In Thy kingdom remember us, O Lord.
	The Beatitudes: 1-8 (Baritone)	The Beatitudes: 9-16 (Treble)
Choir	Ágios Athánatos, eléísón imás.	Ágios Athánatos, eléísón imás.

CYCLE III

CYCLE IV

Choir	Kýrie leesoú, eléision me.	Lord Jesus Christ, Son of God, have mercy on me.
Solo bass	The Holy Gospel III: John 14.10-20	The Holy Gospel IV: John 14-21-15-12
Choir	Alleelouía. Ágios o Theós.	Alleelouía. Ágios o Theós.
Choir	Te re rem.	Te re rem.
Choir	Ágios ischyros.	Ágios ischyros.
Choir	Have mercy on me, O God, in your great mercy...	Have mercy on me, O God, in your great mercy...
Choir	Ágios Athánatos, eléision imás.	Ágios Athánatos, eléision imás.
Choir	In Thy kingdom remember us, O Lord...	In Thy kingdom remember us, O Lord...
	The Beatitudes: 17-24 (Tenor)	The Beatitudes: 25-32 (Soprano)
Choir	Ágios Athánatos, eléision imás.	Ágios Athánatos, eléision imás.

CYCLE I

CYCLE II

Choir Christós anésteē ek nekrón.
(Christ has risen from the dead.)

Christós anésteē ek nekrón.

Solo bass The Psalm. Psalm 3

The Psalm. Psalm 38

CYCLE V

CYCLE VI

Solo soprano A coming morn...

As a second sun...

Choir **Lord Jesus Christ, Son of God,
have mercy on me.**

Kýrie leesoú, eléísón me.

Choir, with soloists Tóhu, Vóhu, Tahúm. Lógos.

Tóhu, Vóhu, Tahúm. Lógos.
MARANÁTHA. (Our Lord, come!)

Solo bass En archée een o Lógos...

En archée een o Lógos...

Choir Kýrie leesoú, eléísón me.

Lord Jesus Christ, Son of God, have
mercy on me.

Choir **You mantle yourself in light...**

You mantle yourself in light.

Choir **Lord Jesus Christ, Son of God,
have mercy on me.**

Kýrie leesoú, eléísón me.

CYCLE III

CYCLE IV

Choir	Christós anéstee ek nekrón.	Christós anéstee ek nekrón.
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Solo bass	The Psalm. Psalm 63	The Psalm. Psalm 88
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CYCLE VII

Solo soprano	Absolved; in the mirror...
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Choir	Lord Jesus Christ, Son of God, have mercy on me.
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Choir, with soloists	Tóhu, Vóhu, Tahúm. Lógos. MARANÁTHA.
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Solo bass	En archée een o Lógos...
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Choir	Kýrie leesoú, eléísón me.
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Choir	You mantle yourself in light.
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Choir	Lord Jesus Christ, Son of God, have mercy on me.
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CYCLE V

CYCLE VI

Choir, with soloists	Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me...	Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me...
Choir	Kýrie leesoú, eléísón me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir	What God is, we do not know.	What God is, we do not know.
Choir	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie leesoú, eléísón me.
Choir	Our Father, which art in heaven...	Our Father, which art in heaven...
Choir	Kýrie leesoú, eléísón me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir	O Mary Theotokos, thou art the mystic tongs...	O Mary Theotokos, thou art the mystic tongs...
Choir	Hail, O Mother of God!..	Hail, O Mother of God!..
Choir	Mother of God, here I stand now praying...	Mother of God, here I stand now praying...
Choir	In thee rejoiceth.	In thee rejoiceth...

CYCLE VII

Choir, with soloists Outside the gates of Paradise, I sat
and wept. O Blessed Paradise, pray
for me...

Choir Kýrie leesoú, eléísón me.

Choir **What God is, we do not know.**

Choir Lord Jesus Christ, Son of God,
have mercy on me.

Choir Our Father, which art in heaven...

Choir Kýrie leesoú, eléísón me.

Choir **O Mary Theotokos, thou art
the mystic tongs...**

Choir **Hail, O Mother of God!..**

Choir **Mother of God, here I stand
now praying...**

Choir **In thee rejoiceth...**

CYCLE V

CYCLE VI

Choir	Awed by the beauty of thy virginity.	Awed by the beauty of thy virginity...
Basses	Alleeloúia.	Alleeloúia.
Choir	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie leesoú, eléisón me.
Choir	Alleeloúia. Theós erastós...	Alleeloúia. Theós erastós...
Basses	Kýrie eléisón.	Kýrie eléisón.
Choir	Kýrie leesoú, eléisón me.	Lord Jesus Christ, Son of God, have mercy on me.
Solo bass	The Holy Gospel V: John 15.13-16.4	The Holy Gospel VI: John 16.5-33
Choir	Alleeloúia. Ágios o Theós.	Alleeloúia. Ágios o Theós.
Choir	Te re rem.	Te re rem.
Choir	Ágios ischyros.	Ágios ischyros.
Choir	Have mercy on me, O God, in your great mercy...	Have mercy on me, O God, in your great mercy...
Choir	Ágios Athánatos, eléisón imás.	Ágios Athánatos, eléisón imás.

CYCLE VII

Choir **Awed by the beauty of thy virginity...**

Basses **Alleloúia.**

Choir **Lord Jesus Christ, Son of God,
have mercy on me.**

Choir **Alleloúia. Theós erastós...**

Basses **Kýrie eléisón.**

Choir **Kýrie leesoú, eléisón me.**

Solo bass **The Holy Gospel VII: John 17.1-18**

Choir **Alleloúia.**

CYCLE V

CYCLE VI

Choir

In Thy kingdom remember us,
O Lord...

In Thy kingdom remember us,
O Lord...

The Beatitudes: 33-42 (Tenor)

The Beatitudes: 43-49 (Soprano)

Choir

Άγιος Αθάνατος, ελέϊσόν ιμάς.

Άγιος Αθάνατος, ελέϊσόν ιμάς.

Choir

Χριστός ανέστη εκ νεκρών.

Χριστός ανέστη εκ νεκρών.

Solo bass

The Psalm: Psalm 103

The Psalm: Psalm 143



From Illusion to Truth **The Veil of the Temple was torn in two**

'Before the doors of the Anteroom in the Temple there was hung a veil, of Babylonian tapestry, with embroidery of blue and fine linen, of scarlet also and purple, wrought with marvellous skill. This mixture of materials had a significance of its own. The veil contained them as an image of all things. For in the scarlet, it seemed, was an allusion to fire, in the linen to earth, in the blue to the air and in the purple to the sea. In two cases the comparison lay in the colour. In the linen and purple it lay in the material's origin; for one is produced by the earth and the other by the sea. On this tapestry was portrayed a panorama of the heavens.' – Josephus, Jewish historian, writing c AD 75.

'Whoever swears by the Temple,' said Jesus, *'swears by him who lives in it.'* (Matthew 23.21)
The Temple was the house of God. In Jesus' day the Temple's buildings covered 35 acres on a vast plateau, largely man-made, at the eastern edge of Jerusalem. To approach closer to God's presence than was proper or permitted was to risk death.

'There are ten degrees of holiness,' we hear in the Mishnah, the collection of Temple laws and lore compiled 150 years or more after the Temple's destruction. Holiness was at its greatest in the Temple, the centre of concentric circles of increasing intensity and power. Holiest of all was the Holy of Holies, 'for none may enter therein except only the High Priest on the Day of Atonement at the time of the Temple service.'

The façade of the sanctuary, 150 feet high and wide, was sheathed with gold. It faced east, and was dazzling in the morning sun. We have heard Josephus' account of the veil that stood at the entrance to the Anteroom to the Holy of Holies. Here the altar of incense was kept. The Anteroom was entered by the officiating priests twice daily for the rites of the Morning and Evening Sacrifice.

A second veil protected the Holy of Holies itself. The room was a pure cube. It was entered just once a year, on the Day of Atonement, by the high-priest alone: first with incense, then with the blood of a bull, then with the blood of a goat. The Day's rituals atoned for the priests and the people, for the holy place and the altar itself. By the time of Jesus the 'mercy-seat' of God in the

Holy of Holies, on which the blood had once been sprinkled, had long since been lost. The Holy of Holies was empty.

The Temple as a whole represented the created order. The materials of the veil united all the elements; its decoration represented the vault of heaven. To pass beyond the veil was to pass from earth to heaven.

It was to enter the court of God himself. And there the seer would see the truths of heaven: the plan, the faithfulness and the glory of God.

The Jewish philosopher Philo knew this well. He draws on it for his Platonised theology. 'The highest, and in the truest sense the holy Temple of God is, as we must believe, the whole universe. Its sanctuary is the most sacred part of all existence: heaven itself. Its votive ornaments are the stars, its priests the angels.' Philo dwells on the inner veil, dividing the Anteroom from the Holy of Holies. 'In the universe, heaven is a palace of the highest sanctity, and earth is the outer region... The furnishings of the Anteroom represent the realities of heaven as far as they can be apprehended by the senses. Things in the Holy of Holies beyond the second veil, in

heaven itself, are invisible; they are accessible to the mind alone.'

The Gospel of Mark: The Tearing of the Veil

Jesus was baptised in the Jordan by John. And immediately, coming out of the water, he saw the heavens torn and the spirit like a dove descending on him. Right at the start of the gospel Jesus sees into the mysteries of heaven. They include his own commission: *And there was a voice from heaven, 'You are my beloved son, in you have I taken delight.'* (Mark 1.10-11)

At the story's end the 'heavens' are parted again. Their mysteries are unveiled. All that divided the court of heaven from the mortal world is torn away; all the grades of holiness are undermined. For God's plan, faithfulness and glory are now accessible to all: in the sight of Jesus' death.

Here is an unveiling, an 'apocalypse' that confounds all categories and all expectation.

And at the sixth hour there was darkness over the whole earth until the ninth hour. And at the ninth hour Jesus cried with a loud voice. 'Eli, eli, lama sabachthani', which means, 'My God, my God, why have you abandoned me?'...

And Jesus gave a great cry and breathed out his spirit.

