

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	TRACK TITLE	DURATION	TEXT
CYCLE I	1	Mystical Love Song of the Sufis	05:51	Ah! What was there in that candle's light?
	2	Primordial Call	00:25	Instrumental
			00:30	Lord Jesus Christ (Temple Boys)
			01:37	Tohu
		00:23	Kyrie (Temple Boys)	
CYCLE II	3	Primordial Call	00:20	Instrumental
	4	God's Creation	00:15	Kyrie (Temple)
			00:25	Kyrie (Holst)
			02:50	Logos
			00:25	Lord Jesus Christ (Temple)
			00:25	Lord Jesus Christ (Holst)
			00:50	You mantle yourself in light
			00:30	Kyrie (Temple)
			00:25	Kyrie (Holst)
	5	Outside the Gates of Paradise	00:10	Outside the gates of Paradise 1
			00:10	O Blessed Paradise, pray for me
			00:12	Outside the gates of Paradise 2
			00:30	Lord Jesus Christ (Temple)
			00:25	Lord Jesus Christ (Holst)
			00:40	What God is we do not know
		00:25	Kyrie (Temple)	
		00:20	Kyrie (Holst)	
6	Our Father	00:10	Our Father 1 (English)	
		00:24	Our Father 2 (Greek)	
		00:30	Our Father 3 (English)	
		00:15	Our Father 4 (Church Slavonic)	
		00:20	Our Father 5 (English)	
		00:20	Our Father 6 (Church Slavonic)	
		00:20	Lord Jesus Christ (Temple)	
		00:25	Lord Jesus Christ (Holst)	
7	Holy Mary	00:50	O Mary Theotokos	
		00:20	Hail, O Mother of God	
		00:40	Mother of God, here I stand	
		00:20	Kyrie (Temple)	
		00:25	Kyrie (Holst)	

	TRACK	TRACK TITLE	DURATION	TEXT
CYCLE II	8	Alleluia. Theos Erastos	00:31	Allelouia. Theos erastos
			00:25	Kyrie Eleison Chant (24 times)
			00:26	Lord Jesus Christ (Temple)
			00:30	Lord Jesus Christ (Holst)
	9	Gospel of St John	03:00	Gospel: Let not your heart
			00:29	Allelouia
10	Thrice-Holy Hymn - Resurrection	00:19	Agios o Theos	
		00:26	Te re rem 1	
		00:26	Te re rem 2	
		00:18	Agios Ischyros	
		00:10	Have mercy	
		00:35	Jesus having risen from the tomb	
		00:25	Agios Athanatos 1	
		00:20	In thy Kingdom	
11	Beatitudes of St. Isaac the Syrian	03:50	Blessed the one	
		00:28	Agios Athanatos 2	
		00:15	Christos anestee ek nekron	
CYCLE III	12	Primordial Call	00:35	Instrumental
			00:30	Lord Jesus Christ (Temple)
	13	Psalm of Creation	00:25	Lord Jesus Christ (Holst)
			01:30	You mantle yourself in light
	14	O Blessed Paradise, Pray for Me	00:38	Lord Jesus Christ (Temple)
			00:25	Lord Jesus Christ (Holst)
		00:20	Outside the gates of Paradise 1	
		00:10	O Blessed Paradise, pray for me	
		00:20	Outside the gates of Paradise 2	
		00:15	With the rustling of your leaves	
		00:25	Outside the gates of Paradise 3	
		01:00	Kyrie (Temple)	
		00:25	Kyrie (Holst)	
CYCLE IV	15	Primordial Call	01:00	Instrumental
			01:00	Kyrie (Temple)
			00:25	Kyrie (Holst)
16	Mystery of the Nothingness of God	01:20	What God is, we do not know	
		00:45	Kyrie (Temple)	
		00:25	Kyrie (Holst)	
CYCLE V	17	Primordial Call	00:43	Instrumental
			00:45	Lord Jesus Christ (Temple)
	18	You Mantle Yourself in Light	00:25	Lord Jesus Christ (Holst)
		03:10	You mantle yourself in light	

	TRACK	TRACK TITLE	DURATION	TEXT
CYCLE V	19	Jesus Prayer	01:00 00:25	Lord Jesus Christ (Temple) Lord Jesus Christ (Holst)
	20	The Lord's Prayer	00:38	Our Father 1 (English)
			01:00	Our Father 2 (Greek)
			01:40	Our Father 3 (English)
			00:45	Our Father 4 (Church Slavonic)
			00:50	Our Father 5 (English)
			00:56	Our Father 6 (Church Slavonic)
			01:00	Kyrie (Temple)
			00:25	Kyrie (Holst)
	CYCLE VI	21	Primordial Call	01:00 01:05
22		What God is, we do not Know	00:20 02:00	Kyrie (Holst) What God is, we do not know
23		God of Strength	01:10	Kyrie (Temple)
			00:30	Kyrie (Holst)
24		Kyrie Eleison - Chant	01:25	Allelouia. Theos erastos
			01:10	Kyrie Eleison Chant (72 times)
25		Te Re Rem - Ecstatic Chant	01:00	Lord Jesus Christ (Temple)
			00:25	Lord Jesus Christ (Holst)
26		Jesus Having Risen from the Tomb	00:14	Agios o Theos
			03:15	Te re rem 1 and 2
CYCLE VII	1	Apocalyptic Primordial Call	00:56	Instrumental
	2	Absolved in the Mirror	01:15	Absolved: in the mirror
	3	Jesus Prayer	01:40	Lord Jesus Christ (Temple)
			00:35	Lord Jesus Christ (Holst)
	4	Hesychast Meditation	03:32	What God is, we do not know
			01:38	Kyrie (Temple)
			00:35	Kyrie (Holst)
	5	Mary Theotokos	04:24	O Mary Theotokos
	6	Hail, Veil of the Temple	01:59	Hail, O Mother of God
	7	Mother of God	03:11	Mother of God, here I stand
00:27			In thee rejoice	
00:34			O thou, Mary, full of glory	
00:35			Awed by the beauty of thy virginity	
			00:40	Allelouia 1
			00:22	Allelouia 2

