



Temple Music

Friday 11th June 2021 7.30pm Temple Church

The Choristers of the Temple Church Choir

Roger Sayer *director*
Charles Andrews *organ*
Anne Denholm *harp*

Britten *Missa Brevis in D*
Ridout *Sacred Songs for Treble Voices*
Stanford *A Song of Wisdom*
Harris *Flourish for an Occasion*
Handel *O Lovely Peace* from *Judas Maccabeus*
Bach *Ich folge dir gleichfalls* from *St. John Passion*
Bach *Toccata in F*
Poulenc *Litanies à la Vierge Noire*
Thalben-Ball *Elegy*
Hesketh *Carmina Tempore Viri*

(Commissioned by Temple Church Choir – World Premiere)

The performance will be broadcast live on BBC Radio 3

This concert is generously supported by
The Honourable Societies of Inner and Middle Temple

BIOGRAPHIES

Roger Sayer

Roger Sayer has been Organist and Director of Music at Temple Church since 2013 having previously held the same role at Rochester Cathedral. For 10 years he was accompanist and deputy chorus director of the London Symphony Chorus working with many of the world's leading conductors. He relinquished this position to concentrate on his work at Temple Church and his organ playing. His playing and choral directing have taken him to many parts of the globe. His numerous recordings have recently included the twenty organ sonatas of Rheinberger and, this year, the six Organ Symphonies of Louis Vierne. His most well-known recording to date is as organist on Hans Zimmer's soundtrack for Christopher Nolan's 2014 film *Interstellar*.

Charles Andrews (*Organ*)

Charles Andrews has been Liturgical Organist of the Temple Church since 2019. He studied at the Royal College of Music with David Graham and Sophie-Véronique Cauchefer-Choplin, with the aid of a Douglas & Kyra Downie Award. Before studying at the RCM Charles held a Michael James organ scholarship at Rochester Cathedral. From 2011-16 Charles was Associate Director of Music at All Saints, Margaret Street in the West End of London. Plans for the near future include recording organ works by former Temple Church organists Henry Walford Davies and George Thalben-Ball and their associates.

Anne Denholm (*Harp*)

Anne Denholm underwent a British musical upbringing, studying at the Junior Department of the Royal Welsh College of Music and Drama, the Purcell School, Newnham College Cambridge University and the Royal Academy of Music (RAM) in London. She received her Master's from the RAM with distinction, studying under Karen Vaughan and graduating with the Renata Scheffel-Stein Harp Prize and a Regency Award for notable achievement. Whilst at the RAM she was the first ever harpist to win the historic RAM Club Prize. Anne enjoys giving regular solo recitals across the U.K. and further afield, from music clubs and societies to international harp festivals. Recent highlights include a trip to Bangkok for the Third Thailand International Harp Festival, two performances at the Wales International Harp Festival, a solo recital for the RNCM Strings Festival and travelling to Bogotá, Colombia to give two recitals and a workshop.

Anne is increasingly in demand as an interpreter and performer of new music; she has been recording and premiering new works for solo harp since 2006, and in 2013-14 worked with Sally Beamish on a video project of her work, *Awuya*. She is a founding member of award-winning contemporary experimental quartet, The Hermes Experiment, and has enjoyed working with Birmingham Contemporary Music Group, Spitalfields Music and Mahogany Opera Group. Anne has worked with composers from secondary school age to professionals; for three years she worked as an instrumental tutor on the annual Sound and Music Summer School at the Purcell School, and has regularly worked with composition students at Birmingham University and at other institutions via her work with The Hermes Experiment.

Kenneth Hesketh (*Composer*)

