The Veil of the Temple

John Tavener

Performed by
The Choir of the Temple Church
The Holst Singers
Patricia Rozario, Soprano
Stephen Layton, Conductor

Recorded Live from Performances
in the Temple Church, London
27-28 June 2003 (overnight)
1 July 2003
4-5 July 2003 (overnight)
### Track Listings

#### Track Title

<table>
<thead>
<tr>
<th>Track</th>
<th>Track Title</th>
<th>Duration</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mystical Love Song of the Sufis</td>
<td>05:51</td>
<td><em>All! What was there in that candle’s light?</em></td>
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<tr>
<td>2</td>
<td>Primordial Call</td>
<td>00:25</td>
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<td>Kyrie (Temple)</td>
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<td>5</td>
<td>Outside the Gates of Paradise</td>
<td>00:10</td>
<td>Outside the gates of Paradise 1</td>
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<tr>
<td>6</td>
<td>Our Father</td>
<td>00:10</td>
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<tr>
<td>7</td>
<td>Holy Mary</td>
<td>00:50</td>
<td>O Mary Theotokos</td>
</tr>
<tr>
<td>8</td>
<td>Alleluia. Theos Erastos</td>
<td>03:51</td>
<td>Instrumental</td>
</tr>
<tr>
<td>9</td>
<td>Gospel of St John</td>
<td>03:00</td>
<td>Kyrie Eleison Chant (24 times)</td>
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<tr>
<td>10</td>
<td>Thrice-Holy Hymn - Resurrection</td>
<td>03:19</td>
<td>Te re re 1</td>
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<tr>
<td>11</td>
<td>Beatitudes of St. Isaac the Syrian</td>
<td>01:00</td>
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<td>Lord Jesus Christ (Temple)</td>
</tr>
<tr>
<td>14</td>
<td>O Blessed Paradise, Pray for Me</td>
<td>00:25</td>
<td>Outside the gates of Paradise 2</td>
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<td>15</td>
<td>Our Father</td>
<td>01:00</td>
<td>Kyrie (Holst)</td>
</tr>
<tr>
<td>16</td>
<td>Mystery of the Nothingness of God</td>
<td>00:45</td>
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<tr>
<td>17</td>
<td>Primordial Call</td>
<td>00:43</td>
<td>Instrumental</td>
</tr>
<tr>
<td>18</td>
<td>You Mantle Yourself in Light</td>
<td>00:25</td>
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### The Veil of the Temple

#### Cycle I

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<td><em>Te re re 1</em></td>
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<td>9</td>
<td>Gospel of St John</td>
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<td>Instrumental</td>
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<tr>
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<td>Mystery of the Nothingness of God</td>
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<td>19</td>
<td>Jesus Prayer</td>
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<td>Lord Jesus Christ (Temple)</td>
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<td></td>
<td></td>
<td>00:25</td>
<td>Lord Jesus Christ (Holst)</td>
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<td>20</td>
<td>The Lord’s Prayer</td>
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<td>Our Father 1 (English)</td>
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<td>01:00</td>
<td>Our Father 2 (Greek)</td>
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<td>01:40</td>
<td>Our Father 3 (English)</td>
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<td>00:45</td>
<td>Our Father 4 (Church Slavonic)</td>
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<td>Our Father 5 (English)</td>
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<td>Our Father 6 (Church Slavonic)</td>
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<td>Kyrie (Holst)</td>
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<td>01:10</td>
<td>Kyrie (Temple)</td>
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<td>00:25</td>
<td>Kyrie (Holst)</td>
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<td></td>
<td></td>
<td>01:25</td>
<td>Alleluia. Theos erastos</td>
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<td></td>
<td></td>
<td>01:10</td>
<td>Kyrie Eleison - Chant</td>
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<td></td>
<td></td>
<td>00:56</td>
<td>Instrumental</td>
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<td>00:20</td>
<td>Kyrie (Holst)</td>
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<td>22</td>
<td>What God is, we do not Know</td>
<td>00:35</td>
<td>Kyrie (Temple)</td>
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<td></td>
<td>00:20</td>
<td>Kyrie (Holst)</td>
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<td>23</td>
<td>God of Strength</td>
<td>01:00</td>
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<td>00:25</td>
<td>Kyrie (Holst)</td>
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<td></td>
<td></td>
<td>01:00</td>
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<td>Lord Jesus Christ (Holst)</td>
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<tr>
<td>25</td>
<td>Te Re Rem - Ecstatic Chant</td>
<td>00:14</td>
<td>Agios o Theos</td>
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<td></td>
<td></td>
<td>03:15</td>
<td>Te re rem 1 and 2</td>
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<tr>
<td>26</td>
<td>Jesus Having Risen from the Tomb</td>
<td>00:20</td>
<td>Have mercy</td>
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<td></td>
<td>01:45</td>
<td>Jesus, having risen from the tomb</td>
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<td>00:20</td>
<td>Agios Athanatos 1</td>
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<td>00:25</td>
<td>Lord Jesus Christ (Holst)</td>
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<tr>
<td>1</td>
<td>Apocalyptic Primordial Call</td>
<td>00:56</td>
<td>Instrumental</td>
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<td>2</td>
<td>Absolved in the Mirror</td>
<td>01:15</td>
<td>Absolved in the mirror</td>
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<tr>
<td>3</td>
<td>Jesus Prayer</td>
<td>01:40</td>
<td>Lord Jesus Christ (Temple)</td>
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<td></td>
<td></td>
<td>00:35</td>
<td>Lord Jesus Christ (Holst)</td>
</tr>
<tr>
<td>4</td>
<td>Hesychast Meditation</td>
<td>03:32</td>
<td>What God is, we do not know</td>
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<td></td>
<td></td>
<td>01:38</td>
<td>Kyrie (Temple)</td>
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<td>00:35</td>
<td>Kyrie (Holst)</td>
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<tr>
<td>5</td>
<td>Mary Theotokos</td>
<td>04:24</td>
<td>O Mary Theotokos</td>
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<tr>
<td>6</td>
<td>Hail, Veil of the Temple</td>
<td>01:59</td>
<td>Hail, O Mother of God</td>
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<td>7</td>
<td>Mother of God</td>
<td>03:11</td>
<td>Mother of God, here I stand</td>
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<td></td>
<td></td>
<td>00:27</td>
<td>In thee rejoiceth</td>
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<td></td>
<td></td>
<td>00:34</td>
<td>O thou, Mary, full of glory</td>
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<td>00:35</td>
<td>Aved by the beauty of thy virginity</td>
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<td>00:40</td>
<td>Alleluia 1</td>
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<td>00:22</td>
<td>Alleluia 2</td>
</tr>
</tbody>
</table>
Performers