And the veil of the Temple was torn in two, from top to bottom. (Mark 15.33-4, 37-8)

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Sir John Tavener and Stephen Layton

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PERFORMERS

Stephen Layton
Conductor

James Vivian
Assistant Music Director

Patricia Rozario
Soprano

Simon Wall
Nathan Vale
Tenor

Thomas Guthrie
Andrew Rupp
Baritone

Adrian Peacock
Jeremy Birchall
Bass

The Choir of the Temple Church

Treble
Sean Campbell-Hyne
Geoffrey Chang
Louis Chartres
Tim Crawford
Jonathan Ekwonna
Josiah Gladwell
Nicholas Hartley
Benjamin Hedley
Matthew Howitt
Joseph Jones
Luke Jones
Luke Lampard
Christopher Loyn
Andrew Malone

Deputy Head Chorister

Peter Malone
Joe Nelson
Nicolas Opfermann
Michael Schmidt
Head Chorister
Robert Schmidt

Alto
Iestyn Davies
William Missin
Keith Roberts
William Towers
Tom Williams

Tenor
David Brown
Leo Hussain
Nathan Vale
Toby Watkin
Simon Wall

Bass
David Barnard
Jeremy Birchall
Chris Gabbitas
Thomas Guthrie
Adrian Peacock
Andrew Rupp
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Richard Savage

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Nicola Wenman
Lucie Wickham
Georgeanna Williams
Georgina Wilson

Alto

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Judith Kerr
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Nina Large
Zannis Mavrogordato
Caroline McLaren
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Alice Shelton
Iliana Taliotis
Helen Thompson
Jane Walker

Tenor

Harry Bagnall
Ian Balfour
Paul Casey
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Murray Goulstone
Simon Jones
David Knight
Al Long
Iain Rhodes
Samir Savant
Peter Thresh
Scott Wellstead
Dan Wise
Julian Woodward
Simon Wookey
Daniel Yates

Bass

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Edward Bhesania
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Philip Bugaiski
Richard Corner
Jonathan Davies
Damian Eley
Nico Ferrinho
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James Mews
Dominic Parker
Kevin Raftery
Peter Roberts
Jon Saunders
Richard Shillito
Andrew Sparke
Matthew Swann
Jonathan Tyack
Matthew Walker
Ben Warren
Graham Williams

Instrumentalists

Organ, Indian Harmonium
Ian le Grice
James Vivian

Duduk

Dirk Campbell

Tibetan Horn
John Thurgood

Tibetan Temple Bowls
Tubular Bells, Tam Tam
Hugh Benson
Christopher Kassam
Robert Millett *principal*
Alex Mitchell
Yates Norton
Luca del Panta
Brass

Members of The English Chamber Orchestra

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Tibetan Horn
Tony Chidell *Horn*
Carsten Williams *Horn*
Andy Crowley *Trumpet*
Neil Brough *Trumpet*
Colin Sheen *Trombone*
Peter Harvey *Bass Trombone*

The Veil of the Temple

Note by Brian Keeble

The Veil of the Temple: The All-Night Vigil was commissioned for the Temple Church in London, and conceived and executed on an unprecedented scale; its performance lasts some hours. The present version was prepared by the composer and lasts about three hours. In this version the original eight cycles are 'mirrored' rather than performed as entities. The gradual ascent throughout the cycles is also 'mirrored'. It is not liturgy, although it has a liturgical dimension; neither is it concert music. (That is, in the sense of being a work of art designed as an end in itself and meant to express and flatter merely human qualities.) The reasons for art do not lie within art itself, which must always strive to connect with what transcends the human as such. The purpose of *The Veil* is to awaken, through music, some

From Cycle I

Solo soprano:
Jalaluddin Rumi
(1207-73),
Sufi mystic

- 1 Ah! What was there in that candle's light?
Oh, you struck fire in my heart,
and I have been consumed!
Oh, friend, come quickly!
From the face of the heart,
the Divine has appeared.
Nothing can help me but that beauty.
Once, at dawn, my heart was shattered
by your sweet odour!
My soul heard something from your soul.
When my heart drank water from
your spring, it drowned in you,
And was borne away in its current.

Choir:

- 2 Lord Jesus Christ, Son of God
have mercy on me

Soloists:
Adrian Peacock,
David Barnard
Basses
Simon Wall *Tenor*

Tóhu, Vóhu, Tahúm. Lógos
Without form, void, chaos. Word.

Basso Profundo:
Jeremy Birchall
John 1.1

En archée.
In the beginning.

Choir:

Kýrie leesoú, eléísón me.

Instrumental:	3 Primordial Call
<hr/>	
Choir:	4 Kýrie Ieesoú, eléísón me.
<hr/>	
Soloists: Adrian Peacock, David Barnard <i>Basses</i> Simon Wall <i>Tenor</i>	Tóhu, Vóhu, Tahúm. Lógos.
<hr/>	
Basso Profundo: Jeremy Birchall	En archée een o Lógos. <i>In the beginning was the Word.</i>
<hr/>	
Choir:	Lord Jesus Christ, Son of God, have mercy on me.
<hr/>	
Choir: Psalm 104	You mantle yourself in light, stretch out the skies as a curtain; the clouds your chariot, you tread the ways of the wind.
<hr/>	
Choir:	Kýrie Ieesoú, eléísón me.
<hr/>	
Choir, with soloists: Simon Wall Nathan Vale Tenors	5 Outside the gates of Paradise. O Blessed Paradise, pray for me, pray for me.
<hr/>	
Choir:	Lord Jesus Christ, Son of God, have mercy on me.
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realisation of what is meant by man's being created in the Divine Image.

The performance of *The Veil* is a musical journey using voices and instruments. Performance takes place at night in a sacred space, and the object of the journey is to make effective a heightened state of being of the listener through a symbolic unveiling from darkness towards light.

The soul's journey is to move from the existential darkness of temporal duration – time – towards the Glory of the divine instantaneity, the ever-abiding light of the Eternal. It is also, for the symbolic themes are threaded and interwoven throughout the music's unfolding, at the beginning in the absence of light, a waiting at the tomb of Christ for the Light of the Resurrection.

The listener should be aware at the outset of two features of the

conception of *The Veil* which act as important non-auditory aspects of the music's performance. The first feature might be said to form the seminal idea (archetype) of the whole work. It is the idea that any claim to an exclusive possession of Truth by any sacred tradition is equivalent to placing a limitation of the infinitude of the Divine which must, by definition, encompass everything. Whatever symbols, words or characterisation used to define or express the nature of God and His relationship to man must, in the final analysis, be seen inevitably as an accommodation to man's earthly state. In order to embrace the infinitude of God, all forms have to be shattered – even that of *The Veil*. In the religious context of the music this means all models of a manifest Temple of Jerusalem must finally be discarded in the Face of the Divine Presence.

Choir:
*Attr. Dionysius the
Areopagite
(see Acts 17.34)*

What God is, we do not know.
He is not light nor spirit, nor one.

From Cycle II

Choir: Kýrie leesoú, eléísón me.

Choir: 6 Our Father, which art in heaven,
Hallowed be thy name.
Thy kingdom come.
(The Lord's Prayer in English, Greek,
and Church Slavonic)

Choir: Lord Jesus Christ, Son of God, have
mercy on me.

Choir: 7 O Mary Theotokos, thou art the mystic
tongs, who conceived in thy pure womb
Christ, who is the living coal.

Choir: Hail, O Mother of God! Hail, fiery throne!

Choir: *Mikhail Lermontov
(1814-41)* Mother of God, here I stand now praying,
Before this ikon of your radiant brightness.

Choir: Kýrie leesoú, eléísón me.

Choir:

8 Allelelúia. Theós erastós,
Theós agapeetós, Dóxa see.
Beloved God, Glory to thee.

Basses:

Kýrie eléisón.

Choir:

Lord Jesus Christ, Son of God, have
mercy on me.

Solo Baritone:
John 14.1.9

9 Let not your heart be troubled: ye believe in God, believe also in me. In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you. And if I go and prepare a place for you, I will come again, and receive you unto myself; that where I am, there ye may be also. And whither I go ye know, and the way ye know. Thomas saith unto him, Lord, we know not whither thou goest; and how can we know the way? Jesus saith unto him, I am the way, the truth and the life: no man cometh unto the Father, but by me. If ye had known me, ye should have known my Father also; and from henceforth ye know him, and have seen him. Philip saith unto him, Lord, show us the Father, and it sufficeth us. Jesus saith unto him, Have I been so long time with you, and

The second non-auditory aspect of *The Veil's* conception is closely related to the first, and underscores the whole work. God is nothing, in the sense that God is no thing. In the last twenty minutes of the work the awakened soul has moved from darkness to light until a point is reached, with the intensification of the light, that there is a sudden explosion of light. This is the rending of the Veil.

Some indication of the depth and complexity of the symbolic resonances at the climax of *The Veil* can be gauged by recalling the following themes, which, in varying degrees of intensity, are underwritten by the music of the eighth cycle: The Goal of the Journey; Totality of Light; The Light of the Resurrection; The Rending of the Veil of the Temple; Destruction of the old order – the exclusivity of the various differing religions; Destruction of any manifest structure of the Holy Temple of Jerusalem through the

realisation of the greater spiritual and metaphysical model of the Temple within; Realisation of Self.

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Brian Keeble is the founder of Golgonooza Press, and editor of the works of, amongst others, Cecil Collins, Philip Sherrard, and Kathleen Raine. His Art: For Whom and For What? was published in 1988. He enjoyed many years of close friendship with John Tavener, and much of their lives and cultural interests have run on a parallel course.

Mary Magdalen

The soprano represents Mary Magdalen, the prostitute, an outcast, the painfully distorted figure of 'love' that is utterly unlovely. But *this* is the first person to see Jesus on Easter Day, for she loved him utterly.

yet thou hast not known me, Philip? He that hath seen me hath seen the Father; and how sayest thou then, show us the Father?

Choir: 10 Allelelouía. Ágios o Theós.

Choir: Te re rem.

Choir: Ágios ischyrós.

Choir: Have mercy on me, O God, in your great mercy: according to the fullness of your compassion, wipe my sins away. Jesus, having risen from the tomb as he foretold, has given us eternal life and his great mercy.

Choir: Ágios Athánatos, eléisión imás.

Choir: In thy kingdom remember us, O Lord, when thou comest in thy kingdom.

Trebles: Beatitudes of St Isaac the Syrian 11 Blessed the one who always hated evil-doing, that is full of shame, and presented himself as a living sacrifice, well-pleasing to the Lord. Blessed the one who always keeps the memory of God in himself, and he will be wholly

like an angel from heaven upon the earth, ministering to the Lord with fear and love.