“One of the UK's most vibrant voices” (International Piano), Hesketh has received numerous national and international commissions and has worked with an array of important conductors and soloists including Sir Simon Rattle, Nicholas Daniel, Vasily Petrenko, Clare Hammond, Susanna Malkki, Sarah Leonard, Martyn Brabbins, Janet Sung, Ludovic Morlot and Pascal Rophé, who described Hesketh as having “a strong capacity to build shape and dramaturgy in a piece. [He] has a poetry in the way he treats the orchestra; the mixtures, and the colours”. Oliver Knussen was an important early champion of Hesketh's music; advocates of Hesketh's music in Britain and Europe include conductors Christoph-Mathias Mueller and Clark Rundell. He has been represented at festivals from London (Proms) to the USA (Tanglewood/Bowdoin) to China (Beijing Modern Music Festival). His Prom commission, *Graven Image*, elicited the observation that he is “a composer who both has something to say and the means to say it” (Tempo Magazine). Hesketh's fascination with entropy, mutation and existentialism coexists with a notable interest in formal design based on the influence of ‘pathways’ (labyrinths and mazes) and the paradoxical notion of clarity through density. Composer in residence with the Royal Liverpool Philharmonic Orchestra (2007 – 9), awards include the Shakespeare Prize (Toepfer Foundation, Hamburg), the André Chevallion-Yvonne Bonnaud Prize (France), a British Composer Award in 2017 for his work *In Ictu Oculi* and an Ivor Composer Award shortlisting for his work *Uncoiling the River*. The BBC Music Magazine described Hesketh's work as ‘an exhilarating and beautiful synergy of form and expression [...]’ and as “a composer at the height of his considerable powers”.

Thomas Guthrie (*Librettist*)

Thomas Guthrie is an innovative and award-winning British director and musician working in theatre and music to tell stories in vivid, new and direct ways. With a reputation for stylish, unfussy, energetic, physical, theatrical and sometimes controversial work, the clarity of the storytelling, the commitment of the performers and a pre-eminence of musical values are at the heart of his productions. Tom also works with non-professionals of all ages and backgrounds. Some of his most thrilling projects have been in this field, including work with Streetwise Opera, the Prison Choir Project, the National Youth Choir of Great Britain, and the Royal Opera House, through whom he has inspired hundreds to connect with their inner Caruso and raise the roof. His production of *Ludd and Isis*, a new opera commissioned to launch the ROH’s new Production Park in Thurrock, involving a cast of hundreds, including professionals and amateurs of all ages, was acclaimed as ‘one of the Royal Opera House’s grandest achievements’ (Opera). Thomas is the founder and artistic director of the charity Music and Theatre for All, former Guest Artistic Advisor to the York Early Music Festival, was Belknap Fellow at Princeton University, New Jersey in 2017, and is proud to sing and play with Bjarte Eike’s Alehouse Boys.

Temple Church Choir

The Temple Church Choir consists of sixteen boy choristers and twelve professional choirmen and was founded after the Victorian restoration of the church in 1841 by Dr Edward John Hopkins. It is still considered to be one of the finest choirs in London, a reputation it quickly gained after its founding. Though its main duty is to enhance the worship in the services in the ancient Temple Church, the choir has also been involved with many exciting projects outside its liturgical commitments. The established musical tradition of the Temple Church has encompassed many distinguished and formidable musicians in church music, and some of the great figures in Anglican Church music have composed and played within its walls.

Choristers

- Lucas Byng (Head Chorister)
- Samuel Glatt (Deputy Head Chorister)
- Townsend Murphy (Deputy Head Chorister)
- Jack Spickernell (Rosina Hare Chorister)
- Jamie Brown (Director of Music Chorister)
- George Bryant
- Inigo Cleeve
- Inigo Ludford-Thomas
- Thomas Bradberry
- Mikael Khaliq-Rattray
- Sholto Cleeve
- Byron Down
- Casimir Schmidt-Chiari
- Elliot Ogden
- Ivo Clark
- Thomas Cousins
- Elliott Hesketh
- Kian Bredican *
- Junyi Chen *
- Shaowen Chen *
- Danny Kay *

* probationers

PROGRAMME NOTE

This evening's concert began its life in February 2020 with a discussion with BBC Radio 3 about a concert to showcase the Temple Church Choristers. At that time the choir was on the crest of a wave. The concert was cancelled and moved to December 2020 which again was cancelled. Tonight therefore, is an extremely special evening for us and represents very hard work throughout the three lockdowns. The singing teachers, parents, choristers and my wonderful colleagues Tom, Charlie, Elisabeth and now Susan have all worked fantastically hard to bring us to this point.

The new piece receiving its world premiere is a collaboration between us all and is the greatest challenge the Temple Choristers have ever undertaken. I would like this concert to be a celebration of what we have achieved against all the odds, and to move us forward in ensuring this great tradition is vibrant and healthy for generations to come.