The Choir of the Temple Church

Treble
Sean Campbell-Hynes
Geoffrey Chang
Louis Charles
Tim Crawford
Jonathan Ekvanna
Josiah Gladwell
Nicholas Hartley
Benjamin Hedley
Matthew Howitt
Joseph Jones
Luke Jones
Luke Lampard
Christopher Loyd
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
Torn Williams

Tenor
David Brown
Leo Hussain
Nathan Vale
Toby Watkins
Simon Wall

Bass
David Barnard
Jeremy Birchall
Chris Cabbitt
Thomas Guthrie
Adrian Peacock
Andrew Rupp
Robert Termink
Richard Savage

Soprano
Jenny Ball
Clare Beard
Abi Boreham
Emily Bradshaw
Philippa Casey
Sarah Christie-Brown
Fiona Clampiln
Sarah Cooney
Katy Cooper
Eleanor Cutforth
Elizabeth Dobbin
Thalia Eley
Elisa Harris
Hidemi Hatada
Janet Head
Rebecca Hickey
Kathleen Holman
Kate Hopkins
Niki Iznatowicz
Leah Jackson
Joanne Kilpatrick
Jessica Loeb

The Holst Singers

Carolyn Maddox
Leonie Mason
Wendy Moor
Anna Moses
Ruth Parker
Anna Ramell
Clare Reeder
Tarni Tal
Clare Taylor
Nicola Wenman
Lucie Wickham
Georgeanna Williams
Georgina Wilson

Soprano
Alice Shelton
Ilana Talbot
Helen Thompson
Jane Walker

Tenor
Harry Bagnall
Iain Balfour
Paul Casey
Tom Cragg
Murray Goulstone
Simon Jones
David Knight
Al Long
Iain Rhodes
Sarnir Savant
Peter Thresh
Scott Wellstead
Dan Wise
Julian Woodward
Simon Wooley
Daniel Yates

Bass
Gary Ansdell
Edward Bhesania
Bill Blanchard
Philip Bugaikski
Richard Corner
Jonathan Davies

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
Robin Millett principal
Alex Mitchell
Yates Norton
Luca del Panta

Brass
The English Chamber Orchestra
John Thurgood Horn/
Tibetan Horn
Tony Chadell Horn
Carsten Williams Horn
Andy Crowley Trumpet
Neil Brough Trumpet
Colin Sheen Trombone
Peter Harvey Bass Trombone

Performers

Stephen Layton
Conductor
James Vivian
Assistant Music Director
Patricia Rozario
Soprano

Simon Wall
Nathan Vale
Tenor
Thomus Guthrie
Andrew Rupp
Baritone
Adrian Peacock
Jeremy Birchall
Bass

7

The Veil of the Temple

8
‘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. Eight hundred years have passed. We can see now how complex were the contexts, motives and opportunities that drove the Knights Templar and the Crusaders they served. In this booklet we will read of the Templars themselves (pages 57 – 62), of their ideals and their history. 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 is a composer whose music speaks to the spiritual side of all his listeners. He has written *The Veil* for those of any faith or of none. He has 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*’ writes 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

Tavener first came to public attention in 1968 with the premiere of his oratorio *The Whale* at the inaugural concert of the London Sinfonietta. The Beatles subsequently recorded this on their Apple label.