	TRACK	TRACK TITLE	DURATION	TEXT		
CYCLE VII	8	Alleluia	01:38	Lord Jesus Christ (Temple)		
			00:35	Lord Jesus Christ (Holst)		
			02:15	Allelouia. Theos erastos		
CYCLE VIII	9	Gospel of St John	01:38	Kyrie (Temple)		
			00:35	Kyrie (Holst)		
			14:00	Gospel: These words spake Jesus		
			10	Maranatha	00:21 02:18	Allelouia Maranatha/What shall we say then?
			11	Awake Thou That Sleepest	01:45	Awake, thou that sleepest
12	Into Beauty	01:06	Into Beauty			
	13	Rending of the Veil of the Temple : Maya Atma	00:10	The Rending: Maya		
			00:30	Ton eelion kreespanda		
			00:13	The Rending: Atma 1		
			00:24	tas idheas akteenas		
			00:10	The Rending: Atma 2		
			00:18	akteenas ke to katapetasma		
			00:10	The Rending: Atma 3		
			00:15	tou naou dhiaragen		
			00:36	Instrumental: Haunting		
			00:44	Who will defend the Holy Temple?		
	14	Knights Templar in the Temple Church	00:26	No one, no one, the Temple is destroyed		
			00:14	Wagner: Night		
			01:10	Night: From my most sweet brother		
			00:27	It was early in the morning		
			00:36	Instrumental: What God is		
			00:36	Who will defend the Holy Temple?		
			00:48	No, no, the Temple is not destroyed		
			02:23	The Light of Christ/It was early/As many of you		
			00:41	Instrumental: O Mary Theotokos		
			00:44	Who will defend the Holy Temple?		
	15	Light of Christ	00:40	No, no, the Temple is not destroyed		
			04:13	Maranatha/Come receive/It was early/The Light of Christ/As many /Awake, thou that sleepest		
			00:37	Instrumental: What God is		
			05:55	Ravouni		
	16	Cosmic Rising	00:37	Instrumental: What God is		
			05:55	Ravouni		
	17	New Jerusalem – Upanishad Hymn	05:55	Upanishad Hymn		
			03:23	Shine/Purnam adah		
	18	Shántih	03:23	Shine/Purnam adah		

Performers

The Choir of the Temple Church

Stephen Layton
Conductor

James Vivian
Assistant Music Director

Patricia Rozario
Soprano

Simon Wall
Nathan Vale
Tenor

Thomas Guthrie
Andrew Rupp
Baritone

Adrian Peacock
Jeremy Birchall
Bass

Treble

Sean Campbell-Hynes
Geoffrey Chang
Louis Chartres
Tim Crawford
Jonathan Ekwonna
Josiah Gladwell
Nicholas Hartley
Benjamin Hedley
Matthew Howitt
Joseph Jones
Luke Jones
Luke Lampard
Christopher Loyn
Andrew Malone
Deputy Head Chorister
Peter Malone
Joe Nelson
Nicolas Opfermann
Michael Schmidt
Head Chorister
Robert Schmidt

Alto

Iestyn Davies
William Missin
Keith Roberts
William Towers
Tom Williams

Tenor

David Brown
Leo Hussain
Nathan Vale
Toby Watkin
Simon Wall

Bass

David Barnard
Jeremy Birchall
Chris Gabbittas
Thomas Guthrie
Adrian Peacock
Andrew Rupp
Robert Temmink
Richard Savage

The Holst Singers

Soprano

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

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

Alto

Christina Astin
Jessica Axe
Sarah Billiald
Hilary Brown
Anne Carter
Fiona Challacombe
Lucy Elwell
Esther Jones
Sian Jones
Judith Kerr
Claire Kidwell
Nina Large
Zannis Mavrogordato
Caroline McLaren
Geraldine Rossetti

Alice Shelton
Iliana Taliotis
Helen Thompson
Jane Walker

Tenor

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

Bass

Gary Ansdell
Edward Bhesania
Bill Blanchard
Philip Bugaiski
Richard Corner
Jonathan Davies

Damian Eley
Nico Ferrinho
Alex Fleetwood
Greg Fullelove
Roger Gifford
Stephen Haylett
Christopher Head
David Henderson
William Lane
John Marsh
Paul McLaughlin
James Mews
Dominic Parker
Kevin Raftery
Peter Roberts
Jon Saunders
Richard Shillito
Andrew Sparke
Matthew Swann
Jonathan Tyack
Matthew Walker
Ben Warren
Graham Williams

Instrumentalists

Organ/Indian Harmonium

Ian le Grice
James Vivian

Duduk

Dirk Campbell

Tibetan Horn

John Thurgood

Tibetan Temple Bowls/ Tubular Bells/Tam Tam

Hugh Benson
Christopher Kassam
Robert Millett *principal*
Alex Mitchell
Yates Norton
Luca del Panta

Brass

The English Chamber Orchestra

John Thurgood *Horn/*

Tibetan Horn

Tony Chidell *Horn*

Carsten Williams *Horn*

Andy Crowley *Trumpet*

Neil Brough *Trumpet*

Colin Sheen *Trombone*

Peter Harvey *Bass Trombone*

The Veil of the Temple: Journey to the Centre



Nina Lange

'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'.

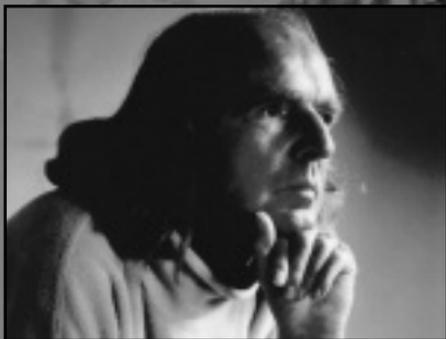


Tavener has written:- 'I offer *The Veil* as a poor man's mite to the Temple Church, and perhaps ultimately to the Western Church as a whole. It may be only through the world of the divine imagination that any kind of unity can come about. But it is uncharted territory, and I can know nothing about its 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

Sir John Tavener (born 1944)



Richard Haughton

John 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 received a Knighthood 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 *Ikons 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*; *Pratirupa*, 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.