Blessed the one who loves repentance, that saves sinners, and has not thought of doing ill, like someone ungrateful before God our Saviour. Blessed the one who, seated in his cell, like a noble warrior guards the treasures of the kingdom, that is his body with his soul, blameless in the Lord.

Blessed the one who, seated in his cell, like the angels in heaven keeps his thoughts pure, and with his mouth sings praise to the one who has authority over every thing that breathes.

Blessed the one who has become like the Seraphim or the Cherubim and never wearies in his spiritual ministry, unceasingly giving glory to the Lord. Blessed the one who is always full of spiritual joy, and has not grown slack in bearing the Lord's good yoke, for he will be crowned with glory.

Blessed the one who has cleansed himself of every stain of sin, so that with

Mary Magdalen is surely the mirror opposite of Mary Theotokos, the Blessed Virgin, the mother of Jesus and so mother of God? The Blessed Virgin is the mystic tongs that carried the mystic coal. She is the bridge between heaven and earth, humanity and God.

The soprano is heavily veiled in illusion at *The Veil's* start; unveiled before total beauty at the end, and aware of her passage from Illusion to Supreme Reality. She has attained the unsurpassed Wisdom which she represented, in her own person, for the Gnostic Christians of the 2nd and 3rd centuries.

According to *The Gospel of Philip* (late 2nd century), 'The Wisdom that is called barren is the mother of the angels and the companion of the Saviour. The Saviour loved Mary Magdalen more than all the disciples... The other disciples said to him, "Why do you love her more than all of us?" The Saviour

answered and said to them, “Why do I not love you like her? If a blind man and one who sees are both together in the darkness, they are no different from one another. When the light comes, then he who sees will see the light, and the blind will remain in darkness.”

The soprano appears and disappears in different guises; she is lovely but elusive. For the power that draws us out of illusion towards reality is love. Tavener uses beauty – the *beauty* of his music itself – to draw us out of the illusions that infect us into the light of love.

Tavener wrote to Layton in 2002:- The soprano ‘is in one sense *always Mary Magdalen*, on a journey towards the beloved. She is the *bridge* between earth and Heaven. Certain esoteric Coptic scriptures speak of *Mary Magdalen* as the *Divine Friend* of Christ. They speak of her *following him everywhere*, and say

boldness he may receive into his own house the King of Glory, our Lord Jesus Christ.

Choir: Άγιός Αθάνατος, ελείσόν imás. Holy and immortal, have mercy upon us.

Choir: Christós anésteē ek nekrón.
Christ has risen from the dead.

From Cycle III

Instrumental: 12 Primordial Call

Choir: 13 Lord Jesus Christ, Son of God, have mercy on me.

Choir: You mantle yourself in light, stretch out the skies as a curtain; the clouds your chariot, you tread the ways of the wind, making winds your messengers, flaming fire your servant, on a firm base establishing the earth, which forever will not be moved.

Choir: 14 Lord Jesus Christ, Son of God, have mercy on me.

Choir, with soloists:
Simon Wall Nathen
Vale Tenors

Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me, pray for me. With the rustling of your leaves.

Choir: Kýrie leesoú, eléísón me.

Choir: Άγιός Athánatos, eléísón imás.

Choir: Christós anéstee ek nekrón.

From Cycle IV

Instrumental: 15 Primordial Call

Choir: Kýrie leesoú, eléísón me.

Choir: 16 What God is, we do not know. He is not light nor spirit, nor one; nor what we name as God-head; not wisdom, not reason, not love, not will nor grace.

Choir: Kýrie leesoú, eléísón me.

From Cycle V

Instrumental: 17 Primordial Call

that she embraces *sacred nudity* after his death and resurrection, as did St Mary of Egypt and the Hindu saint Lalla Yogishwari after her.

'Human personifications of *the Divine Friend* occur in every religion and *Mary Magdalen* combines the principles of *Eve and Mary* i.e *cosmic mystery solitude – nudity and levitation by the angels.*'

The Jesus Prayer

The Jesus Prayer, 'Lord Jesus Christ, Son of God; have mercy on me, a sinner' recurs throughout *The Veil*. It is an ancient Orthodox prayer, to be said over and over again. Bishop Kallistos Ware writes:- 'To begin with, the Jesus Prayer is an oral prayer like any other. The attentive repetition of the Prayer often proves a hard and exhausting task. In course of time the Prayer becomes more inward. The Prayer gradually

acquires a rhythm of its own, at time singing within us almost spontaneously, “a small murmuring stream”. Finally the Prayer enters into the heart, dominating the entire personality. Its rhythm is identified more and more closely with the movement of the heart.’ The Jesus Prayer provides the heart-beat of *The Veil*.

Te re rem

In Orthodox psalmody, each ode (or sequence of verses) is sung to a melody that stands at its head in the liturgical psalter. This melody may be sung in syllables such as ‘tererem’, ‘nananu’ and suchlike that form no known words, in a passage known as a *krateema*. Some say a *krateema* is an expression of divine ecstasy, and that is how Tavener has understood it.

Choir: Lord Jesus Christ, Son of God, have mercy upon me.

Choir: [18] You mantle yourself in light, stretch out the skies as a curtain; the clouds your chariot, you tread the ways of the wind, making winds your messengers, flaming fire your servant, on a firm base establishing the earth, which forever will not be moved: the deeps enrobed it; the waters stood above the mountains. At your rebuke they flee, at the voice of your thunder they rush away. Mountains rose, valleys sank down to the place you established for them. You filled the bounds they may not pass, nor return to cover the earth.

Choir: [19] Lord Jesus Christ, Son of God, have mercy on me.

Choir: [20] Our Father, which art in heaven, Hallowed be thy name. Thy kingdom come, Thy will be done on earth, as it is in heaven. Give us this day our daily bread; And forgive us our trespasses, As we forgive those who trespass against us. (*The Lord's Prayer, in English, Greek, and Church Slavonic*)

Choir: Kýrie leesoú, eléísón me.

From Cycle VI

Instrumental: 21 Primordial Call

Choir: Kýrie leesoú, eléísón me.

Choir: 22 What God is, we do not know. He is not light nor spirit, nor one; nor what we name as God-head; not wisdom, not reason, not love, not will nor grace; no thing, no unthing, nothing. What He is – I and you and no created thing ere we came to be.

Choir: 23 Kýrie leesoú, eléísón me.

Choir: Alleelouía. Theós erastós, Theós agapeetós, Dóxa see o Theós.

Basses: 24 Kýrie eléísón.

Choir: Lord Jesus Christ, Son of God, have mercy on me.

Choir: 25 Agios o Theos.

Note for Cycle VIII

Maranatha. – 1 Corinthians 16.22 ('Our Lord, come' or 'Our Lord has come' in Aramaic, the language of Jesus' first followers)

Awake, thou, that sleepest, and arise from the dead, and Christ shall give thee light. – Ephesians 5.14

These are acclamations from the earliest years of the Church. 'Awake, thou that sleepest' was probably used at Baptism, 'Maranatha' at the Eucharist. The Book of Revelation ends with a translation of 'Maranatha' in the dialogue between Christ and his church:

'Surely I come quickly.' 'Even so: come, Lord Jesus.' – Revelation 22.20

'Who will defend the Holy Temple?'

On 18 March 1228 the Holy Roman Emperor Frederick II crowned himself King of Jerusalem in the Church of the Holy Sepulchre. Frederick valued and studied Islam; he launched a dialogue with Islamic leaders. For the established forces in the Holy Land, not least the Knights Templar, this was almost apostasy. Their horror is represented in the story of the Knight's appearance on 18 March and his sad question, 'Who will defend the Holy Temple?'

In *The Veil*, the reply of the Knights changes: from ignorance and fear into a recognition that the Holy Temple embraces more than just themselves.

The Choirs in Cycle VIII

In the performance of Cycle VIII the audience, in the Chancel of the Temple Church, was surrounded

Choir: Ágios ischyrós.

Choir: [26] Have mercy on me, O God, in your great mercy: according to the fullness of your compassion, wipe my sins away. Jesus, having risen from the tomb as he foretold, has given us eternal life and his great mercy.

Choir: Ágios Athánatos, eléisión imás.

CD2

From Cycle VII

Instrumental: [1] Apocalyptic Primordial Call

Solo soprano: [2] Absolved; in the mirror, you see the Trinity, its eternity and glory, and exult in it.

Choir: [3] Lord Jesus Christ, Son of God, have mercy on me.

Choir: [4] What God is, we do not know. He is not light nor spirit, nor one; nor what we name as God-head; not wisdom, not reason, not love, not will nor grace; no thing, no unthing, nothing. What He is – I and you and no created thing ere

we came to be, never encountered
what He is.

Choir: Kýrie leesoú, eléisón me.

Choir: [5] O Mary Theotokos, thou art the mystic
tongs, who conceived in thy pure womb
Christ, who is the living coal.

Choir: [6] Hail, O Mother of God! Hail, fiery throne!
Hail, candlestick that bears the Light!
Hail, mountain of sanctification! Hail, ark
of life! Hail, temple never to be
destroyed! Hail, veil of the temple!

Choir: [7] Mother of God, here I stand now praying,
Before this ikon of your radiant
brightness, Not praying to be saved from
a battlefield: Not giving thanks, nor
seeking forgiveness For the sins of my
soul, nor for all the souls, Numb, joyless
and desolate on earth; –
But for her alone, whom I wholly give you.

Choir: In thee rejoiceth, O thou who art full of
grace. O thou Mary, full of glory, glory
to thee.

Choir: Awed by the beauty of thy virginity, and

by sound. The Holst Singers sang inwards, standing against the north, east and south walls of the Church. The choirmen of the Temple Church sang in the Round, at the Church's west end, among the knights' tombs. The instrumentalists played on a platform in the centre of the Chancel.

Upanishad Hymn

Tavener wrote to Layton in 2002:-
'Upanishad Hymn – it is (will be, I think) a “magnificent” primordial thing. It is a massive chorale-like outburst with Hindu chanting in the centre which “represents” God.