Benjamin Britten (1913-1976) completed his *Missa Brevis* on Trinity Sunday 1959 and it received its first performance on 22nd July that year by the Choristers of Westminster Cathedral. Britten was impressed by the bright and 'continental' sound of the choir at the time and the setting of this music is best approached with this bright tonal quality. Britten set five movements of the mass and composed in a great hurry having learned of the impending retirement of George Malcolm, the mastermind behind the sound of the choir. It is interesting to note that the organ part in the *Agnus Dei* imitated the car horns outside the cathedral during mass at rush hour.

Alan Ridout (1934-1996) was closely connected with the choir of Canterbury Cathedral and the local music-making scene after Allan Wicks, the Organist at the time, asked him to write a piece. These short and beautiful sacred songs were written for the choristers of the Cathedral and feature poems by Thomas Pestel, Robert Herrick, Robert Wedderburn, John Austin and Francis Quarles. Ridout was deeply religious, converting to Catholicism in his latter years.

Charles Villiers Stanford (1852-1924) wrote his six *Bible Songs* primarily for the church rather than a concert hall. Stanford was influenced by Brahms and this is evident in both his harmonic and melodic writing. Each of the songs is followed by a hymn. *A Song of Wisdom* is the final of the set and includes some wonderful word painting and accompaniment. The long melodic journey reaches its climax on a top b flat before coming to a triumphant reprisal of the opening phrase.

The two baroque pieces in tonight's concert are taken from great works by Handel (1685-1759) and Bach (1685-1750). *O Lovely Peace* comes from Judas Maccabaeus and is an exquisite duet of pastoral qualities. The Bach aria is taken from the great Johannes Passion and is a heart-felt and urgent piece which captures the dedication of Mary Magdalene following Christ in his moments of anguish.

Francis Poulenc (1899-1963) returned to the Catholic faith of his youth in 1936 and began to compose sacred music, starting with this piece. He made a pilgrimage to the shrine of the Black Virgin of Rocamadour shortly after learning of the death of his friend, the composer Pierre-Octave Ferroud, in a car accident. His account of the pilgrimage reads:

A few days earlier I'd just heard of the tragic death of my colleague ... As I meditated on the fragility of our human frame, I was drawn once more to the life of the spirit. Rocamadour had the effect of restoring me to the faith of my childhood. This sanctuary, undoubtedly the oldest in France ... had everything to captivate me ... The same evening of this visit to Rocamadour, I began my Litanies à la Vierge noire for female voices and organ. In that work I tried to get across the atmosphere of "peasant devotion" that had struck me so forcibly in that lofty chapel.

William Harris (1883-1973) made a significant contribution to English Church music, writing some of the 19th Century's most treasured choral classics, including *Holy Is The True Light*, *Faire Is The Heaven*, and *Bring Us O Lord God*. During his time as organist of St George's Chapel Windsor Castle he became familiar with the pageantry of royal services and ceremonies. Flourish for an Occasion dates from 1947, the year of the marriage of Princess Elizabeth, and exploits the huge variety of colour and power available to the Romantic organ in delicate textures, lightning-fast scales and powerful antiphony between manuals.

Bach's *Toccatà* (from his *Toccatà and Fugue in F, BWV 540*) is understood to date from Bach's time in Weimar and Leipzig. The *Toccatà* begins with a canon over a pedal point in F major, which then opens into a Buxtehude-like pedal solo based on material developed in the opening. The canon is then reiterated with some variations in C major, again followed by a pedal solo. Both canons and pedal solos move the music from F to C major, and the rest of the movement, full of 3-part imitation, a repeated cadence figuration and several unusual interrupted cadences, gradually returns the music to its tonic key. The *Toccatà* is proportionally the largest of all Bach's works in the format of toccatà/prelude and fugue.

George Thalben-Ball (1896-1987) and the music of Temple are inextricably linked. Despite a distinguished career as a solo organist and as a pianist in his early years, his dedication to the music and choir here is legendary. His *Elegy* demonstrates the esteem and affection in which he held his predecessor at Temple Church by dedicating this piece to Walford Davies. He originally improvised it at the conclusion of a broadcast evensong, and takes the outline and characteristic intervals of Davies's *Solemn Melody*, making something quite fresh and affecting from them.