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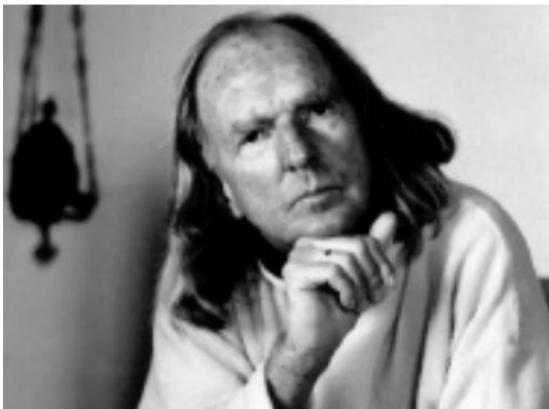
The Veil of the Temple: John Tavener

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, as we wait for the withdrawal of night and the coming of dawn; and, by its gradual Cosmic Rising, it attempts to bring about a transformation from the Old Temple to the New.

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

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



The Beginning

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

The concept of *The Veil* is such that it unfolds over seven cycles, the eighth belonging to the day of eternity, which is finally 'paradisaical' – 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.'

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

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

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

Debts of Gratitude

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

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

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

© John Tavener

Weaving the Veil

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

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

The table on the following pages makes clear the structure of Cycles I-VII of the All-Night Vigil and of the present recording. The passages that are heard on this recording are listed in bold.

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

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

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

The present recording captures the essence, the energy – and the power – of those first performances.

	Cycle I	Cycle II
Solo soprano:	Ah! What was there in that candle's light?...	Into beauty you have transformed your life...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie Ieesoú, eléisón me.
Choir, with soloists:	Tóhu, Vóhu, Tahúm. Lógos. <i>Without form, void, chaos. Word.</i>	Tóhu, Vóhu, Tahúm. Lógos.
Solo bass:	En archée. <i>In the beginning.</i>	En archée een o Lógos. <i>In the beginning was the Word.</i>
Choir:	Kýrie Ieesoú, eléisón me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	You mantle yourself in light.	You mantle yourself in light...
Choir:	Lord Jesus Christ, Son of God, have mercy...	Kýrie Ieesoú, eléisón me.
Choir, with soloists:	O Blessed Paradise, pray for me...	Outside the gates of Paradise. O Blessed Paradise, pray for me...
Choir:	Kýrie Ieesoú, eléisón me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	What God is, we do not know.	What God is, we do not know...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie Ieesoú, eléisón me.
Choir:	Our Father, which art in heaven.	Our Father, which art in heaven...

	Cycle III	Cycle IV
Solo soprano:	Neither care nor confinement...	How I rejoice in sacred bliss...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie Ieesoú, eléisón me.
Choir, with soloists:	Tóhu, Vóhu, Tahúm. Lógos.	Tóhu, Vóhu, Tahúm. Lógos.
Solo bass:	En archée een o Lógos...	En archée een o Lógos...
Choir:	Kýrie Ieesoú, eléisón me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	You mantle yourself in light...	You mantle yourself in light...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie Ieesoú, eléisón me.
Choir, with soloists:	Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me...	Outside the gates of Paradise, I sat and wept... O Blessed Paradise, pray for me...
Choir:	Kýrie Ieesoú, eléisón me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	What God is, we do not know...	What God is, we do not know...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie Ieesoú, eléisón me.
Choir:	Our Father, which art in heaven...	Our Father, which art in heaven...

	Cycle I	Cycle II
Choir:	Kýrie leesoú, eléision me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	O Mary Theotokos, thou art the mystic tongs...	O Mary Theotokos, thou art the mystic tongs...
Choir:	Hail, O Mother of God!	Hail, O Mother of God!
Choir:	Mother of God, here I stand now praying.	Mother of God, here I stand now praying...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie leesoú, eléision me.
Choir:	Alleelouía.	Alleelouía. Theós erastós, Theós agapeetós, Dóxa see. <i>Beloved God, Glory to thee.</i>
Basses:	Kýrie eléision.	Kýrie eléision.
Choir:	Kýrie leesoú, eléision me.	Lord Jesus Christ, Son of God, have mercy on me.
Solo Bass:	The Holy Gospel I: John 13.31-38	The Holy Gospel II: John 14.1-9
Choir:	Alleelouía. Ágios o Theós.	Alleelouía. Ágios o Theós.
Choir:	Te re rem.	Te re rem.
Choir:	Ágios ischyrós. Holy, strong.	Ágios ischyrós.

	Cycle III	Cycle IV
Choir:	Kýrie leesoú, eléision me.	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	O Mary Theotokos, thou art the mystic tongs,	O Mary Theotokos, thou art the mystic tongs...
Choir:	Hail, O Mother of God!...	Hail, O Mother of God!...
Choir:	Mother of God, here I stand now praying..	Mother of God, here I stand now praying..
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Kýrie leesoú, eléision me.
Choir:	Alleelouía. Theós erastós, Theós agapeetós, Dóxa see o Theós.	Alleelouía. Theós erastós, Theós agapeetós, Dóxa see o Theós.
Basses:	Kýrie eléision.	Kýrie eléision.
Choir:	Kýrie leesoú, eléision me	Lord Jesus Christ, Son of God, have mercy on me.
Solo Bass:	The Holy Gospel III: John 14.10-20	The Holy Gospel IV: John 14.21-15.12
Choir:	Alleelouía. Ágios o Theós.	Alleelouía. Ágios o Theós.
Choir:	Te re rem.	Te re rem.
Choir:	Ágios ischyrós.	Ágios ischyrós.