Although Tavener’s avant-garde style of the seventies contrasts with the contemplative beauty of his works for which he is best known, the seeds of the language he would later adopt were already in evidence. His early compositions, notably *Thérèse* (1973) commissioned by the Royal Opera House and *A Gentle Spirit* (1977) after the short story by Dostoyevsky, showed that spirituality and mysticism were to be his primary sources of inspiration.

His conversion to the Orthodox Church in 1977 resulted from his growing conviction that Eastern traditions retained a primordial essence that the West had lost. Works such as *The Lamb* (1982), and the large-scale choral work *Resurrection* (1989) date from this period. It was in 1989 that Tavener once again came firmly into the limelight, when the Proms premiere of *The Protecting Veil* introduced his music to a new audience. The opera *Mary of Egypt* premiered at the Aldeburgh Festival in 1992. The same year, a major documentary, ‘Glimpses of Paradise’ was broadcast on BBC2. His 50th birthday year was marked in 1994 by the BBC’s Ikons Festival, as well as another major Proms commission – *The Apocalypse*. In 1997, the performance of *Song for Athene* at the close of Princess Diana’s funeral showed that the profound effect of his music reached far beyond just the concert-going public.

The premiere of *A New Beginning* played out the final minutes of 1999 in London’s Millennium Dome; on 4 January 2000, *Fall and Resurrection* was premiered at St Paul’s Cathedral, broadcast on both television and radio. Tavener was placed in the Millennium Honours List; later the same year, London’s South Bank Centre presented a major festival of his music. Overseas commissions increased, notably with *Lamentations and Praises* (2000) for the San Francisco-based Chanticleer (whose recording of the work secured for Tavener the Grammy award for Best Classical Contemporary Composition in 2003) and *Ikon of Eros* (2001) for the Minnesota Orchestra.

Tavener was then led to look for inspiration from alternative sources by his interest in the universalist philosophy of the late Swiss metaphysician Frithjof Schuon, which embraces all great religious traditions. This change in direction is manifest in works written since 2001 – notably *The Veil of the Temple*, *Lament for Jerusalem* (which uses both Christian and Islamic texts), and *Hymn of Dawn*, based on Hindu, Sufi, Christian and Jewish texts, as well as the music of the American Indians.

Other works include the song-cycle *Schuon Lieder*, *Pratrirupa*, for piano and strings; and numerous choral works including *Elizabeth Full of Grace*, a commission from HRH the Prince of Wales. At the time of writing, Tavener is forming an important collaboration with choreographer Wayne McGregor for his company Random Dance; and is working on a large scale choral work *The Beautiful Names*, celebrating the ninety-nine names for God according to Islamic tradition.

© David McLeeley
The Veil of the Temple: 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, and, by its gradual Cosmic Rising, it attempts to reveal the mystery of the death and burial of Christ through his Rising. In creating 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 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.

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 end’ and ‘the beginning’ to be experienced in the music. Two gospels are sung, one at the end of Cycle II, and the other at the end of Cycle VII.

The Background

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 kreepsanda tas 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.’
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
Solo soprano: Ah! What was there in that candle’s light?...

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


Solo bass: En archée. In the beginning.

Choir: Kýrie leesou, élélisou me.

Choir: You mantle yourself in light. You mantle yourself in light...

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

Choir, with soloists: O Blessed Paradise, pray for me...

Choir: Kýrie leesou, élélisou me.

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

Solo soprano: Into beauty you have transformed your life...

Cycle I

Choir: Kýrie leesou, élélisou me.

Cycle II

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

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

Solo bass: En archée een o Lógos. In the beginning was the Word.

Choir: Kýrie leesou, élélisou me.

Choir: You mantle yourself in light.

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

Choir, with soloists: O Blessed Paradise, pray for me...

Choir: Kýrie leesou, élélisou me.

Choir: Outside the gates of Paradise.

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

Choir, with soloists: Outside the gates of Paradise, I sat and wept.

Solo bass: En archée een o Lógos...

Choir: You mantle yourself in light...

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

Choir, with soloists: O Blessed Paradise, pray for me...

Choir: Kýrie leesou, élélisou me.

Choir: Outside the gates of Paradise, I sat and wept...

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

Choir, with soloists: O Blessed Paradise, pray for me...

Choir: Kýrie leesou, élélisou 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.

Solo soprano: Neither care nor confinement...

Cycle III

Choir: Kýrie leesou, élélisou me.

Cycle IV

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

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

Solo bass: En archée een o Lógos...

Choir: You mantle yourself in light...

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

Choir, with soloists: O Blessed Paradise, pray for me...

Choir: Kýrie leesou, élélisou me.

Choir: Outside the gates of Paradise, I sat and wept...

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

Choir, with soloists: O Blessed Paradise, pray for me...

Choir: Kýrie leesou, élélisou 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.