'It is monolithic, massive and my answer to Parry's Jerusalem! The Hindu text from the Upanishads translates into magnificent rolling English, the central chanting is in Sanskrit ... A celebration of God and of the Round church but it is most certainly not fast! Overwhelming as the Horns

“whoop” up to top F’s and G’s representing Indian “Elephants”! Primordial as well.’

Tat tvam asi

In the Chhandogya Upanishad, Book VI, the sage Uddālaka teaches his son Shvetaketu. In three successive dialogues the teacher concludes, ‘Tat tvam asi’, ‘That You Are’. This is the first:-

‘If someone hacked at the root of this mighty tree, my dear, it would live, but bleed; if someone hacked at it in the middle, it would live, but bleed; if someone hacked at the top, it would live, but bleed. Being pervaded by life, by self it stands, drinking in moisture, flourishing.

‘If life leaves one of its branches, that branch withers; if it leaves a second, that withers; if it leaves a third, that withers; if it leaves the entire tree, the entire tree withers.

the exceeding radiance of thy purity, Gabriel called out unto thee, O Mary full of grace.

Choir: Allelelouía.

Choir: 8 Lord Jesus Christ, Son of God, have mercy on me.

Choir: Allelelouía. Theós erastós, Theós agapeetós, Dóxa see o Theós.

Basses: Kýrie eléisión.

Choir: Kýrie leesoú, eléisión me.

Solo Tenor: Simon
Wall *John 17.1-18*

9 These words spake Jesus, and lifted up his eyes to heaven, and said, Father, the hour is come; glorify thy Son, that thy Son may also glorify thee: as thou hast given him power over all flesh, that he should give eternal life to as many as thou hast given him. And this is life eternal, that they might know thee, the only true God, and Jesus Christ, whom thou hast sent. I have glorified thee on earth: I have finished the work which thou gavest me to do. And now, O Father, glorify thou me with

thine own self with the glory which I had with thee before the world was. I have manifested thy name unto the men which thou gavest me out of the world: thine they were, and thou gavest them me; and they have kept thy word. Now they have known that all things whatsoever thou hast given me are of thee. For I have given unto them the words which thou gavest me; and they have received them, and have known surely that I came out from thee, and they have believed that thou didst send me.

I pray for them: I pray not for the world, but for them which thou hast given me; for they are thine. And all mine are thine, and thine are mine; and I am glorified in them. And now I am no more in the world, but these are in the world, and I come to thee. Holy Father, keep through thine own name those whom thou hast given me, that they may be one, as we are. While I was with them in the world, I kept them in thy name; those that thou gavest me I have kept, and none of them is lost, but the son of perdition: that the scripture might be

‘Understand that this is the same, my dear. Separated from life, it dies, but life does not die. That subtle stuff, it is the self of everything. It is truth. It is the self. That You Are, Shvetaketu.’ (VI.11)

The Peace Chant: Shántih

Púrnam, translated here ‘full’, could as well be translated ‘abundant’ or (in this context) ‘infinite’.

This is a peace chant, a Shántih: verses chanted before the opening of an Upanishad.

This particular Shántih is used with all the upanishads associated with the White Yajur-Veda.

We are grateful to the late David Melling for his help with the notes for Tat tvam así and Shántih.

fulfilled. And now come I to thee; and these things I speak in the world that they might have my joy fulfilled in themselves. I have given them thy word, and the world hath hated them because they are not of the world, even as I am not of the world. I pray not that thou shouldest take them out of the world, but that thou shouldest keep them from the evil. They are not of the world, even as I am not of the world. Sanctify them through thy truth: thy word is truth. As thou hast sent me into the world, even so have I also sent them into the world. And for their sakes I sanctify myself, that they also might be sanctified through the truth. Neither pray I for these alone, but for them also which shall believe on me through their word: That they all may be one; as thou, Father, art in me, and I in thee, that they also may be in us: that the world may believe that thou hast sent me.

And the glory which thou gavest me I have given them; that they may be one, even as we are one: I in them, and thou in me, that they may be made perfect in one; and that the world may know that thou hast sent me, and hast loved them, as thou hast loved me. Father, I will that they also, whom thou hast given me, be with me where I am; that they may behold my glory, which thou hast given me; for thou lovedst me before the foundation of the world. O righteous Father, the world hath not known thee, but I have known thee, and these have known that thou hast sent me. And I have declared unto them thy name, and will declare it: that the love wherewith thou hast loved me, may be in them, and I in them. When Jesus had spoken these words, he went forth with his disciples over the brook Cedron, where was a garden, into the which he entered, and his disciples.

Choir:

10 Alleelouía.

From Cycle VIII

Solo Baritone:
Andrew Rupp *1 Cor*
16.22

MARANATHA. Our Lord, come!

Solo Bass: Adrian
Peacock *Romans*
6.1-10

What shall we say then? Shall we continue in sin that grace may abound? God forbid. How shall we, that are dead to sin, live any longer therein? Know ye not, that so many of us as were baptized into Jesus Christ were baptized into his death? Therefore we are buried with him by baptism into his death: That like as Christ was raised up from the dead by the glory of the Father, even so we should walk in newness of life. For if we have been planted together in the likeness of his death, we shall also be in the likeness of his resurrection: knowing this, that our old self is crucified with him, that the body of sin might be destroyed, that henceforth we should not serve sin. For he that is dead is freed from sin. Now if we be dead with Christ, we believe that we shall also live with him: knowing that Christ being raised from the dead, dieth no more; death hath no more dominion over him. For in that he died, he died unto sin once: but in that he liveth, he liveth unto God.

Solo Baritone:
Thomas Guthrie

11 Awake, thou that sleepest.

Temple Church
Choir:

Awake thou that sleepest, and arise from the dead, and Christ shall give thee light.

Solo soprano:

12 Into beauty.

Solo soprano and
choir:

13 Rending of the Veil of the Temple

MAYA ATMA.

Supreme reality... illusion.

Choir: Ton éelion kréepsanda tas idhéas aktéenas, ke to katapétasma tou naou dhiaragén. *The sun hid its rays and the Veil of the Temple was rent.*

Choir: **14** Who will defend the Holy Temple? Who will deliver the Tomb of Christ?

Temple Church
Choir: No one, no one, no one, the Temple is destroyed.
(Answer of the Knights Templar, standing by their tombs)

Choir (a few voices,
distant): *Symeon*
(949-1022) Night. Night from my most sweet brother has estranged me, cutting Love's uncut Light.

Children's voices:
John 20.1 It was early in the morning, on the first day of the week...

Choir: Who will defend the Holy Temple? Who will deliver the Tomb of Christ?

Temple Church
Choir: No, no, no, the Temple is not destroyed forever.
(Answer of the Knights Templar, standing by their tombs)

Basso Profundo:
Jeremy Birchall Fos Christou fénee pásee.
The light of Christ shines on all.

Choir: **15** The Light of Christ shines everywhere.

Children's voices:	It was early in the morning, on the first day of the week...
Choir:	As many of you who were baptised into Christ, and have put on Christ, Alleelouía. O God of God, make the litany of light arise, make the people of the light arise, guide the light towards the light. Amen.
Choir:	Who will defend the Holy Temple? Who will deliver the Tomb of Christ?
Temple Church Choir:	No, no, no, the Temple is not destroyed forever.
Basso Profundo: Jeremy Birchall	Dhéfte, lávete fos. <i>Come receive the light.</i>
Choir:	Come, receive the Light of Christ.
Children's voices:	It was early in the morning, on the first day of the week...
Choir:	As many of you who were baptised into Christ, and have put on Christ, Alleelouía. O God of God, make the litany of light arise, make the people of the light arise, guide the light towards the light. Amen.
Basso Profundo: Jeremy Birchall	Fos Christou fénee pási.
Choir:	The Light of Christ shines everywhere.
Choir:	Who will defend the Holy Temple? Who will deliver the Tomb of Christ?

Temple Church
Choir:

No, no, no, the Temple is not destroyed forever.

Solo baritone:

16 Maranátha.

Sopranos and altos:
*Revelation 21.22,
22.20*

And I saw no Temple therein, for the Lord God Almighty and the Lamb are the Temple of it. Surely I come quickly. Amen. Even so, come Lord Jesus.

Basso Profundo:
Jeremy Birchall

Dhéfte, lávete fos.

Choir:

Come, receive the Light of Christ.

Children's voices:

It was early in the morning, on the first day of the week...

Solo baritone:
Thomas Guthrie
Andrew Rupp

Awake thou that sleepest.

Choir:

Awake thou that sleepest, and arise from the dead, and Christ shall give thee light.

Choir:

As many of you who were baptised into Christ, and have put on Christ, Alleelouía. O God of God, make the litany of light arise, make the people of the light arise, guide the light towards the light.
Amen.

Basso Profundo:
Jeremy Birchall

Fos Christou fénee pási.

Choir: The Light of Christ shines everywhere.

Solo soprano: 17 **New Jerusalem— Upanishad Hymn**
Ravouní.
Master.

Basses: Tat tvam así.
That You Are.

Solo soprano and
choir: AUM.

Choir: Sink this universe in God. And everything that lives on earth! THAT ONE is resting, and yet restless, And far yet near! THAT ONE is inside all, and still outside all. Sink this universe in God.

Trebles, choir, solo
soprano: AUM.

Basses: 18 Púrnam adah, púrnam idam, púrnat púrnam udacyate, purnasya púrnam ádáya púrnam evavashishiate. Aum. Shántih, shántih, shántih.
That is full, this is full. The full proceeds from the full. Taking the full from the full, the full remains. Aum. Peace, peace, peace.

Sopranos, altos and
tenors: *Isaiah 60.1*
Shine, shine, O new Jerusalem, for the glory of the Lord hath arisen upon thee.

**FROM OLD CREATION TO THE NEW
'It was early in the morning ...'**

In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. John starts the story of his gospel at the dawn of all creation. We take up the story, in a garden, as another dawn approaches: once more on the first day of the week, while it is still dark.

In the beginning, we read in Genesis, God created the heavens and the earth. And the earth was wildness and waste; and darkness was over the deep.

On Easter Day, before dawn, Mary Magdalen comes to the tomb; she finds it empty. She runs to tell Peter and the disciple whom Jesus loves. They come to the tomb in turn and enter it. They see the grave-clothes, heavy with the scent of myrrh and aloes. They believe: that the tomb is empty. And from this, nothing follows. The disciples simply go home.