	Cycle I	Cycle II
Choir:	Have mercy on me, O God, in your great mercy...	Have mercy on me, O God, in your great mercy...
Choir:	Άγιος Athánatos, eléisón imás. <i>Holy, immortal, have mercy upon us.</i>	Άγιος Athánatos, eléisón imás.
Choir:	In Thy kingdom remember us, O Lord.	In Thy kingdom remember us, O Lord.
	The Beatitudes: 1-8 (Baritone)	The Beatitudes: 9-16 (Treble)
Choir:	Άγιός Athánatos, eléisón imás.	Άγιός Athánatos, eléisón imás.
Choir:	Christós anésteē ek nekrón. <i>Christ has risen from the dead.</i>	Christós anésteē ek nekrón.
Solo Bass	The Psalm: Psalm 3	The Psalm: Psalm 38

	Cycle V	Cycle VI
Solo soprano:	A communing morn....	As a second sun...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Κύριε Ieesού, eléisón me.
Choir, with soloists:	Tóhu. Lógos. Vóhu. Tahúm.	Tóhu. Vóhu. Tahúm. Lógos. MARANÁTHA. <i>Our Lord, come!</i>
Solo bass:	En archée een o Lógos...	En archée een o Lógos...
Choir:	Κύριε Ieesού, eléisón me.	Lord Jesus Christ, Son of God, have mercy on me.

	Cycle III	Cycle IV
Choir:	Have mercy on me, O God, in your great mercy...	Have mercy on me, O God, in your great mercy...
Choir:	Άγιος Athánatos, eléisón imás.	Άγιος Athánatos, eléisón imás.
Choir:	In Thy kingdom remember us, O Lord...	In Thy kingdom remember us, O Lord...
	The Beatitudes: 17-24 (Tenor)	The Beatitudes: 25-32 (Soprano)
Choir:	Άγιός Athánatos, eléisón imás.	Άγιός Athánatos, eléisón imás.
Choir:	Christós anésteē ek nekrón.	Christós anésteē ek nekrón.
Solo Bass	The Psalm: Psalm 63	The Psalm: Psalm 88

	Cycle VII
Solo soprano:	Absolved; in the mirror...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.
Choir, with soloists:	Tóhu. Vóhu. Tahúm. Lógos. MARANÁTHA.
Solo bass:	En archée een o Lógos...
Choir:	Κύριε Ieesού, eléisón me.

Cycle V

Choir:	You mantle yourself in light...	You mantle yourself in light...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Κύριε Ιησοῦ, ἐλεῖσόν με.
Choir, with soloists:	Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me...	Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me...
Choir:	Κύριε Ιησοῦ, ἐλεῖσόν με.	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	What God is, we do not know....	What God is, we do not know...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.	Κύριε Ιησοῦ, ἐλεῖσόν με.
Choir:	Our Father, which art in heaven...	Our Father, which art in heaven...
Choir:	Κύριε Ιησοῦ, ἐλεῖσόν με.	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	O Mary Theotokos, thou art the mystic tongs...	O Mary Theotokos, thou art the mystic tongs...
Choir:	Hail, O Mother of God!...	Hail, O Mother of God!...
Choir:	Mother of God, here I stand now praying...	Mother of God, here I stand now praying...
Choir:	In thee rejoiceth.	In thee rejoiceth....
Choir:	Awed by the beauty of thy virginity.	Awed by the beauty of thy virginity...
Choir:	Alleloúia.	Alleloúia.

Cycle VII

Choir:	You mantle yourself in light...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.
Choir, with soloists:	Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me...
Choir:	Κύριε Ιησοῦ, ἐλεῖσόν με.
Choir:	What God is, we do not know...
Choir:	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	Our Father, which art in heaven...
Choir:	Κύριε Ιησοῦ, ἐλεῖσόν με.
Choir:	O Mary Theotokos, thou art the mystic tongs...
Choir:	Hail, O Mother of God!...
Choir:	Mother of God, here I stand now praying...
Choir:	In thee rejoiceth...
Choir:	Awed by the beauty of thy virginity...
Choir:	Alleloúia.

Cycle V

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

Choir: Allelouía. Theós erastós...

Basses: Kýrie eléisón.

Choir: Kýrie leesou, eléisón me.

Solo Bass: The Holy Gospel V: John 15. 13-16.4

Choir: Allelouía. Ágios o Theós.

Choir: Te re rem.

Choir: Ágios ischyrós.

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

Choir: Ágios Athánatos, eléisón imás.

Choir: In Thy kingdom remember us, O Lord...

The Beatitudes: 33-42 (Tenor)

Choir: Ágiós athánatos, eléisón imás.

Choir: Christós anéstee ek nekrón.

Solo Bass: The Psalm: Psalm 103

Cycle VI

Kýrie leesou, eléisón me.

Allelouía. Theós erastós...

Kýrie eléisón.

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

The Holy Gospel VI: John 16.5-33

Allelouía. Ágios o Theós.

Te re rem.

Ágios ischyrós.

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

Ágios Athánatos, eléisón imás.

In Thy kingdom remember us, O Lord...

The Beatitudes: 43-49 (Soprano)

Ágiós athánatos, eléisón imás.

Christós anéstee ek nekrón.