Roger Sayer, *Director of Music*

TEXTS AND TRANSLATIONS

Britten *Missa Brevis in D*

Soloists (Benedictus): *Mikael Khaliq-Rattray & Inigo Ludford Thomas*

| | |
|---|---|
| Kyrie eleison, Christe eleison, Kyrie eleison. | Lord have mercy, Christ have mercy, Lord have mercy. |
| Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi, propter magnam gloriam tuam, Domine Deus, rex coelestis, Deus Pater omnipotens. Domine fili unigenite, Jesu Christe: | Glory be to God on high, and in earth peace, goodwill towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father almighty. O Lord, the only-begotten Son, Jesus Christ: O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. |
| Domine Deus, Agnus dei, Filius Patris, qui tollis peccata mundi, miserere nobis. | Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us. For thou only art holy; Thou only art the Lord; Thou only, O Christ, with the Holy Ghost, art the Most High, in the glory of God the Father. Amen. |
| Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in Gloria Dei Patris. Amen. | Holy, Holy, Holy, Lord God of hosts, heaven and earth are full of thy glory. Hosanna in the Highest. |
| Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Hosanna in excelsis. | |
| Benedictus qui venit in nomine Domini. Hosanna in excelsis. | Blessed is he that cometh in the name of the Lord. Hosanna in the Highest. |

| | |
|---|--|
| Agnus Dei, qui tollis peccata mundi, miserere nobis. | O Lamb of God, that takest away the sins of the world, have mercy upon us. |
| Agnus Dei, qui tollis peccata mundi, dona nobis pacem. | O Lamb of God, that takest away the sins of the world, grant us thy peace. |

Ridout *Sacred Songs for Treble Voices (Set 2)*

| | |
|--|--|
| I | II |
| O sing the glories of our Lord; His grace and truth resound, And His stupendous acts record, Whose mercies have no bound! | Wake, all my hopes, life up your eyes, And crown your heads with mirth; See how they shine beyond the skies, Who once dwelt on our earth! |
| He made the all informing light And hosts of Angels fair; ‘Tis He with shadows clothes the nights, He clouds or clears the air | Hail, all ye happy Spirits above, Who make that glorious ring, About the sparkling Throne of Love, And there for ever sing. |
| | All glory to the sacred Three, Once ever living Lord; As at the first, still may He be Beloved, obeyed, adored. |
| III | IV |
| In the hour of my distress, When temptations me oppress, And when I my sins confess, Sweet Spirit, comfort me. | Blest be Thy love, dear Lord That taught us this sweet way- Only to love Thee for Thyself, And for that love obey |
| When I lie within my bed, Sick in the heart and sick in head, And with doubts discomforted Sweet Spirit, comfort me. | O Thou, our souls chief Hope! We to thy mercy fly; Wher e’er we are, Thou can’st protect What e’er we need, supply |
| When the house doth sigh and weep, And the world is drowned in sleep, Yet mine eyes the watch do keep, Sweet Spirit, comfort me. | Whether we sleep or wake, To Thee we both resign; By night we see, as well as day, If Thy light on us shine. |

Close now thine eyes,
And rest secure;
Thy soul is safe enough; thye body
sure;
He that loves thee,
He that keeps And guards thee,
Never slumbers, never sleeps

Stanford A Song of Wisdom

I came forth from the mouth of the
Most High, and covered the earth like
a mist.
I dwelt in high places,
and my throne is in a pillar of cloud.
Alone I compassed the circuit of
heavenand walked the depths of the
abyss.
In the waves of the sea and in all the
earth, and over every people and
nation I got a possession.
With all these I sought rest.
And I took root in a people that was
glorified,in the portion of the Lord’s
own inheritance.
I was exalted like a cedar in Libanus,
and as a cypress on the mountains of
Hermon.
I was exalted like a palm tree on the
sea shore,and as a fair olive tree in
the plain.
And my branches are branches of
glory and grace,and my flowers are
the fruit of glory and riches.
Come unto me, ye that are desirous of
me, and ye be filled with my fruits.
For my thoughts are filled from the
sea, and my counsels from the great
deep.
And I came out as a stream from a
river I said, I will water my garden
and will water abundantly my garden-
beds.
And lo, my stream became a river,
and my river became a sea.

ORGAN SOLO **Harris** *Flourish for an Occasion*

Handel *O Lovely Peace* from *Judas Maccabeus*
Soloists: *Jack Spickernell & Jamie Brown*

O lovely peace, with plenty crown’d,
Come, spread thy blessings all
around.
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn.