One figure remains outside the tomb. *Mary Magdalen stood at the tomb. As she wept, she stooped down facing the tomb. And she sees two angels, sitting where the body of Jesus had*

lain. And they say to her, 'Woman, why are you weeping?' 'Because they have taken my lord, and I do not know where they have put him.'

The light is rising. In Genesis God said, *'Let there be light.'* - *And the light,* John told us in his opening hymn, *shines in the darkness, and the darkness has never put it out.*

Mary turns round and sees Jesus standing there, and does not know that it is Jesus. 'Woman, says Jesus, 'why are you weeping? Who are you looking for? 'She thinks he is the gardener and says, 'Sir, if you have taken him away, tell me where you have put him and I will take him away.'

Searching, searching. Another garden is recalled throughout these pages: the garden of love, rich as well with myrrh and aloes, where 'Solomon' and his bride had sung. The bride loses her beloved.

Upon my bed by night I looked for him, sang the bride in The Song of Solomon. I will get up and will walk round the city and will look for him that I love with all my soul. I had scarcely left the watchmen, when I found him that I love with all my soul; I took hold of him and will not let him go.

Mary too will long to have Jesus as the human presence that she loves and misses. She too will reach out for Jesus, to touch him. The scene is extraordinarily sensuous.

But such is not the love that Mary must have for Jesus now. He will refuse her touch: *'Do not hold on to me.'*

Gardens: the garden of The Song of Solomon; the garden of Jesus' betrayal; the garden of Easter. And underlying them all: the very first garden of which the Jewish Bible knows:

And God planted a garden in Eden, we read in Genesis.

And out of the ground God made to grow every tree that is pleasant to the sight and good for food.

God took the man and put him in the garden of Eden to till it and keep it.

What, then, is this garden, in which Mary meets the gardener at first light on the first day, the day when all creation had begun? In Eden the serpent had lurked and deceived humankind. A 'serpent' had entered the garden of betrayal, to guide the posse that took Jesus to his death. And in this garden on Easter morning? There is no serpent

here; Satan's power is undone. We are watching the first day of a new creation.

Then God said in Genesis, *'It is not good that the man should be alone. I will make him a helper suitable for him.'* So out of the ground God formed every beast of the field and every bird of the air, and brought them to the man to see what he would call them. And whatever the man called every living creature, that was its name.

At the story's end Jesus' dearest disciples see the empty tomb, believe and go home. Left behind and disregarded is a woman. She has misunderstood the empty tomb, she looks still for Jesus' body, she fails to know him when he stands before her, she longs for an earthly love and a human touch.

Those knowing pupils have checked the evidence, 'believed', and left. But it is not to them that Jesus first appears. It is to Mary. For in that inconsolable weeping is the voice of love.

*Let me as a seal upon your heart,
sings The Song of Solomon,
as a seal upon your arm.
For love is strong as death.
Many waters cannot quench love,
neither can the floods drown it.*

Adam and Eve are once more in Eden. Let Adam name God's creatures once more, and the work is done. All creation is made new. *Jesus says to her, 'Mary.'*

© Robin Griffith-Jones

'AMID THE NOBLE CITIES OF THE WORLD'

The Temple Church in Medieval London

'Climbing Sion you can see the place where once the house of Caiaphas used to stand, and the column at which they fell on Christ and scourged him still remains there. Inside Sion, within the wall, you can see where David had his palace... As you leave and pass through the wall of Sion, towards the gate of Neapolis, down in the valley on your right you have some walls where Pontius Pilate had his house, the Praetorium where the Lord's case was heard before he suffered. On your left is the hillock Golgotha where the Lord was crucified, and about a stone's throw from it the vault where they laid his body, and he rose again on the third day. By order of the Emperor Constantine there has now been built there a 'basilica'— I mean a 'place for the Lord'.'

The writer of these words had travelled many hundreds of miles from his home in Bordeaux to visit, in Palestine, the places associated with the life and death of Christ. He made his journey in AD 333, and his is the earliest personal account of such a pilgrimage to have survived. He records the perennial sense of excitement felt by the Christian traveller who comes to tread in the very footsteps of Jesus; like the many who came after, he saw and described not the Jerusalem of his own day, but as he imagined it in biblical times. The founder of Christianity had not enjoined pilgrimage on his followers, but no amount of insistence by theologians that it was irrelevant to salvation could deter the increasing number of intrepid travellers who took the long and hazardous way to Jerusalem.

The Arab conquest of the city in AD 638 made little difference to Christian pilgrimage to Jerusalem, even as indigenous Christian communities were tolerated within the new Muslim states. At the end of the eleventh century, however, a reinvigorated Roman papacy launched the first Christian crusade, with the declared aim of 'liberating' the 'oppressed' Christians of the East, and of protecting western pilgrims to the holy places.

The resounding success of this military adventure, with the recapture of Jerusalem, did much for the image of Christian knighthood in the west. In this context the Templars were founded, early in the twelfth century: a fraternity of soldiers dedicated to the assistance of Christian pilgrims and to the defence of the new Latin Kingdom of Jerusalem. The idea of killing for religious ends was not uncontroversial at the time. But the authoritative figure of St Bernard gave his approval to the Templars, pronouncing that they and the other crusaders were not homicides but 'malicides', who hated the evil in the Muslims, not the men themselves.

The Templars were given their formal rule in 1128. At about the same time a recruiting mission in the west came to London, occasioning the foundation of the first preceptory, or house, of the new order in England. The city of London at this period was a rapidly expanding, cosmopolitan metropolis. Its scale, and the pride of its citizens, are conveyed by the description written later in the same century by William FitzStephen:

'Amid the noble cities of the world, the city of London, throne of the English kingdom, is one which has spread its fame far and wide, its

wealth and merchandise to great distances, raised its head on high. It is blessed by a wholesome climate, blessed too in Christ's religion, in the strength of its fortifications, in the nature of its site, the repute of its citizens, the honour of its matrons... The bishop's see is in the cathedral of St Paul... and there are, for Christian worship, both in London and in the suburb, thirteen greater conventual churches, apart from lesser, parish, churches in number one hundred and twenty-six.'

FitzStephen's celebration of the religious foundations of his city exemplifies a widespread medieval habit of drawing analogies, implicit or explicit, between one's home town and the holy city of Jerusalem. The difficulties of reaching the Holy Land contributed to a developing practice of constructing locally more or less elaborate 'copies' of particular Christian monuments, above all the Sepulchre of Christ, at Jerusalem. The most extensive was a complex of buildings around the church of San Stefano at Bologna, developed during the twelfth century as the dramatic setting for the annual dramatisation of the Passion story. During these events, the city itself was re-cast as Jerusalem.

The same spirit informed the round plan of the Templars' churches. The Templars' first London church, on Holborn, had been circular in plan. When they moved to the New Temple – the present site – in 1161 the sophisticated design of the new Church they soon built there advertised and reinforced the international standing of the order. The recollection of the Holy Sepulchre was emphasised by the display of major relics of the Cross and the Blood of Christ. Pilgrims to The Temple Church were rewarded with indulgences. They were invited at all times of the year and, given the scale of spiritual rewards on offer, they are likely to have come from throughout the country. In return, successive monarchs and their subjects endowed the new order with extensive gifts of rents and lands. The administrative challenge of turning these miscellaneous resources into cash which could be despatched to fund military ventures in the Holy Land impelled the Templars to invent modern banking. By 1200, the London Temple was functioning regularly as a treasury and a source of loans, both for the crown and for other secular lords and merchants.

Despite the occasional dry observation about their enormous material wealth, the Templars enjoyed a consistently high reputation both for

the piety of their enterprise and for their bravery in battle. (This was borne out by the enemy: a contemporary Arab writer, Ibn al- Athir, asserted of Saladin that 'it was his custom to massacre the Templars and Hospitallers, because of the violent hatred which they bore against the Muslims and because of their bravery'.) The choice of the London Temple as a place of burial by William the Marshal in 1219 and by King Henry III himself in 1231 is testimony to its high standing. (The king later transferred the bequest of his body to Westminster Abbey.) The order continued to play a key role in the Latin East, up to and beyond the end of the Latin Kingdom of Jerusalem, with the fall of Acre to the Muslims, in 1291.

Base greed alone explains the action of King Philip the Fair of France who, on 13 October 1307, had all the Templars in his kingdom arrested on trumped-up charges, their property being forfeited to the royal treasury. The English Templars were dissolved, on the same pretext, in the following January. The charges of heresy and idolatry – the Templars were accused of trampling on the crucifix, and venerating the image of a cat – were transparently absurd. But they sufficed to bring the history of the order to an end. Despite the use of torture, the last master

of the London Temple, William de la More, refused to admit the allegations, and died in the Tower. All of the Templars' property was seized by the crown, the chief beneficiary of the suppression.

The church, however, passed in 1324 to the other leading military order, the Knights of the Hospital of St John of Jerusalem; and so it would survive as a landmark within the developing cityscape of London. It would continue to evoke the religious analogies between London and Jerusalem by then so firmly established by the location and popular reputation of the Temple. At the time of the Templars' arrival in the twelfth century, the city was first acquiring the status of capital of the kingdom which it would retain until modern times. The King's removal of the centre of government from Winchester recognised the already established commercial importance of London, and led to the development of Westminster as both the spiritual and the bureaucratic centre of the realm. The choice of location for the New Temple, alongside the street which linked the two poles of the new capital, was therefore highly significant.

Here, with convenient access both to the king's court on the one hand and to the merchant suppliers of the city on the other, great lords began at this period to build their London residences: the bishops of Ely and Salisbury, when in town, were close neighbours of the Temple. To the north, away from the river, fields still dominated the view, but along Fleet Street and the Strand, the western suburb was already becoming crowded with the service trades fostered by the magnetic powers of the new capital. Inns, alehouses, wine shops and suppliers of all kinds of entertainment pressed their attractions upon the visitor. FitzStephen mentions, among the merits of the twelfth-century city, the fact that unexpected guests could easily be fed thanks to take-away restaurants selling cooked meats and pies. So the pilgrim to the Temple Church, having completed his or her spiritual devotions in the replica of Christ's sepulchre, could emerge to find no shortage of means for the restoration of the mortal body.

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‘FOSTER-CHILD OF SILENCE AND SLOW TIME’

The Knights Templar and The Round Church.