The Psalm: Psalm 143

Cycle VII

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

Choir: **Allelouía. Theós erastós...**

Basses: **Kýrie eléisón.**

Choir: **Kýrie leesou, eléisón me.**

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

Choir: **Allelouía.**

**For the full text of Cycle VIII,
see page 48-53.**

Biographies

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 Pärt, 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 premiere of the *The Veil of the Temple: The All Night Vigil* in London in 2003 and the US premiere in New York at the Lincoln Center in 2004. He conducted the premiere 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, Innsbrück, 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, Agraphon, 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 Temple Church, home to the effigies of the medieval knights, is a numinous space inextricably linked with British music and musicians. Purcell, Handel, Stanley, Hopkins and Walford Davies head a list which includes George Thalben-Ball, whose pioneering recordings were launched with Ernest Lough's *Oh, for the Wings of a Dove*. Situated in the serenity of the courts and gardens of the Temple, the church enjoys the support of the Benchers of the Inner and Middle Temple, a growing congregation and a central place in London's musical life. The tradition of weekly Choral Mattins, following the 1662 Prayer Book, is still at 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 Temple'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 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

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 *Pratirupa* 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)

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The Veil of the Temple *Text*

● Track number from CD1

◆ Track number from CD2

From Cycle I

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

Choir: ② Lord Jesus Christ, Son of God,
have mercy on me.

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

Adrian Peacock
David Barnard
Basses
Simon Wall *Tenor*

Basso Profundo: En archée.
Jeremy Birchall
In the beginning.
John 1.1

Choir: Kýrie leesoú, eléísón me.

Cycle II

Instrumental: ③ Primordial Call

Choir: ④ Kýrie leesoú, eléísón me.

Soloists: Tóhu, Vóhu, Tahúm. Lógos.

Adrian Peacock
David Barnard
Basses
Simon Wall *Tenor*

Basso Profundo: En archée een o Lógos.
Jeremy Birchall
In the beginning was the Word.

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

Choir: You mantle yourself in light, stretch out
Psalm 104 the skies as a curtain; the clouds your
chariot, you tread the ways of the wind.

Choir: Kýrie leesoú, eléísón me.

Choir, with soloists: ⑤ Outside the gates of Paradise.
O Blessed Paradise,
Simon Wall pray for me, pray for me.
Nathan Vale *Tenors*

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

Choir: What God is, we do not know.
Attr. Dionysius the Areopagite
(see Acts 17.34)
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

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

Cycle II

Choir:	Kýrie leesoú, eléisón me.
Choir:	<p>6 Our Father, which art in heaven, Hallowed be thy name. Thy kingdom come.</p> <p><i>(The Lord's Prayer in English, Greek, and Church Slavonic)</i></p>
Choir:	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	<p>7 O Mary Theotokos, thou art the mystic tongs, who conceived in thy pure womb Christ, who is the living coal.</p>
Choir:	Hail, O Mother of God! Hail, fiery throne!
Choir:	Mother of God, here I stand now praying, <i>Mikhail Lermontov</i> <i>(1814-41)</i> Before this ikon of your radiant brightness.
Choir:	Kýrie leesoú, eléisón me.
Choir:	<p>8 Alleelouía. Theós erastós, Theós agapeetós, Dóxa see. <i>Beloved God, Glory to thee.</i></p>
Basses:	Kýrie eléisón.
Choir:	Lord Jesus Christ, Son of God, have mercy on me.

9 Gospel of St John

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: 10 Alleelouía. Ágios o Theós.

Choir: Te re rem.

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

exclusivity of the various differing religions; Destruction of any manifest structure of the Holy Temple of Jerusalem through the realisation of the greater spiritual and metaphysical model of the Temple within; Realisation of Self.

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Choir: Ágios ischyρός.

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

Choir: Ágios Athánatos, eléisión imás.

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

Trebles: **11** **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.

Choir: Ágiós Athánatos, eléisión imás.
Holy and immortal, have mercy upon us.

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

Mary Magdalen

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

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

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

According to *The Gospel of Philip* (late 2nd century), 'The Wisdom that is called barren is the mother of the angels and the companion of the Saviour. The Saviour loved Mary Magdalen more

than all the disciples... The other disciples said to him, "Why do you love her more than all of us?" The Saviour answered and said to them, "Why do I not love you like her? If a blind man and one who sees are both together in the darkness, they are no different from one another. When the light comes, then he who sees will see the light, and the blind will remain in darkness."

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

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

From Cycle III

Instrumental:	12	Primordial Call
Choir:	13	Lord Jesus Christ, Son of God, have mercy on me.
Choir:		You mantle yourself in light, stretch out the skies as a curtain; the clouds your chariot, you tread the ways of the wind, making winds your messengers, flaming fire your servant, on a firm base establishing the earth, which forever will not be moved.
Choir:	14	Lord Jesus Christ, Son of God, have mercy on me.
Choir, with soloists: Simon Wall Nathen Vale Tenors		Outside the gates of Paradise, I sat and wept. O Blessed Paradise, pray for me, pray for me. With the rustling of your leaves.
Choir:		Kýrie leesoú, eléísón me.
Choir:		Ágíós Athánatos, eléísón imás.
Choir:		Christós anéstee ek nekrón.

From Cycle IV

Instrumental:	15	Primordial Call
Choir:		Kýrie leesoú, eléísón me.
Choir: <i>Attr. Dionysius</i> <i>(Acts 17.34)</i>	16	What God is, we do not know. He is not light nor spirit, nor one; nor what we name as God-head; not wisdom, not reason, not love, not will nor grace.
Choir:		Kýrie leesoú, eléísón me.

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

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

The Jesus Prayer

The Jesus Prayer, 'Lord Jesus Christ, Son of God; have mercy on me, a sinner' recurs throughout *The Veil*. It is an ancient Orthodox prayer, to be said over and over again. Bishop Kallistos Ware writes:- 'To begin with, the Jesus Prayer is an oral prayer like any other. The attentive repetition of the Prayer often proves a hard and exhausting task. In course of time the Prayer becomes more inward. The Prayer gradually acquires a rhythm of its own, at time singing within us almost spontaneously, "a small murmuring stream". Finally the Prayer enters into the heart, dominating the entire personality. Its rhythm is identified more and more closely with the movement of the heart.' The Jesus Prayer provides the heart-beat of *The Veil*.