Solo soprano: How I rejoice in sacred bliss...

Cycle V

Choir: Kýrie leesou, élélisou me.

Cycle VI

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

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

Solo bass: En archée een o Lógos...

Choir: You mantle yourself in light...

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

Choir, with soloists: O Blessed Paradise, pray for me...

Choir: Kýrie leesou, élélisou me.

Choir: Outside the gates of Paradise, I sat and wept...

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

Choir, with soloists: O Blessed Paradise, pray for me...

Choir: Kýrie leesou, élélisou 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.
Cycle I
Choir: Kýrie leesou, eléisón me.
Basses: Kýrie eléisón.
Solo Bass: The Holy Gospel I: John 13.31-38
Choir: Alleelouúia. Ágios o Theós.
Choir: Te re rem.
Choir: Ágios ischyrós. Holy, strong.

Kýrie leesou, eléisón me.
Lord Jesus Christ, Son of God, have mercy on me.
Kýrie eléisón.
Kýrie leesou, eléisón me.
Lord Jesus Christ, Son of God, have mercy on me.
The Holy Gospel I: John 14.10-20
Alleelouúia. Ágios o Theós.
Te re rem.
Ágios ischyrós.

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

O Mary Theotokos, thou art the mystic tongs...
Hail, O Mother of God!
Mother of God, here I stand now praying...
Lord Jesus Christ, Son of God, have mercy on me.
Alleelouúia. Alleelouúia. Théod erastós, Théod agapeetós, Dóxa see o Theós.

Cycle III
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: Lord Jesus Christ, Son of God, have mercy on me.
Choir: Alleelouúia. Alleelouúia. Théod erastós, Théod agapeetós, Dóxa see o Theós.

O Mary Theotokos, thou art the mystic tongs...
Hail, O Mother of God!
Mother of God, here I stand now praying...
Lord Jesus Christ, Son of God, have mercy on me.
Alleelouúia. Alleelouúia. Théod erastós, Théod agapeetós, Dóxa see o Theós.

Cycle IV
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: Lord Jesus Christ, Son of God, have mercy on me.
Choir: Alleelouúia. Alleelouúia. Théod erastós, Théod agapeetós, Dóxa see o Theós.

O Mary Theotokos, thou art the mystic tongs...
Hail, O Mother of God!
Mother of God, here I stand now praying...
Lord Jesus Christ, Son of God, have mercy on me.
Alleelouúia. Alleelouúia. Théod erastós, Théod agapeetós, Dóxa see o Theós.
The Veil of the Temple: The All-Night Vigil

Summary

Choir:

Solo Bass

Cycle I

Have mercy on me, O God, in your great mercy...

Ágios Athánatos, eléisón imás.

In Thy kingdom remember us, O Lord.

Christós anéstee ek nekrón.

Christos has risen from the dead.

The Psalm: Psalm 3

Cycle II

Have mercy on me, O God, in your great mercy...

Ágios Athánatos, eléisón imás.

In Thy kingdom remember us, O Lord.

Christós anéstee ek nekrón.

The Psalm: Psalm 38

Cycle III

Have mercy on me, O God, in your great mercy...

Ágios Athánatos, eléisón imás.

In Thy kingdom remember us, O Lord.

Christós anéstee ek nekrón.

The Psalm: Psalm 63

Cycle IV

Have mercy on me, O God, in your great mercy...

Ágios Athánatos, eléisón imás.

In Thy kingdom remember us, O Lord.

Christós anéstee ek nekrón.

The Psalm: Psalm 88

Cycle V

A communing morn....

Kýrie Ieesoú, eléisón me.

Cycle VI

As a second sun...

Kýrie Ieesoú, eléisón me.

Cycle VII

Absolved; in the mirror...

Kýrie Ieesoú, eléisón me.

Lord Jesus Christ, Son of God, have mercy on me.
The Veil of the Temple: The All-Night Vigil:

**Summary**

Choir:

You mantle yourself in light...

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

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

Kύrie Ieesoú, eléisón me.

What God is, we do not know...

Our Father, which art in heaven...

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

Hail, O Mother of God!...

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

In thee rejoiceth...

Awed by the beauty of thy virginity...

Alleloúia.

Choir:

You mantle yourself in light...

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

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

Kύrie Ieesoú, eléisón me.

What God is, we do not know...

Our Father, which art in heaven...

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

Hail, O Mother of God!...

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

In thee rejoiceth...

Awed by the beauty of thy virginity...

Alleloúia.
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<td>Lord Jesus Christ, Son of God, have mercy on me.</td>
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<tr>
<td><strong>Choir:</strong></td>
<td>Allelouia. Théos erastós...</td>
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<td><strong>Basses:</strong></td>
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<td><strong>Solo Bass:</strong></td>
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<tr>
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<td>Te re rem.</td>
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<td>Ágios ischyros.</td>
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<td>Have mercy on me, O God, in your great mercy...</td>
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For the full text of Cycle VIII, see page 48-53.
Stephen Layton – Conductor

Stephen Layton is an original and exciting voice in British music today. He is renowned for his exceptional musicianship and for the vitality of his performances.