Bach *Ich folge dir gleichfalls* from *St. John Passion*

| | |
|---|---|
| Ich folge dir gleichfalls mit freudigen Schritten Und lasse dich nicht, mein Leben, mein Licht, Und lasse dich nicht. | I follow Thee also with joy to be near Thee, in trouble and strife, Thou light of my life, in trouble and strife. |
| Befördre den Lauf und höre nicht auf, selbst an mir zu ziehen, zu schieben, zu bitten. | ah speed Thou my way say me not ‘nay’ but let me be near Thee, to solace and cheer Thee |

ORGAN SOLO **Bach** *Toccata in F, BWV 540*

| | |
|--|---|
| Poulenc <i>Litanies à la Vierge Noire</i> | Prayers to the Black Virgin |
| Seigneur, ayez pitié de nous, Jésus-Christ, ayez pitié de nous. Jésus-Christ, écoutez-nous. Jésus-Christ, exaucez-nous. Dieu le père, créateur, ayez pitié de nous. | Lord, have pity on us. Jesus Christ, have pity on us. Jesus Christ, hear us. Jesus Christ, grant our prayers. |
| Dieu le fils, rédempteur, ayez pitié de nous. Dieu le Saint-Esprit, sanctificateur, ayez pitié de nous. Trinité Sainte, qui êtes un seul Dieu, ayez pitié de nous. | God the Father, creator, have pity on us. God the Son, redeemer, have pity on us. God the Holy Spirit, sanctifier, have pity on us. Holy Trinity, who are one single God, have pity on us. |

Sainte Vierge Marie, priez pour nous,
Vierge, reine et patronne, priez pour nous.
Vierge que Zachée le publicain nous a fait
connaître et aimer,
Vierge à qui Zachée ou Saint Amadour
Eleva
ce sanctuaire,
Priez pour nous.

Reine du sanctuaire, que consacra
Saint Martial,
Et où il célébra ses saints mystères,
Reine, près de laquelle s’agenouilla
Saint Louis
Vous demandant le bonheur de la
France,
Priez pour nous, priez pour nous.

Reine, à qui Roland consacra son
épée, priez
pour nous.
Reine, dont la bannière gagna les
batailles,
priez pour nous.
Reine, dont la main délivrait les
captifs, priez
pour nous.

Notre-Dame, dont le pèlerinage est
enrichi
de faveurs spéciales,
Notre-Dame, que l’impiété et la haine
ont
voulu souvent détruire,
Notre-Dame, que les peuples visitent
comme
autrefois,
Priez pour nous, priez pour nous.

Holy Virgin Mary, pray for us.
Virgin, queen and patron, pray for us.
Virgin, whom Zacchaeus the tax-
collector made
us know and love,
Virgin, to whom Zacchaeus or Saint
Amadour
raised this sanctuary,
Pray for us.

Queen of the sanctuary, which Saint
Martial
consecrated,
And where he celebrated his holy
mysteries,
Queen, before whom knelt Saint Louis
Asking of you good fortune for France,
Pray for us, pray for us

Queen, to whom Roland consecrated
his sword,
pray for us.
Queen, whose banner won the battles,
pray for us.
Queen, whose hand delivered the
captives,
pray for us.

Our Lady, whose pilgrimage is enriched
by
special favours,
Our Lady, whom impiety and hate have
often wished to destroy,
Our Lady, whom the peoples visit as of
old,
Pray for us, pray for us.

Agneau de Dieu, qui effacez les
péchés du monde,
pardonnez-nous.
Agneau de Dieu, qui effacez les
péchés du monde,
exaucez-nous.
Agneau de Dieu, qui effacez les
péchés du monde,
ayez pitié de nous.

Notre-Dame, priez pour nous,
Afin que nous soyons dignes de
Jésus-Christ.

ORGAN SOLO **Thalben-Ball** *Elegy*

Lamb of God, who wipes out the sins of
the world,
pardon us.
Lamb of God, who wipes out the sins of
the world,
grant our prayers.
Lamb of God, who wipes out the sins of
the world,
have pity on us.

Our Lady, pray for us,
To the end that we may be worthy of
Jesus Christ

Hesketh *Carmina Tempore Viri (Songs in Time of Virus)*
Text by Thomas Guthrie, devised with the help of the boys and their parents
Bells played by Lucas Byng, Samuel Glatt, George Bryant and Heledd Gwynant (final year student at Royal College of Music).