The Knights Templar: Burgundy

The Order of Knights Templar was founded in 1118-9 by a knight of Champagne, Hugh of Payns, who led a group of his fellow-knights in vows of poverty, chastity and obedience. At their foundation they were deeply suspect: it was unnatural for one man to be soldier and monk together. A handful of such ambivalent knights had little chance, it might seem, of attracting support.

In Champagne and Burgundy lay the Order's origin and the seed of its success. Over the course of fifty years a star-burst of spiritual energy illumined all of Europe; and its centre lay in this small area of eastern France. Hugh's town of Payns was near Troyes, the local city of one Robert, who became a Cluniac monk. In 1075 this Robert, already an abbot, left his monastery with a group of hermits to found a new house: at Molesme. The list of those influenced by Robert and his houses reads as a roll-call of Europe's spiritual leaders. There was Bruno, who lived briefly as a hermit near Molesme before

establishing the most ascetic of all houses, La Grande Chartreuse; Bruno had already been master to Odo, who later became Pope Urban II and preached the First Crusade. When Robert moved again, in search of a yet more rigorous life, he took with him Stephen Harding, later Archbishop of Canterbury. They set up their house at Cîteaux. Harding would in time become abbot. The rigour of the house made it few friends among the local nobility. Its future was uncertain. And then arrived as remarkable a monk as any of that remarkable age: Bernard. He spent three years at Cîteaux before a local lord, Hugh Count of Champagne, gave him in 1116 an area of inhospitable woodland well to the north, back in the neighbourhood of Payns. It was known as the Valley of Gall. Bernard gave it a new name: the Valley of Light – Clairvaux.

Bernard of Clairvaux secured single-handed the Templars' future. The Templars' constitution, the Rule, shows all the marks of Bernard's influence. At the Council of Troyes in 1129 he spoke up for the Order. And, most influential support of all, at the repeated request of Hugh of Payns Bernard wrote *In Praise of the New Knighthood*.

The New Knighthood: Jerusalem

The first half of *The New Knighthood* is well-known: in a text advising and praising and warning the knights, Bernard speaks as well to their critics. He is under no illusions. Europe was as glad to be rid of these warring knights as the Holy Land (in Bernard's eyes) was glad to see them; their army could be a force for lawless violence – or for great good. In the tract's second half Bernard turns to the Holy Land and to Jerusalem itself.

Bernard reads Jerusalem itself like a book. He discovers in the city the fourfold sense which the Middle Ages found in scripture: the literal; the allegorical (applying a passage to Christ and the Church militant); the moral (applying it to the soul and its virtues); and the spiritual (applying it to heavenly realities). The whole country invited such a reading:-- Bethlehem, 'house of bread', was the town where the living bread was first manifest. The ox and ass ate their food at the manger; we must discern there, by contrast, our spiritual food, and not chomp vainly at the Word's 'literal' nourishment. Next, Nazareth, meaning 'flower': Bernard reminds us of those who were misled by the odour of flowers into missing the fruit.

And so to Jerusalem itself: To descend from the Order's headquarters on the Temple Mount across the Valley of Josaphat and up the Mount of Olives opposite – this was itself an allegory for the dread of God's judgement and our joy at receiving his mercy. The House of Martha, Mary and Lazarus offers a moral: the virtue of obedience and the fruits of penance.

And above all: in the Holy Sepulchre itself the knight should be raised up to thoughts of Christ's death and of the freedom from death that it had won for his people: 'The death of Christ is the death of my death.' Bernard draws on Paul's famous account of baptism, and finds in the pilgrims' weariness the process of their necessary 'dying': *'For we are buried with him by baptism into death: that like as Christ was raised up from the dead by the glory of the Father, even so we should walk in newness of life. For if we have been planted together in the likeness of his death, so we shall be also in the likeness of his resurrection* (Romans 6.4-5). How sweet it is for pilgrims after the great weariness of a long journey, after so many dangers of land and sea, there to rest at last where they know their Lord has rested!

Jerusalem lies at the centre of medieval maps, and was the centre of the crusaders' world. The

most sacred place in this most sacred city was the supposed site of Jesus' own burial: the Church of the Holy Sepulchre. It was the goal of every pilgrim. It was the building, above all buildings on earth, that must be defended from its enemies. And its central space is round.

The Effigies in the Round

The Holy Sepulchre in Jerusalem: in every round church that the Templars built throughout Europe they recreated the sanctity of this holy place. Among the knights who would be buried in the London Round was the most powerful baron of his generation: William the Marshal, Earl of Pembroke (died 1219), adviser to King John and regent to Henry III. His sons' effigies lie around his own. The Marshal himself (who lies recumbent and still) took the Cross as an old man; his sons (drawing their swords) did not. Their figures lie frozen in stone, forever alert in defence of their father's cause. Such burial was devoutly to be desired; for to be buried in the Round was to be buried 'in' Jerusalem.

Recent centuries have treated these figures cruelly: in the 1840s the effigies were restored and partly recut; in 1941 the Round's burning roof fell in on them. It is hard to be sure now

how they once looked in detail. But we can say of these, as of such effigies elsewhere:- The knights' eyes are open. They are alive. And they are standing. Two knights have crossed legs. These follow a convention familiar from illustrations and stained glass: such figures are walking towards the viewer. The effigies, then, are not memorials of what has long since been and gone; they speak of what is yet to come, of these once and future knights who are poised to hear Christ's summons and to spring again to war. No wonder such figures were shown in their early thirties, the age at which Christ died and at which the dead will rise on his return.

By 1145 the Templars themselves wore white robes with red crosses. White was linked with more than purity. In the Book of Revelation the martyrs of Christ, clad in white robes washed in the blood of the Lamb (Revelation 7.14), are those who will be called to life at the 'first resurrection'. For a millennium they will reign with Christ; at its end Satan will lead all the nations of the earth against 'the beloved city' (Revelation 20.9). The final battle will be in Jerusalem. The knights buried in the Round have good reason to draw their swords. For buried in 'Jerusalem', in Jerusalem they shall rise to join the Templars in the martyrs' white and red.

Here in the Temple, in this replica of the Sepulchre itself, the knights are waiting for their call to life, to arms and to the last, climactic battle for the most sacred place on earth.

© Robin Griffith-Jones

THE TEMPLE CHURCH FROM 1307 TO THE PRESENT DAY

Henry III relied on the London Temple throughout his reign for diplomatic missions and for banking. In 1235 he bequeathed by charter his body for interment, 'when he should have gone the way of all flesh, to the Blessed Mary and the House of the Chivalry of the Temple, London'; Queen Eleanor later declared the same choice for herself. This decision will have prompted the rebuilding of the Chancel. Foundations of the original Chancel, extending from the Round to the present choir-stalls, were discovered after the War.

William the Marshal, buried in the Church, had been regent in the first years of the young King's reign. His eldest son had been married to the King's sister. His daughter was married to the King's brother, Richard of Cornwall, who took the Cross in 1236 and won a

reputation throughout Europe for his negotiations with the Egyptian Sultan, 1239-41.

The King had in 1237 endowed three chaplains at the Temple to celebrate daily three masses, 'one for us, one for all Christian people and one for the faithful departed'; and in 1239 he had ordered a silver-gilt ciborium, at a cost of 5 marks, for the Temple. The new Chancel was consecrated on Ascension Day, 24 May, 1240, *presente Rege et multis regni magnatibus*.

The new Chancel is comparable to the Trinity Chapel at the east end of Salisbury Cathedral, consecrated in 1225. Each is a 'hall church': a unified space whose ceiling is of the same height throughout. (The vaults of the chancel and of Salisbury's Trinity Chapel are almost identical. Both are supported on unusually slender columns of Purbeck marble.) Apart from the high altar, the Chancel housed side altars to St John and St Nicholas. The height of the piscina on the south wall suggests that the floor at the east end was raised; the high altar itself was probably well forward of the east wall (one bay out, under the boss), with a wooden altar-screen behind it. At the centre of Salisbury's Trinity Chapel was the tomb of Bishop Osmond; it may be that the tomb

of Henry III was similarly to be set beneath the Chancel's central boss.

Henry III was buried in Westminster Abbey, in the church that the King had built over the shrine of Edward the Confessor. On the day after the King's obsequies, in November 1272, a Council met at the Temple under the leadership of the Archbishop Elect of Canterbury and of Gilbert de Clare, Earl of Gloucester (great-grandson of William the Marshal), to take the oath of fealty to the absent Edward I and to provide for the country's government until his return from the Crusade. It was from the Temple, two days later, that the letter was sent to Edward informing him of his father's death and his own succession to the throne.

The Temple through the Centuries

The Templars were suppressed, 1307-11. The lawyers of Inner and Middle Temple were well established in the Temple in the 15th century, and in 1608 their occupancy was secured by the grant of Letters Patent from King James I. The two Inns of Court were granted the land on condition that 'they will well and sufficiently maintain and keep up the aforesaid Church, Chancel and Belfry of the same and all

other things to the same church in any manner appertaining of and in all respects and in all things at their own proper costs for ever for the celebration of divine service and the sacraments and sacramentals and other the ministerial offices and ecclesiastical rites whatsoever henceforth for ever as is befitting and hitherto accustomed.'

For centuries the Temple Church has been a centre of London's music. The clerk to the Church in the 1660s, John Playford, was the first publisher of Purcell's music and had a famous bookshop in the porch outside the west door. For five years, 1682-7, the Inns discussed the installation of a new organ. Two organ-makers were in contention: Father Smith and Renatus Harris. The 'Battle of the Organs' was finally resolved by Judge Jeffreys of Inner Temple, who judiciously decided in favour of Smith, the candidate favoured by Middle. When the blind John Stanley was organist of the Inner Temple, it was not uncommon to see forty or fifty other organists, including Handel, gathered in the Church to hear him play.

In the 1840s the Church itself was restored and decorated in the grandest gothic style. To mark its reopening, the Inns retained a small

choir of men and boys. In 1843 they appointed E.J. Hopkins as Organist, confirmed the establishment of the choir and reordered the stalls to give the music a greater prominence. The choir has since then been one of the most celebrated church choirs in London. E.J. Hopkins, the founder of Anglican psalmody, was in post for 55 years. He was succeeded by Henry Walford Davies, who encouraged the Inns to take on as his assistant the young George Thalben-Ball. Sir George was at the Temple from 1919 until 1981. In 1927, under Thalben-Ball, the Temple chorister Ernest Lough recorded Mendelssohn's *O, for the Wings of a Dove* in the Church. It is as famous as any recording ever made: it has been available ever since 1927; more than five million copies have been sold.