In 2004 Stephen Layton gave first performances and made premiere recordings of the choral works of Part, Adès, MacMillan and Tavener in the presence of the composers. His discography also includes music by Britten, Cornelius, Grainger, Gretchaninov, Holst, Macmillan, Rutter, Schnittke and Walton. In 2001 his recording of music by Britten received a Gramophone Award and the Diapason d’Or in France. Stephen has made numerous BBC and EBU broadcasts.

Stephen Layton works with the City of London Sinfonia, Academy of Ancient Music, Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra, English Chamber Orchestra, Britten Sinfonia, London Sinfonietta, Ulster Orchestra and Australian Chamber Orchestra amongst others. Founder-conductor of Polyphony, Music Director of the Holst Singers, Director of Music at The Temple Church, Layton is Principal Conductor of the Netherlands Chamber Choir and Chief Guest Conductor of the Danish National Radio Choir.

Stephen Layton gives annual concerts at St John’s, Smith Square, with Polyphony. He conducted Deborah Warner’s production of Bach’s St John Passion at the English National Opera in 2000 and in 2002 for BBC Television. He has appeared at Aldeburgh and City of London Festivals, Amsterdam Concertgebouw, Dresden, Paris, Copenhagen and Sydney Opera House.

Layton conducted the world première of the The Veil of the Temple: The All Night Vigil in London in 2003 and the US première in New York at the Lincoln Center in 2004. He conducted the première of The Veil of the Temple as it is heard on this CD, at the Royal Albert Hall for the BBC Proms in August 2004.

www.stephenlayton.com

Patricia Rozario – Soprano

Patricia Rozario trained at the Guildhall School of Music and Drama and at the National Opera Studio in London.

On the operatic stage Patricia Rozario has appeared with many of the major British opera companies and abroad in Aix-en-Provence, Amsterdam, Antwerp, Brussels, Frankfurt, Ghent, Innsbruck, Lyons and Stuttgart. She has also appeared at the Cheltenham, Garsington, Aldeburgh and Almeida Festivals. With the late Sir Georg Solti, Patricia Rozario toured the major European capital cities in Mozart’s Le Nozze di Figaro.

On the concert platform, Patricia Rozario is regarded as one of the outstanding recitalists of her generation. She has appeared in recital at the Royal Opera House, Covent Garden and is regularly engaged as a soloist for the BBC Proms.

Abroad, Patricia Rozario has made numerous concert appearances in, amongst other cities, Amsterdam, Athens, Berlin, Chicago, Helsinki, Hong Kong, Köln, Madrid, New York, Paris, Perth, Sydney, Strasbourg, Toronto, Vienna, and Zürich.

Patricia Rozario has made more than 30 recordings, including world premières of works by Tavener (Eternity’s Sunrise, Agrapgon, Akhmatova Songs, Fall and Resurrection), and Canteloube’s Songs of the Auvergne with the Philharmonia Orchestra under the baton of the late Sir John Pritchard.

James Vivian – Assistant Music Director

James Vivian is the Organist of The Temple Church. A former organ scholar of King’s College, Cambridge and a prize-winner in the Fellowship Examination of the Royal College of Organists, he has studied with David Sanger in England and with Marie-Louise Langlais in Paris. He has appeared in many festivals, including the BBC Proms, and has toured throughout Europe and to Japan, Brazil, South Africa and the USA, and has made numerous recordings.

The Choir of the Temple Church

The Choir of the Temple Church was founded in 1966 and has been home to the effigies of the medieval knights, a nunnery space inextricably linked with the medieval and its history. The choir is the heart of the choir’s work.

The choir’s highlights in recent years include a tour of Brazil, many radio broadcasts, and appearances at the Royal Albert and Royal Festival Halls. In 2003, Stephen Layton and James Vivian led the choir into new territory with the all-night performance of Tavener’s The Veil of the Temple: The All-Night Vigil. In July 2004 in New York, as the culmination of the Lincoln Center Festival, the choir sang through the night at Avery Fisher Hall in the US premiere of The Veil of the Temple: The All-Night Vigil.

The choir’s recordings include The Tavener Collection.

The choir’s choristers are awarded scholarships, funded by the Temple (to a value of 100% in exceptional cases) to attend the City of London School. Boys enjoy the benefits of an outstanding musical education while living at home.

www.templechurch.com

The Veil of the Temple: The All Night Vigil

In July 2004 in New York, as the culmination of the Lincoln Center Festival, the choir sang through the night at Avery Fisher Hall in the US premiere of The Veil of the Temple: The All-Night Vigil. The choir’s recordings include The Tavener Collection.
The Holst Singers
The Holst Singers are one of Britain’s foremost choirs and a leading ensemble on the international stage. In addition to their busy concert diary in and around London and at festivals, they frequently broadcast on national radio and have an extensive discography. With the support of their President, the renowned counter-tenor James Bowman, and Musical Director, Stephen Layton, the Holst Singers have developed an interest in exploring new and neglected works as well as the core choral repertoire.