Parados I (Organ, Harp)

1. Co-migration

A sneeze from a bat.
A pangolin lick.
A mutant migration with variance.
A handshake, a hug.
A leap across worlds.
A cosmos corrupting imprudence.

2. Osmosis

*(**Scattered words/phrases**
ad lib: *can't see friends/can't go anywhere/
people are dying*)

Nothing to do with me.
I didn't do anything wrong.
Is it serious?

3. Vicissitude/Violence

*(**Scattered words/phrases**
ad lib: *frustrated/relaxed/mad/awake*)

Sunshine. Stop.
How long, locked?
And how will it change us?
Leaves fall.
About us all
The loss of friends and strangers.

Interiatio (Organ, Harp, Desk bells - voices tacet)

4. Impasse

*(**Scattered words/phrases**
ad lib: *I got a pet/I see my family/I get more
sleep/Much can be achieved in stillness*)

How will we be?
How will it get to me?
How long, locked?
How much loss?
Steeped, ice.
Stopped.

5. Determination

Taking stock,
Taking each other's hands.
Emerging, unlocking.
Budding.
Look forwards, if you can.

Parados II (Organ, Harp)

**Selected phrases from these collections
have been adapted or used over others in the
musical setting.*

Hesekth says:
Carmina Tempore Viri (Songs in time of Virus) grew from a collaboration with director, writer and singer Thomas Guthrie whose text is derived from ideas and phrases taken from choristers at Temple Church, London and their families.

Writing in a way that takes into consideration children's fears and hopes mirroring those of society at large was of particular interest to me. I sought to contextualise the work as a form of memorial or musical reliquary, ritualising the response to the coming and spreading of a virus that has taken so many lives. Whilst wishing to be sensitive to the letter and spirit of the text, purely instrumental sections are included to frame the sound of the boys' voices. The use of bells (specifically small desk bells) is an important sonority in the work, evoking the many funerary bells rung in memory of those lost to virulent contagion.

Divided into eight sections (3 instrumental, 5 sung) unison, three-part, and solo chorus writing is supported by harp and organ except in the two Parados sections where the voices are silent.

Parados I
1. **Co-migration**
2. **Osmosis**
3. **Vicissitude/Violence - Interiatio**
4. **Impasse**
5. **Determination**
Parados II

As a former chorister, I remember the thrill and demands of singing a newly composed work; I hope this work may be remembered fondly by these young performers later in their lives as they reflect upon a time that will have affected them one way or another, as it will all of us.

Guthrie says:
In approaching the creation of the text for this cantata, we worked with the choristers of the Temple Church Choir, and their parents, to generate words and ideas that might reflect the diversity of experience we have endured during the past year. Covid 19 has been a pandemic universally shared, and yet individually suffered. The responses we received formed the basis, and in some cases the exact phrases, of the texts set by Kenneth. We hope, through his inspirational



Temple Music

Monday 12 July, 7pm
Temple Church

Temple Singers: A Venetian Choral Journey

The Temple Singers – the Temple Church Choir's adult singers – take us to Venice, a city whose choral music had a unique relationship with the great expanses of the sacred spaces for which it was written. Beginning and ending with magnificent twelve-part motets by Gabrieli and Hieronymus Praetorius, this programme features the works of native Italian composers, alongside the finest Flemish and German composers who exported the Venetian style abroad.

Tickets £10 - £25 | templemusic.org



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Temple Music

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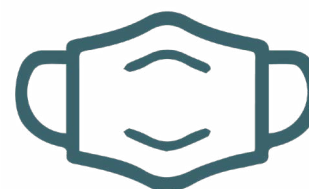


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when you enter the church



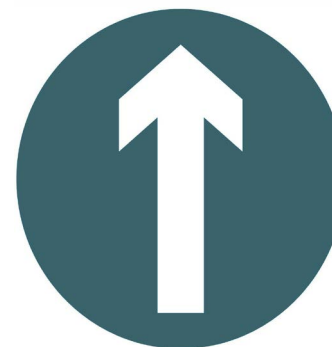
Wear a face covering at
all times, unless you are
exempt



Use the hand sanitiser
provided



Follow the one way system
at all times



Maintain social distancing
of at least 2m



Only sit in the allocated
seating, singly or in pairs



Inform us if you test
positive for Covid-19
within 7 days of the concert