In 1997, Stephen Layton and James Vivian, both former organ scholars of King's College Cambridge, were appointed to run the church's music; and in 1999 the New Testament Scholar The Revd Robin Griffith-Jones was appointed Master of the Temple. They collaborated closely to bring to life *The Veil of the Temple*.

The night of 10 May 1941 was fine and moonlit. The river was at low ebb; water pressure was

weak. The air-raid sirens sounded at 11.00pm; the bombing raid lasted all night. An early bomb landed in Middle Temple Gardens and destroyed the water mains. Around midnight fire-watchers saw an incendiary land on the roof of the Church, at the south-east angle of the chancel. The fire caught hold on the chancel roof; it spread to the vestries, to the organ and so to the wooden furnishings inside the Church itself. The heat split the Chancel's columns, but the vault held up; the wooden roof of the Round caved in on the knights' effigies below.

The fire spread to Lamb Building (in the centre of the present Church Court) and burnt it out. 'At two o'clock in the morning,' wrote the Senior Warden, 'it was as light as day. Charred papers and embers were flying through the air, bombs and shrapnel all around. It was an awe-inspiring sight.' On the same night the Hall, Parliament Chamber and Library of the Inner Temple, the Cloisters and large parts of Pump Court were destroyed.

It was seventeen years before the Church itself was fully repaired. The Chancel was rededicated in 1954, the Round in 1958. As the Inns had repaired the Temple's buildings after the Great Fire of 1666, so they did again.

Father Smith's organ had been completely destroyed. Lord Glentanar then gave to the Church the organ from the ball-room in Glen Tanar House in Ayrshire. This is a magnificent Harrison & Harrison made in 1927. Dismantled, brought by train from Scotland and reassembled in the Temple Church, the Glen Tanar was first heard here in the presence of HM The Queen Mother on 23 March 1954. The Inns undertook a complete refurbishment of this organ, 2010-3. It was rededicated in the presence of HM The Queen and HRH The Duke of Edinburgh on 7 May 2013.

There had been no time or money to re-voice the organ at its installation in the 1950s. It retained the sound suited to a well-upholstered ball-room, not to a Gothic church. In 2010-3 Inns and Harrisons took the opportunity to re-voice the whole instrument to match it to the Church's space and acoustics. Stephen Smith of *Organists' Review* 'was nothing short of astonished at the transformation, for the better, that has taken place...What I heard was, frankly, a revolution...This new regulation borders on the exquisite...It is a fabulous demonstration of how new life can be breathed into an old instrument.'

Anthems

Following the premieres of *The Veil of the Temple: The All-Night Vigil*, Tavener was at work once more on the score to identify and re-set a series of distinctive extracts into free-standing anthems. These were published by Chester Music, and are now available worldwide for performance by choirs and choral societies in cathedrals, churches and concert halls all over the world.

Four of these anthems were premiered in the Temple Church. The anthems were sponsored by four generous supporters of *The Veil*; we are glad to acknowledge their help.

You mantle yourself in Light

Sponsored by 39 Essex Street Chambers

Mother of God, here I stand

Dedicated to the the Choir of the Temple Church, the Director of Music and the Master of the Temple

What God is, we do not know

Sponsored by Pump Court Tax Chambers

The Lord's Prayer

Sponsored by Littleton Chambers

BIOGRAPHIES

THE CHOIR OF THE TEMPLE CHURCH

The Choir of the Temple Church consists of eighteen boy choristers and twelve choirmen, Its home is the historic and beautiful Temple Church in London, 800 years ago the regal chapel to the Knights Templar and now the collegiate chapel of the two legal societies Inner and Middle Temple. The choir's primary role is to enhance the liturgy of the Temple Church and the many events of the legal societies of the two Inns. The choir is often heard in concert, along with the church's fine Harrison & Harrison organ and the professional ensemble based at the church, *The Temple Players*.

The choir was founded in its present form on completion of the church's 30-month restoration in 1842. In 1843, Dr Edward John Hopkins was appointed Organist of the Temple Church, and would serve in this capacity for over 50 years, establishing the Temple Church choir as one of the finest in London.

This tradition of high-quality music was maintained by Hopkins' successors, Henry Walford Davies, and Dr George Thalben-Ball. Under Thalben-Ball, the choir reached a much larger audience through the new recording technology, including the famous recording of Mendelssohn's *O, for the Wings of a Dove* with the Temple chorister Ernest Lough as the soloist.

In the last thirty years, the music of the church has been under the direction of Dr John Birch, Stephen Layton, James Vivian and the present Director of Music, Roger Sayer. The choir has recently released two CD recordings to great critical acclaim from both broadsheets and major music magazines, and the choristers appear on Hyperion's new release of Britten's *St Nicholas*. The choir is committed to the performance of new music, and has premiered new works by composers such as Thomas Adès. *The Veil of the Temple* was commissioned and composed for the Temple Church Choir and premiered in the Church in June 2003. In 2004 the choir took *The Veil* to the Lincoln Center Festival in New York, and then to the Proms in this shortened concert version.

THE HOLST SINGERS

The Holst Singers are based in London and one of Britain's foremost choirs, described by the BBC as "a leading chorus on the international stage". With the support of their President, James Bowman, and Musical Director, Stephen Layton, the choir has developed an interest in exploring new and neglected works as well as core choral repertoire. In concert, the choir is renowned for dramatic and engaging performances, described by The Times as "interactive concert-going at its most revelatory".

Recent CD releases include *A Ceremony of Carols & St. Nicolas* (2012) with Allan Clayton, City of London Sinfonia and the Choir of Trinity College, Cambridge; and *Ikon II* (2010), the long-awaited sequel release to *Ikon* (1997), a disc that immediately became a cult classic and best-seller. *Ikon II* was described by BBC Radio 3 Record Review as "*impeccable*" and "*so, so well-conceived*", with a "*phenomenal sound*". Other notable recordings include Veljo Tormis (2008) on Hyperion (after which release the choir was invited to Estonia to perform his music); the *Tavener Collection* on Decca (2003) (which followed critically-acclaimed performances of which The Times commented

that "*I don't think I shall hear singing this year more thrilling*"; Gretchaninov's *Vespers* on Hyperion (1998) and Vaughan Williams's setting of *Shakespeare Songs* and other English folk songs on Hyperion (1995).

Recent concert highlights include the Scott Centenary Concert Tour with City of London Sinfonia; *Gabrieli* at Temple Church and Trinity College, Cambridge in May 2012; performances of Poulenc's *Gloria* and Fauré's *Requiem* with City of London Sinfonia at Temple Church and Gloucester Cathedral in June and July 2013; the world premiere of *City Songs*, a commission from Eriks Esenvalds for the Voices Now Festival in Camden in June 2013; and Howells's *Requiem* for All Souls' Day 2013.

Recent touring has included Estonia in March 2009; Santiago de Compostela with the Hilliard Ensemble in Easter 2011; and Northern Ireland in October 2013.

THE ENGLISH CHAMBER ORCHESTRA

Patron: HRH The Prince of Wales

Principal Conductor: Paul Watkins

Principal Guest Conductor: Roy Goodman

The English Chamber Orchestra is the most recorded chamber orchestra in the world, its discography containing 860 recordings of over 1,500 works by more than 400 composers.

The ECO has also performed in more countries than any other orchestra, and played with many of the world's greatest musicians. The American radio network CPRN has selected ECO as one of the world's greatest 'living' orchestras. The illustrious history of the orchestra features many major musical figures. Benjamin Britten was the orchestra's first Patron and a significant musical influence. The ECO's long relationship with Daniel Barenboim led to an acclaimed complete cycle of Mozart piano concertos as live performances and recordings, followed later by two further recordings of the complete cycle, with Murray Perahia and Mitsuko Uchida.

The Orchestra has been chosen to record many successful film soundtracks including Dario Marianelli's prizewinning scores for *Atonement*

and *Pride and Prejudice*, and several James Bond soundtracks, and has taken part in a variety of other film and television projects.

The ECO is proud of its outreach programme, *Close Encounters*, which is run by the musicians in the orchestra and takes music into many settings within communities and schools around the UK and abroad.

Find out more at:

www.englishchamberorchestra.co.uk

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JAMES VIVIAN

James Vivian is Director of Music at St George's Chapel, Windsor Castle, a position he took up in September 2013.

James Vivian was educated at King's College, Cambridge, where he held the prestigious Dr AH Mann Organ Scholarship. During these four years, he worked closely with its world-famous choir; his duties included playing for the annual *A Festival of Nine Lessons and Carols* broadcast to tens of millions worldwide. Before Cambridge, he was Acting-Assistant Organist of Lincoln Cathedral. He was a prize-winner in the Fellowship examination of the Royal College of Organists, and was awarded a scholarship to study the French organ repertoire for two years with Marie-Louise Langlais in Paris. James has appeared in many Festivals (including the BBC Proms, Aldeburgh, The Three Choirs Festival, and the Lincoln Festival in New York City), and has played recitals and concerts throughout the world (including Japan, Brazil, South Africa, USA, Bermuda and Europe). He has also been an examiner for the Royal College of Organists and has broadcast on many national radio stations as a soloist.

James has recorded with labels such as Decca, Signum Classics, Priory, Sony BMG, EMI and Hyperion.

For seventeen years, James was a member of the Music Department of the Temple Church in London; from 2006-13, he was Director of Music and Organist. During this seven year period, he directed the professional choir of men and boys of whom the *Gramophone* commented, 'The Temple Church Choir is among the very best' (2010). In addition to its liturgical commitments serving the Inner Temple and Middle Temple, the choir recorded and broadcast frequently. Recently, the choir performed at St John's Smith Square, and at Snape Maltings in Aldeburgh. James was Artistic Adviser to the year-long 2008 Temple Festival and was founder of three professional ensembles – The Temple Players, The Temple Singers and Temple Brass – with whom he presented concerts, including oratorio and other large-scale choral works, opera, and a popular series of Cantata Concerts. He has also worked with the BBC Singers, Holst Singers, Polyphony, and the Aurora Orchestra.