From Cycle V

Instrumental:	17	Primordial Call
Choir:		Lord Jesus Christ, Son of God, have mercy upon me.
Choir:	18	You mantle yourself in light, stretch out the skies as a curtain; the clouds your chariot, you tread the ways of the wind, making winds your messengers, flaming fire your servant, on a firm base establishing the earth, which forever will not be moved: the deeps enrobed it; the waters stood above the mountains. At your rebuke they flee, at the voice of your thunder they rush away. Mountains rose, valleys sank down to the place you established for them. You filled the bounds they may not pass, nor return to cover the earth.
Choir:	19	Lord Jesus Christ, Son of God, have mercy on me.
Choir:	20	Our Father, which art in heaven, Hallowed be thy name. Thy kingdom come, Thy will be done on earth, as it is in heaven. Give us this day our daily bread; And forgive us our trespasses, As we forgive those who trespass against us. <i>(The Lord's Prayer, in English, Greek, and Church Slavonic)</i>
Choir:		Kýrie leesoú, eléísón me.

From Cycle VI

Instrumental:	21	Primordial Call
Choir:		Kýrie leesoú, eléísón me.
Choir:	22	What God is, we do not know. He is not light nor spirit, nor one; nor what we name as God-head; not wisdom, not reason, not love, not will nor grace; no thing, no unthing, nothing. What He is – I and you and no created thing ere we came to be.
Choir:	23	Kýrie leesoú, eléísón me.
Choir:		Alleloúia. Theós erastós, Theós agapeetós, Dóxa see o Theós.
Basses:	24	Kýrie eléísón.
Choir:		Lord Jesus Christ, Son of God, have mercy on me.
Choir:	25	Ágios o Theos.
Choir:		Ágios ischyrós.
Choir:	26	Have mercy on me, O God, in your great mercy: according to the fullness of your compassion, wipe my sins away. Jesus, having risen from the tomb as he foretold, has given us eternal life and his great mercy.
Choir:		Ágios Athánatos, eléísón imás.

Te re rem

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

Cycle VII

- Instrumental: 1 Apocalyptic Primordial Call
-
- Solo soprano: 2 Absolved; in the mirror, you see the Trinity, its eternity and glory, and exult in it.
-
- Choir: 3 Lord Jesus Christ, Son of God, have mercy on me.
-
- Choir: 4 What God is, we do not know.
He is not light nor spirit, nor one;
nor what we name as God-head;
not wisdom, not reason, not love,
not will nor grace;
no thing, no unthing, nothing.
What He is – I and you and no created
thing ere we came to be,
never encountered what He is.
-
- Choir: Kýrie leesoú, eléisión me.
-
- Choir: 5 O Mary Theotokos, thou art the mystic
tongs, who conceived in thy pure womb
Christ, who is the living coal.
-
- Choir: 6 Hail, O Mother of God!
Hail, fiery throne!
Hail, candlestick that bears the Light!
Hail, mountain of sanctification!
Hail, ark of life!
Hail, temple never to be destroyed!
Hail, veil of the temple!

- Choir: 7 Mother of God, here I stand now praying,
Before this ikon of your radiant brightness,
Not praying to be saved from a battlefield:
Not giving thanks, nor seeking forgiveness
For the sins of my soul, nor for all the souls,
Numb, joyless and desolate on earth; –
But for her alone, whom I wholly give you.
-
- Choir: In thee rejoiceth,
O thou who art full of grace.
O thou Mary, full of glory, glory to thee.
-
- Choir: Awed by the beauty of thy virginity, and
the exceeding radiance of thy purity,
Gabriel called out unto thee,
O Mary full of grace.
-
- Choir: Alleloúía.
-
- Choir: 8 Lord Jesus Christ, Son of God,
have mercy on me.
-
- Choir: Alleloúía. Theós erastós,
Theós agapeetós, Dóxa see o Theós.
-
- Basses: Kýrie eléisión.
-
- Choir: Kýrie leesoú, eléisión me.

Solo Tenor:
Simon Wall
John 17.1-18

9 **The Gospel of St John**

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.

Choir:  10 Allelelouia.

Cycle VIII

Solo Baritone:
Andrew Rupp
1 Cor 16.22

MARANATHA.
Our Lord, come!

Solo Bass:
Adrian Peacock
Romans 6. 7-10

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

Solo Baritone:
Thomas Guthrie

 11 Awake, thou that sleepest.

Note for Cycle VIII

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

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

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

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

'Who will defend the Holy Temple?'

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

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

The Choirs in Cycle VIII

In the performance of Cycle VIII the audience, in the Chancel of the Temple Church, was surrounded by sound. The Holst Singers sang inwards, standing against the north, east and south walls of the Church. The choir 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.

Temple Church Choir:	Awake thou that sleepest, and arise from the dead, and Christ shall give thee light.
Solo soprano:	12 Into beauty.
	13 Rendering of the Veil of the Temple
Solo soprano and choir:	MAYA ATMA. <i>Supreme reality... illusion.</i>
Choir:	Ton élion kréepsanda tas idhéas aktéenas, ke to katapétasma tou naoú dhiaragén. <i>The sun hid its rays and the Veil of the Temple was rent.</i>
Choir:	14 Who will defend the Holy Temple? Who will deliver the Tomb of Christ?
Temple Church Choir:	No one, no one, no one, the Temple is destroyed. <i>(Answer of the Knights Templar, standing by their tombs)</i>
Choir (a few voices, distant): <i>Symeon (949-1022)</i>	Night. Night from my most sweet brother has estranged me, cutting Love's uncut Light.
Children's voices: <i>John 20.1</i>	It was early in the morning, on the first day of the week...
Choir:	Who will defend the Holy Temple? Who will deliver the Tomb of Christ?