The choir is well known for its performances of Tavener’s music. The choir sang in the premieres of The Veil of the Temple: The All-Night Vigil and in the premiere of The Veil, as heard on this recording, at the Royal Albert Hall in the BBC Proms. The Holst Singers’ extensive repertoire includes concert performances and recordings of works by a wide range of composers and styles. These range from music by English composers such as Vaughan Williams and Holst, to modern American and British Composers. The choir has an excellent reputation for its interpretations of pieces by Eastern European composers, especially Pärt, Gretchaninov and Schnittke.

The Holst Singers work with a number of leading international performers and ensembles including the Hilliard Ensemble, the Academy of Ancient Music, Patricia Rozario, Emma Kirkby and the City of London Sinfonia. They have performed at leading venues and festivals including the Royal Albert Hall, London’s Barbican Centre, The Aldeburgh Festival and the BBC Proms.

www.holstsingers.com

The English Chamber Orchestra
The English Chamber Orchestra, formed in 1960, enjoys an international reputation as one of the world’s most celebrated ensembles. The Orchestra undertakes a busy annual schedule of concert appearances which include its prestigious London series. Overseas touring fills approximately three months of the schedule each year and since its first foreign tour the ECO has performed in some 500 cities across the globe, performing regularly in the Far East and the USA as well as across Europe. Other recent tour venues include Kazakhstan, Mumbai and Bermuda, and the ECO also runs luxury Music Cruises in the Caribbean and Mediterranean.

The ECO has worked with all the major record companies alongside the world’s greatest international artists; the Orchestra’s worldwide reputation is enhanced by its discography of over 1,000 works, including many award-winning and historic recordings.

The ECO values its association with Tavener and has collaborated in the first performances of several of his works, including the world premieres of Pratrirupa and The Protecting Veil, and the London premiere of Supernatural Songs.

www.englishchamberorchestra.co.uk

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)

© Robin Griffith-Jones
From Cycle I

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

Choir:

Soloists: Adrian Peacock, David Barnard, Simon Wall Tenor
Basso Profundo: Jeremy Birchall

Choir:

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.

From Cycle II

Instrumental:

Choir:

Soloists: Adrian Peacock, David Barnard, Simon Wall Tenor
Basso Profundo: Jeremy Birchall

Choir:

Cycle II

Kýrie leesóú, eléisón me.

Kýrie leesóú, eléisón me.


En archée een o Lógos.

In the beginning was the Word.

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

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

Outside the gates of Paradise.

O Blessed Paradise, pray for me, pray for me.

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

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

The Veil of the Temple

Note by Brian Keeble

The Veil of the Temple: The All-Night Vigil was commissioned for the Round Church of the Temple in London, and conceived and executed on an unprecedented scale; its performance lasts some eight hours. The present version has been 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 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
The Veil of the Temple

Choir: Kýrie leesɔ̅u, eléisɔ̅n me.

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

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

Mother of God, here I stand now praying, Before this ikon of your radiant brightness.

Choir: Kýrie leesɔ̅u, eléisɔ̅n me.

Choir: Allelúōia. Théós erastós, Théós agapeetós, Dóxa see. Beloved God, Glory to thee.

Basses: Kýrie eléisɔ̅n.

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

Solo Baritone: John 14.1.9

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 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: Allelúōia. Ágios o Theós.

Choir: Te re rem.

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.

The second non-auditory aspect of The Veil 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
TheVeiloftheTemple

Choir: Ágios ischýrós.

Ágios ischýrós.

Choir: Ágios Athánatos, eléisón ímás.

Ágios Athánatos, eléisón ímás.

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

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

Trebles: Beatitudes of St Isaac the Syrian

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

Holy and immortal, have mercy upon us.

Holy and immortal, have mercy upon us.

Choir: Christós anéstee ek nekrón.

Christ has risen from the dead.

MaryMagdalen

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.

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 exclusively 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.

© Brian Keeble

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 has enjoyed many years of close friendship with John Tavener, and much of their lives and cultural interests have run on a parallel course.

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The Veil of the Temple

Instrumental: Primordial Call

Choir:

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

From Cycle III

Instrumental: Primordial Call

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.

From Cycle IV

Instrumental: Primordial Call

Choir:

Kýrie Ieesou, eléison me.

Attr. Dionysius

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.

Kýrie Ieesou, eléison me.

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 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 that

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.”

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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.

**From Cycle V**

**Instrumental:** Primordial Call

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

**Choir:** 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 leesóú, éléisón me.

**From Cycle VI**

**Instrumental:** Primordial Call

**Choir:** Kýrie leesóú, éléisón me.

**Choir:** 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:** Kýrie leesóú, éléisón me.

**Choir:** Alleeloúia. Theós erastós, Theós agapeetós, Dóxa see o Theós.

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

**Basses:** Kýrie éléisón.

**Choir:** Agios o Theos.

**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, eléisón imás.

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 ‘tera rem’, ‘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.