As an organist and conductor, James's recent engagements have taken him to USA (including Yale University and The Curtis Institute of

Music), Germany and Italy. He is an examiner for the Royal College of Organists.

PATRICIA ROZARIO

Born in Bombay, Patricia Rozario studied at London's Guildhall School of Music, winning the Gold Medal, and then at the National Opera Studio. Her unique voice and artistry has inspired several of the world's leading composers to write for her, most notably Arvo Pärt and Sir John Tavener, the latter having written over thirty works for her, making their collaboration unique in the contemporary field. She has sung with Solti, Ashkenazy, Jurowski, Belohlavek, Gardiner, Pinnock and Andrew Davis, sung opera at Aix-en-Provence, Amsterdam, Lyon, Lille, Bremen, Antwerp, Wexford, ENO, Glyndebourne and Opera North, and given concerts in North America, Canada, Russia, the Far East, Australia, throughout Europe, and at all the major UK venues.

Her repertoire ranges from baroque to contemporary music. She has given the premiere performances of many pieces written especially for her including Pärt's *Como Anhela la Cierva*, Roxanna Panufnik's *Beastly Tales*, and Tavener's *Life Eternal*, *Ikon of Eros*, and *The Veil of the Temple*, *Lament for Jerusalem*, and *Schuon Lieder*,

and Andrew Gant's one woman opera *Don't go down the Elephant after midnight*. Other pieces she has premiered are John Casken's *Farness* and *Chansons de Verlaine*, and Jonathan Dove's settings of Vikram Seth's poems, *Minterne*. She has appeared frequently at the BBC Proms and the Wigmore Hall. She created the role of Belisa in Simon Holt's *The Nightingale's to Blame* and performed Errolyn Wallen's opera *Another America: Earth* at the Linbury Theatre, Royal Opera House. Other operatic appearances include Mozart's *Ilia in Idomeneo*, Glyndebourne; Zerlina in *Don Giovanni*, Aix-en-Provence; Servilia in *La clemenza di Tito*, Lyon; plus Pamina in *The Magic Flute*, Kent Opera; also Vivaldi's *Catone in Utica* with Jean-Claude Malgoire in France.

Her extensive discography includes Blake's *The Passion of Mary*, RPO, *Songs of the Auvergne*, Pritchard, Haydn's *Stabat Mater*, Pinnock, Britten's *The Rape of Lucretia*, Hickox, Casken's *Golem* (a Gramophone award-winner), recordings with Graham Johnson for the Hyperion Schubert Series, and several Tavener recordings including *Mary of Egypt*, the *Akhmatova Songs* with Steven Isserlis, *Eternity's Sunrise* (nominated for the Classical Brit Awards 2000), *Schuon Lieder*. More recently Knaifel's *O Heavenly King* and

Górecki's *Good Night* on Louth Sounds *A Place Between*, and Spanish songs for soprano and guitar with Craig Ogden on Somm Records, Pärt's *Face to Face* and Tavener's *Epistle of Love* and Samaveda on Louth Sounds.

Patricia Rozario was awarded the OBE in the New Year's Honours, 2001, the Asian Women's Award for achievement in the Arts, 2002, and the President of India's award, the Pravasi Bharatiya Samman Award, 2013.

STEPHEN LAYTON

Stephen Layton succeeded the late Richard Hickox as Artistic Director and Principal Conductor of the City of London Sinfonia in September 2010. Founder and Director of Polyphony, Layton is also Music Director of Holst Singers and in 2006 was made a Fellow and Director of Music of Trinity College, Cambridge. His former posts include Chief Guest Conductor of the Danish National Vocal Ensemble, Chief Conductor of the Netherlands Kammerkoor and Director of Music at the Temple Church in London.

Layton guest-conducts widely and has worked extensively with the Hallé Orchestra, Philadelphia

Orchestra, Minnesota Orchestra, City of London Sinfonia, London Philharmonic Orchestra, BBC Singers, Estonian Philharmonic Choir, Latvian Radio Choir, English Chamber Orchestra, Scottish Chamber Orchestra, Melbourne Symphony Orchestra and Queensland Symphony Orchestra. He also collaborates regularly with the Orchestra of the Age of Enlightenment, Academy of Ancient Music and Britten Sinfonia, with whom he has recorded a wide range of repertoire including Bach, Handel, Bruckner, Poulenc and Stravinsky.

Recent highlights in Layton's diary include a return to the Hallé Orchestra for a performance of their annual *Messiah*; a performance with the Copenhagen Philharmonic Orchestra of Bach *Christmas Oratorio*; performances with Die Konzertisten and the City Chamber Orchestra of Hong Kong; a performance with the Auckland Philharmonia and Choir of Bach *Mass in B Minor* and performances with Opera North of a critically acclaimed production of Handel *Joshua*.

A champion of new music, Stephen Layton has premiered new repertoire by many composers, including Gabriel Jackson, Veljo Tormis and Morten Lauridsen and, more recently, by the young Latvian composer, Eriks Esenvalds. Layton's bold

realisation of Sir John Tavener's epic seven-hour vigil *The Veil of the Temple*, a new departure in British choral music, met with outstanding acclaim both in London and New York.

Stephen Layton's eclectic discography encompasses a vast range of repertoire, composers and genres. His Hyperion recording of Britten's *Sacred & Profane* received both a Gramophone Award and the Diapason d'Or for best choral disc of the year in 2001, and his Hyperion recording of Tormis's Songs with the Holst Singers received a Spanish CD Award in 2009. Recent releases by Stephen Layton include a much-anticipated Bach *St John Passion* recording with the Orchestra of the Age of Enlightenment and Polyphony, and Handel *Chandos Anthems* with the Orchestra of the Age of Enlightenment and the Choir of Trinity College Cambridge.

Credits

Ah! What was there in that candle's light?
by Maulana Jalalu-'d-din Muhammad I Rumi
English version by Sir John Tavener Translation
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*You mantle yourself in light,
stretch out the skies as a curtain*
Psalm 104 translated by David Melling
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Outside the gates of Paradise, I sat and wept.
Translated by David Melling
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What God is, we do not know.
Attributed to Dionysus the Areopagite
translated by David Melling
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*O Mary Theotokos,
Thou art the mystic tongs*
Byzantine translated by Mother Thekla

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*Night. Night from most sweet brother
has estranged me, cutting Love's uncut light*

From St Simeon the New Theologian

Translated by Philip Sherrard

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Who will defend the Holy Temple?

Who will defend the Tomb of Christ?

No one, no one, no one, the Temple is destroyed

From The Temple and Contemplation by Henry Corbin

Translated by Philip Sherrard with the assistance
of Liadain Sherrard

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55 Beatitudes

Ephrem the Syrian,

translated by Archimandrite Ephrem

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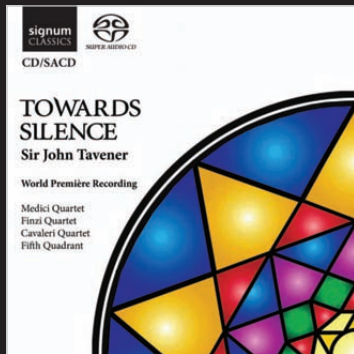
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CD1

Cycle I

- | | | |
|---|---------------------------------|--------|
| 1 | Mystical Love Song of the Sufis | [5.06] |
| 2 | Primordial Call | [2.42] |

Cycle II

- | | | |
|----|-----------------------------------|--------|
| 3 | Primordial Call | [0.31] |
| 4 | God's Creation | [5.40] |
| 5 | Outside the Gates of Paradise | [2.51] |
| 6 | Our Father | [2.58] |
| 7 | Holy Mary | [3.00] |
| 8 | Alleluia, Theos Erastos | [1.44] |
| 9 | Gospel of St John | [4.23] |
| 10 | Thrice-Holy Hymn - Resurrection | [2.59] |
| 11 | Beatitudes of St Isaac the Syrian | [4.37] |

Cycle III

- | | | |
|----|---------------------------------|--------|
| 12 | Primordial Call | [1.18] |
| 13 | Psalm of Creation | [1.49] |
| 14 | O Blessed Paradise, Pray for Me | [3.13] |

Cycle IV

- | | | |
|----|-----------------------------------|--------|
| 15 | Primordial Call | [1.55] |
| 16 | Mystery of the Nothingness of God | [2.15] |

Cycle V

- | | | |
|----|------------------------------|--------|
| 17 | Primordial Call | [1.51] |
| 18 | You Mantle Yourself in Light | [3.42] |
| 19 | Jesus Prayer | [1.14] |
| 20 | The Lord's Prayer | [6.58] |

Cycle VI

- | | | |
|----|----------------------------------|--------|
| 21 | Primordial Call | [2.08] |
| 22 | What God is, we do not know | [2.34] |
| 23 | God of Strength | [2.45] |
| 24 | Kyrie Eleison - Chant | [2.18] |
| 25 | Te Re Rem - Ecstatic Chant | [3.31] |
| 26 | Jesus Having Risen from the Tomb | [2.22] |

CD2

Cycle VII

- | | | |
|---|-----------------------------|---------|
| 1 | Apocalyptic Primordial Call | [1.26] |
| 2 | Absolved in the Mirror | [2.05] |
| 3 | Jesus Prayer | [1.37] |
| 4 | Hesychast Meditation | [4.17] |
| 5 | Mary Theotokos | [2.57] |
| 6 | Hail, Veil of the Temple | [1.21] |
| 7 | Mother of God | [5.06] |
| 8 | Alleluia | [4.58] |
| 9 | The Gospel of St John | [13.47] |

Cycle VIII

- | | | |
|----|--|--------|
| 10 | Maranatha | [2.51] |
| 11 | Awake Thou That Sleepest | [2.12] |
| 12 | Into Beauty | [1.11] |
| 13 | Rending of the Veil of the Temple: Maya Atma | [5.40] |
| 14 | Knights Templar in the Temple Church | [4.18] |
| 15 | Light of Christ | [4.31] |
| 16 | Cosmic Rising | [4.13] |
| 17 | New Jerusalem - Upanishad Hymn | [5.55] |
| 18 | Shāntih | [3.24] |

Total Timings	[147.46]
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THE CHOIR OF THE TEMPLE CHURCH
 THE HOLST SINGERS
 MEMBERS OF THE ENGLISH CHAMBER ORCHESTRA
 PATRICIA ROZARIO SOPRANO
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