Temple Church Choir:	No, no, no, the Temple is not destroyed forever. <i>(Answer of the Knights Templar, standing by their tombs)</i>
Basso Profundo: Jeremy Birchall	Fos Christoú fénee pásee. <i>The light of Christ shines on all.</i>
Choir:	15 The Light of Christ shines everywhere.
Children's voices:	It was early in the morning, on the first day of the week...
Choir:	As many of you who were baptised into Christ, and have put on Christ, Alleelouía. O God of God, make the litany of light arise, make the people of the light arise, guide the light towards the light. Amen.
Choir:	Who will defend the Holy Temple? Who will deliver the Tomb of Christ?
Temple Church Choir:	No, no, no, the Temple is not destroyed forever.
Basso Profundo: Jeremy Birchall	Dhéfte, lávete fos. <i>Come receive the light.</i>
Choir:	Come, receive the Light of Christ.
Children's voices:	It was early in the morning, on the first day of the week...

Upanishad Hymn

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

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

Choir:	As many of you who were baptised into Christ, and have put on Christ, Alleelouía. O God of God, make the litany of light arise, make the people of the light arise, guide the light towards the light. Amen.
Basso Profundo: Jeremy Birchall	Fos Christou fénee pási.
Choir:	The Light of Christ shines everywhere.
Choir:	Who will defend the Holy Temple? Who will deliver the Tomb of Christ?
Temple Church Choir:	No, no, no, the Temple is not destroyed forever.
Solo baritone:	16 Maranátha.
Sopranos and altos: <i>Revelation 21.22, 22.20</i>	And I saw no Temple therein, for the Lord God Almighty and the Lamb are the Temple of it. Surely I come quickly. Amen. Even so, come Lord Jesus.
Basso Profundo: Jeremy Birchall	Dhéfte, lávete fos.
Choir:	Come, receive the Light of Christ.
Children's voices:	It was early in the morning, on the first day of the week...

Solo baritone: Awake thou that sleepest.

Thomas Guthrie
Andrew Rupp

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

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

Basso Profundo:
Jeremy Birchall

Choir: The Light of Christ shines everywhere.

17 New Jerusalem – Upanishad Hymn

Solo soprano: Ravouní.
Master.

Basses: Tat tvam así.
That You Are.

Solo soprano
and choir: AUM.

Tat tvam asi

In the Chhandogya Upanishad, Book VI, the sage Uddálaka 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)

The Peace Chant: Shántih

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

This is a peace chant, a Shántih: verses chanted before the opening of an Upanishad. This particular Shántih is used with all the upanishads associated with the White Yajur-Veda.

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

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

Trebles, choir,
solo soprano: AUM.

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

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

From the Old Creation to the New:

'It was early in the morning...'

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

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

On Easter Day, before dawn, Mary Magdalen comes to the tomb; she finds it empty. She runs to tell Peter and the disciple 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.'*

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

Mary turns round and sees Jesus standing there, and does not know that it is Jesus. 'Woman, says Jesus, 'why are you weeping? Who are you looking for?' She thinks he is the gardener and says, 'Sir, if you have taken him away, tell me where you have put him and I will take him away.' Searching, searching. Another garden is recalled throughout these pages: the garden of love, rich as well with myrrh and aloes, where 'Solomon' and his bride had sung. The bride loses her beloved.

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

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

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

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

And God planted a garden in Eden, we read in Genesis. And out of the ground God made to grow every tree that is pleasant to the sight and good for food. God took the man and put him in the garden of Eden to till it and keep it.

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

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

At the story's end Jesus' dearest disciples see the empty tomb, believe and go home. Left behind and disregarded is a woman. She has misunderstood the empty tomb, she

looks still for Jesus' body, she fails to know him when he stands before her, she longs for an earthly love and a human touch.

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

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

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

© Robin Griffith-Jones



Nina Large

'Amid the noble Cities of the World'

Gervase Rosser, St Catherine's College, Oxford

The Temple Church in Medieval London

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

The writer of these words had travelled many hundreds of miles from his home in Bordeaux to visit, in Palestine, the places associated with the life and death of Christ. He made his journey in AD 333, and his is the earliest personal account of such a pilgrimage to have survived. He records the perennial sense of excitement felt by the Christian traveller who comes to tread in the very footsteps of Jesus; like the many who came after, he saw and described not the Jerusalem of his own day, but as he imagined it in biblical times. The founder of Christianity

had not enjoined pilgrimage on his followers, but no amount of insistence by theologians that it was irrelevant to salvation could deter the increasing number of intrepid travellers who took the long and hazardous way to Jerusalem.

The Arab conquest of the city in AD 638 made little difference to Christian pilgrimage to Jerusalem, even as indigenous Christian communities were tolerated within the new Muslim states. At the end of the eleventh century, however, a reinvigorated Roman papacy launched the first Christian crusade, with the declared aim of 'liberating' the 'oppressed' Christians of the East, and of protecting western pilgrims to the holy places. The resounding success of this military adventure, with the recapture of Jerusalem, did much for the image of Christian knighthood in the west. In this context the Templars were founded, early in the twelfth century: a fraternity of soldiers dedicated to the assistance of Christian pilgrims and to the defence of the new Latin Kingdom of Jerusalem. The idea of killing for religious ends was not uncontroversial at the time. But the authoritative figure of St Bernard gave his approval to the Templars, pronouncing that they and the other crusaders were not homicides but 'malicides', who hated the evil in the Muslims, not the men themselves.

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

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

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

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

Despite the occasional dry observation about their enormous material wealth, the Templars enjoyed a consistently high reputation both for the piety of their enterprise and for their bravery in battle. (This was borne out by the enemy: a contemporary Arab writer, Ibn al-Athir, asserted of Saladin that 'it was his custom to massacre the Templars and Hospitallers, because of the violent hatred which they bore against the Muslims and because of their bravery'.) The choice of the London Temple as a place of burial by William the Marshal in 1219 and by King Henry III himself in 1231 is testimony

to its high standing. (The king later transferred the bequest of his body to Westminster Abbey.) The order continued to play a key role in the Latin East, up to and beyond the end of the Latin Kingdom of Jerusalem, with the fall of Acre to the Muslims, in 1291.