Text
The Veil of the Temple

Instrumental: Apocalyptic Primordial Call

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

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

Choir: 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 Ieesú, éléisón me.

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

Choir: Alleeloúia.

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

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

Basses: Kýrie éléisón.

Choir: Kýrie Ieesú, éléisón me.
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 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.

Alleluia.

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: MARANATHA.
Andrew Rupp
1 Cor 16.22

Solo Bass: 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 Bass: Adrian Peacock
Romans 6.1-10

Solo Baritone: Thomas Guthrie
1 Cor 16.22

Note for Cycle VIII
Marcanatha. – 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, ‘Marcanatha’ at the Eucharist. The Book of Revelation ends with a translation of ‘Marcanatha’ in the dialogue between Christ and his church:
’Surely I come quickly.’
‘Even so: come, Lord Jesus.’ – Revelation 22.20
The Veil of the Temple

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 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.

<table>
<thead>
<tr>
<th>Temple Church Choir:</th>
<th>Awake thou that sleepest, and arise from the dead, and Christ shall give thee light.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo soprano:</td>
<td>Into beauty.</td>
</tr>
<tr>
<td>Rending of the Veil of the Temple</td>
<td>Maya Atma, Supreme reality... illusion.</td>
</tr>
<tr>
<td>Solo soprano and choir:</td>
<td>Ton éélon kréepsanda tas íadhées aktéenas, ke to katapétasma tou naóu dhieragén. The sun hid its rays and the Veil of the Temple was rent.</td>
</tr>
<tr>
<td>Choir:</td>
<td>Who will defend the Holy Temple? Who will deliver the Tomb of Christ?</td>
</tr>
<tr>
<td>Temple Church Choir:</td>
<td>No, no, no, the Temple is not destroyed forever. (Answer of the Knights Templar, standing by their tombs)</td>
</tr>
<tr>
<td>Basso Profundo:</td>
<td>Fos Christou fénee pásee. The light of Christ shines on all.</td>
</tr>
<tr>
<td>Children’s voices:</td>
<td>It was early in the morning, on the first day of the week...</td>
</tr>
<tr>
<td>John 20.1:</td>
<td>Choir: Who will defend the Holy Temple? Who will deliver the Tomb of Christ?</td>
</tr>
<tr>
<td>Children’s voices:</td>
<td>It was early in the morning, on the first day of the week...</td>
</tr>
<tr>
<td>Temple Church Choir:</td>
<td>No, no, no, the Temple is not destroyed forever.</td>
</tr>
<tr>
<td>Basso Profundo:</td>
<td>Dhéfte, vàvete fos. Come receive the light.</td>
</tr>
<tr>
<td>Jeremy Birchall:</td>
<td>Choir: Come, receive the Light of Christ.</td>
</tr>
<tr>
<td>Children’s voices:</td>
<td>It was early in the morning, on the first day of the week...</td>
</tr>
</tbody>
</table>
As many of you who were baptised into Christ, and have put on Christ, Alleluia.
O God of God, make the litany of light arise, make the people of the light arise, guide the light towards the light. Amen.

Fos Christoú fénee pási.
The Light of Christ shines everywhere.

Who will defend the Holy Temple?
Who will deliver the Tomb of Christ?
No, no, no, the Temple is not destroyed forever.
Maranatha.

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.

Awake thou that sleepest, and arise from the dead, and Christ shall give thee light.
As many of you who were baptised into Christ, and have put on Christ, Alleluia.
O God of God, make the litany of light arise, make the people of the light arise, guide the light towards the light. Amen.

Fos Christoú fénee pási.
The Light of Christ shines everywhere.

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

Maranatha.

New Jerusalem – Upanishad Hymn
Ravouní.
That You Are.
AUM.

Tat tvam asi
In the Chhandogya Upanishad, Book VI, the sage Uddalaka 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.

‘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)
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.

Pūrnam adah, pūrnam idam, pūrnat pūrnam udacyate, pūrnam eva vashishiate. Aum.
Shāntih, shāntih, shāntih.
That is full, this is full. The full proceeds from
the full. Taking the full from the full, the full

Shine, shine, O new Jerusalem, for the glory
of the Lord hath arisen upon thee.

On Easter Day, before dawn, Mary Magdalen comes to
the tomb; she finds it empty. She runs to tell Peter and
the disciple that 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.’
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
Climbing Sion you can see the place where once
the house of Caiphas used to stand, and the column at which
they fell on Christ and scourged him still remains there.