Base greed alone explains the action of King Philip the Fair of France who, on 13 October 1307, had all the Templars in his kingdom arrested on trumped-up charges, their property being forfeited to the royal treasury. The English Templars were dissolved, on the same pretext, in the following January. The charges of heresy and idolatry – the Templars were accused of trampling on the crucifix, and venerating the image of a cat – were transparently absurd. But they sufficed to bring the history of the order to an end. Despite the use of torture, the last master of the London Temple, William de la More, refused to admit the allegations, and died in the Tower. All of the Templars' property was seized by the crown, the chief beneficiary of the suppression.

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

and led to the development of Westminster as both the spiritual and the bureaucratic centre of the realm. The choice of location for the New Temple, alongside the street which linked the two poles of the new capital, was therefore highly significant.

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

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'Foster-Child of Silence and slow Time': The Knights Templar and the Round Church

The Knights Templar: Burgundy

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

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

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

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

The New Knighthood: Jerusalem

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

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

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

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

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

The Effigies in the Round

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

Recent centuries have treated these figures cruelly: in the 1840s the effigies were restored and partly recut; in 1941 the Round's burning roof fell in on them. It is hard to be sure now how they once looked in detail. But we can say of these, as of such effigies elsewhere:- The knights' eyes are open. They are alive. And they are standing. Two knights have crossed legs. These follow a convention familiar from illustrations and stained glass: such figures are walking towards the viewer.

The effigies, then, are not memorials of what has long since been and gone; they speak of what is yet to

come, of these once and future knights who are poised to hear Christ's summons and to spring again to war. No wonder such figures were shown in their early thirties, the age at which Christ died and at which the dead will rise on his return.

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

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The Temple Church

From 1307 to the present day

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

William the Marshal, buried in the Church, had been regent in the first years of the young King's reign. His eldest son had been married to the King's sister. His daughter was married to the King's brother, Richard of Cornwall, who took the Cross in 1236 and won a reputation throughout Europe for his negotiations with the Egyptian Sultan, 1239-41.

The King had in 1237 endowed three chaplains at the Temple to celebrate daily three masses, 'one for us, one for all Christian people and one for the faithful departed'; and in 1239 he had ordered a silver-gilt ciborium, at a cost

of 5 marks, for the Temple. The new Chancel was consecrated on Ascension Day, 24 May, 1240, *presente Rege et multis regni magnatibus*.

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

Henry III and Queen Eleanor were buried in Westminster Abbey, in the church that the King had built over the shrine of Edward the Confessor. On the day after the

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

The Temple through the Centuries

The Templars were suppressed, 1307-11. The lawyers of Inner and Middle Temple were well established in the Temple in the 15th century, and in 1608 their occupancy was secured by the grant of Letters Patent from King James I. The two Inns of Court were granted the land on condition that 'they will well and sufficiently maintain and keep up the aforesaid Church, Chancel and Belfry of the same and all other things to the same church in any manner appertaining of and in all respects and in all things at their own proper costs for ever for the celebration of divine service and the sacraments and sacramentals and other the ministerial offices and ecclesiastical rites whatsoever henceforth for ever as is befitting and hitherto accustomed.'

For centuries the Temple Church has been a centre of London's music. The clerk to the Church in the 1660s, John Playford, was the first publisher of Purcell's music and had a famous bookshop in the porch outside the west door. For five years, 1682-7, the Inns discussed the installation of a new organ. Two organ-makers were in

contention: Father Smith and Renatus Harris. The 'Battle of the Organs' was finally resolved by Judge Jeffreys of Inner Temple, who judiciously decided in favour of Harris, the candidate favoured by Middle. When the blind John Stanley was organist of the Inner Temple, it was not uncommon to see forty or fifty other organists, including Handel, gathered in the Church to hear him play.

In the 1840s the Church itself was restored and decorated in the grandest gothic style. To mark its reopening, the Inns retained a small choir of men and boys. In 1843 they appointed E.J.Hopkins as Organist, confirmed the establishment of the choir and reordered the stalls to give the music a greater prominence. The choir has since then been one of the most celebrated church choirs in London. E.J. Hopkins, the founder of Anglican psalmody, was in post for 55 years. He was succeeded by Henry Walford Davies, who encouraged the Inns to take on as his assistant the young George Thalben-Ball. Sir George was at the Temple from 1919 until 1981. In 1927, under Thalben-Ball, the Temple chorister Ernest Lough recorded Mendelssohn's *O, for the Wings of a Dove* in the Church. It is as famous as any recording ever made: it has been available ever since 1927; more than five million copies have been sold.

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

The night of 10 May 1941 was fine and moonlit. The river was at low ebb; water pressure was weak. The air-raid sirens sounded at 11.00pm; the bombing raid lasted all night. An early bomb landed in Middle Temple Gardens and destroyed the water mains. Around midnight fire-watchers saw an incendiary land on the roof of the Church, at the south-east angle of the chancel. The fire caught hold on the chancel roof; it spread to the vestries, to the organ and so to the wooden furnishings inside the Church itself. The heat split the Chancel's columns, but the vault held up; the wooden roof of the Round caved in on the knights' effigies below.

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

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



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.'

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Newberry Smith Photography. Supplied by Jarrold Publishing



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



Nina Lange

The Temple Church

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

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

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

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
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www.templechurch.com

Credits

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

by Maulana Jalalu-'d-din Muhammad I Rumi
English version by Sir John Tavener
Translation © 2002 Chester Music Limited
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**You mantle yourself in light,
stretch out the skies as a curtain**

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

Translated by David Melling
Translation © David Melling
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What God is, we do not know.

Attributed to Dionysus the Areopagite,
translated by David Melling
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**O Mary Theotokos,
Our 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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55 Beatitudes

Ephrem the Syrian, translated by Archimandrite Ephrem
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We are deeply indebted to John Wates for the loan of the Tibetan horn.
The dukuk 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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