The Temple Church in Medieval London

Amid the noble cities of the World

The Veil of the Temple

...As you leave and pass through the wall of Sion,

Inside Sion, within the wall, you can see where David had

house of Caiaphas used to stand, and the column at which

'Climbing Sion you can see the place where once the

The Temple Church in Medieval London

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:-

FitzStephen's celebration of the religious foundations
of his city exemplifies a widespread medieval habit of
drawing analogies, implicit or explicit, between one's
of his city exemplifies a widespread medieval habit of
drawing analogies, implicit or explicit, between one's

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 uncontroverted 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 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
dramatic setting for the annual dramatisation of the
Passion story. During these events, the city itself was
re-cast as Jerusalem.

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.
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 Templars 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 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 mortally wounded.

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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 illuminated 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 of Bernard’s influence. At the Council of Troyes in 1116 an area of inhospitable woodland well to the north, back in the neighbourhood of 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 Citeaux. 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 Citeaux 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.

Foster-Child of Silence and slow Time: The Knights Templar and the Round Church
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 bid 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 contrast, our spiritual food, and not chomp vainly at the ‘flower’. Bernard reminds us of those who were misled by the odour of flowers into missing the fruit.

Word’s ‘literal’ nourishment. Next, Nazareth, meaning ‘dying’: ‘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 freedom from death that it had won for his people: “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 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 contrast, our spiritual food, and not chomp vainly at the ‘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 illusion: ‘flower’: Bernard reminds us of those who were misled by the odour of flowers into missing the fruit.

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 it 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 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.

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The Knights Templar

The Effigies in the Round

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The Knights Templar
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 and, 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’. From 1307 to the present day. 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 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 Veil of the Temple

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 to hear him play.
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.

In May 2001, marking the 60th anniversary of the bombing of the Church, The Temple Gift Foundation was established to enable young English lawyers to expand their personal, academic and professional experience in Germany. It aims to offer at least two scholarships each year. The scholarships are named after Helmuth James, Count von Moltke, a German lawyer and member of Inner Temple. Time and again he stood against planned illegality in Nazi Germany. Von Moltke was arrested in January 1945, tried by the People’s Court and executed.

‘Strange how infinitely many things’, he wrote, ‘suddenly depend upon a single decision. Those are the few moments when one man can suddenly count in the history of the world. Everything before, everything that follows is based on mass, anonymous forces and men. And then suddenly one feels that all these forces are holding their breath, that the gigantic orchestra that has played so far has fallen silent for one or two bars, to let the soloist set the tone for the next movement. It is only one heartbeat of time, but the one note, which will sound out alone and solitary, will establish the next movement for the whole orchestra. And all await that tone.’

© Robin Griffith-Jones
The Veil of the Temple

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 will be published by Chester Music, and will be available worldwide for performance by choirs and choral societies in cathedrals, churches and concert halls all over the world.

Four of these anthems have already had their premiere performances 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

The Temple Church

THE REVD ROBIN GRIFFITH-JONES, M.A.
Master

THE REVD HUGH MEAD, M.A., B.LITT.
Reader

STEPHEN LAYTON, M.A., F.R.C.O.
Director of Music

JAMES VIVIAN, M.A., F.R.C.O.
Organist

Services

SUNDAY – 11.15 a.m. CHORAL MATTINS
On the final Sunday of each month, 11.15 a.m. Choral Communion

The Temple Church, The Master’s House, Temple, EC4Y 7BB
Telephone: 020 7353 8559

General e-mail enquiries: pa@templechurch.com

www.templechurch.com
Ah! What was there in that candle’s light?

Psalm 104 translated by David Melling
Translation © David Melling
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Outside the gates of Paradise, I sat and wept.

Translation © David Melling
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What God is, we do not know.
Attributed to Dionysus the Areopagite,
translated by David Melling
Translation © David Melling
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O Mary Theotokos,
Thou art the mystic tongs
Byzantine translated by Mother Thekla
Translation © 2002 Chester Music Limited
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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
Translation © 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
Translation © Kegan Paul Limited
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SS Beatitudes
Ephrem the Syrian, translated by Archimandrite Ephrem
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John Croxon Product Management (Sony BMG Music Entertainment UK Ltd)
Elin Dawson, Programme Production
Penny Jonas Fundaiser
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We are deeply indebted to John Wates for the loan of the Tibetan horn.
The duduk was made for the performances by Dirk Campbell.

This version of The Veil of the Temple was created from recordings of live performances given in Temple Church in the summer of 2003. The recording was captured directly on high resolution digital recorders located within the church itself, and the total amount of data produced exceeded 1,800 Gigabytes. This material was then transferred on to a Pyramix Digital Audio Workstation for editing and subsequently mixed through a Sony digital mixing console at high sampling rate.

The live performances made use of all parts of the Temple Church which has near ideal acoustics for vocal music. Much of the work involves choirs at opposite ends of the building with instrumentalists located in the middle. In some parts the performers moved around while singing and by the end of the work the entire audience was completely surrounded by nearly 200 vocalists, arranged around the whole building. In the mixing process we have aimed to reflect this as closely as possible, given the limitations of six track (SACD only) or two track reproduction systems.

www.floatingearth.com

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