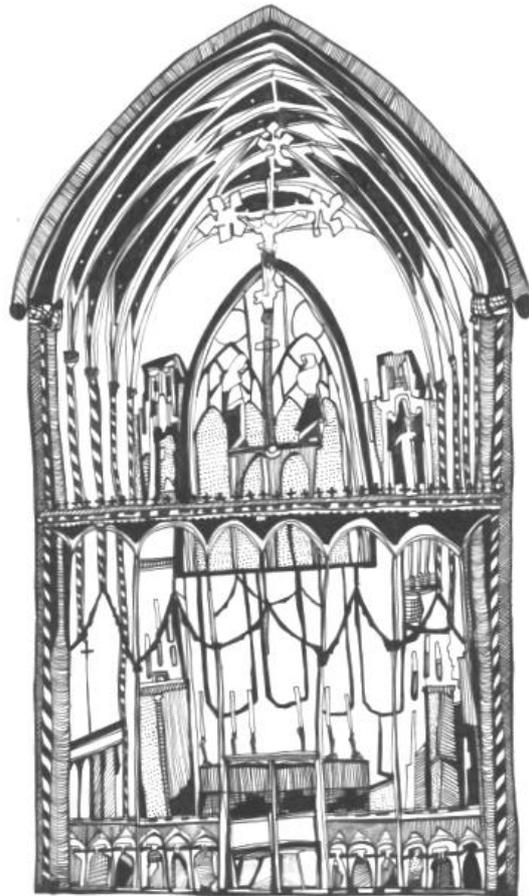


ST PAUL'S

KNIGHTSBRIDGE



THE SOLEMN EUCHARIST

The Sixteenth Sunday after Trinity

27th September 2020
11.00 a.m.

Information for visitors/worshippers

The safety of our congregation, visitors and staff is paramount. Please use common sense and don't come to church if you have any symptoms of COVID-19 - a high temperature, a new, continuous cough, and a loss or change to your sense of smell or taste.

We have done everything possible to make the building and the experience of worship safe, and have modified the way in which you will be welcomed. Please will you play your part by:

1. Wearing a face covering during your time in the building;
2. Using the hand sanitizer gel on entering the building;
3. Picking up your own service paper from the table at the back;
4. Putting your offering into the collection plate OR using the contactless payment machine (as there will be no collection during the service), before
5. Finding a seat that maintains appropriate social distancing.

When it comes to the time for Holy Communion, we have also done everything possible to make that experience safe (including rigorous hygiene behind the scenes and hand-cleansing before any of the vessels or elements are touched).

Please will you play your part by:

1. Following the directions you will be given about where to move and stand;
2. Receiving the Sacrament in one kind (the bread only), standing;
3. Returning to your place by way of the centre aisle, maintaining social distancing.
4. If you feel anxious, stay in your place and pray rather than coming up to receive – and make a 'spiritual communion' in your heart.

Track and trace

In order to support the national track and trace system, we need to keep a simple record of who has attended church services, and so a warden may ask for your name and contact number. Your attendance information will be stored securely and destroyed after 21 days.

Cover image:
The Chancel, St Paul's Knightsbridge
Cecily Vessey, 2016

ORDER OF SERVICE

The Introductory Rite

ORGAN PRELUDE

played by Timothy Wakerell

Te splendor et virtus Patris

Marcel Dupré (1886-1971)

All stand when the server and priests enter.

THE GREETING

✠ In the name of the Father, and of the Son, and of the Holy Spirit.

Amen.

The Lord be with you

and with thy spirit.

THE PRAYER OF PREPARATION

**Almighty God,
unto whom all hearts be open, all desires known,
and from whom no secrets are hid:
cleanse the thoughts of our hearts
by the inspiration of thy Holy Spirit,
that we may perfectly love thee,
and worthily magnify thy holy name;
through Christ, our Lord.
Amen.**

PRAYERS OF PENITENCE

The Celebrant says:

My brothers and sisters,
as we prepare to celebrate the presence of Christ
in word and sacrament,
let us confess our sins in penitence and faith,
firmly resolved to keep God's commandments
and to live in love and peace with all.

All kneel.

**Almighty God, our heavenly Father,
we have sinned against thee and against our neighbour,
in thought and word and deed,
through negligence, through weakness,
through our own deliberate fault.
We are heartily sorry and repent of all our sins.
For the sake of thy Son Jesus Christ, who died for us,
forgive us all that is past, and grant that we may serve thee in newness of
life to the glory of thy name. Amen.**

The Celebrant says:

Almighty God, who forgives all who truly repent,
have mercy upon you, ✠ pardon and deliver you from all your sins,
confirm and strengthen you in all goodness, and keep you in life eternal;
through Jesus Christ, our Lord. **Amen.**

KYRIE ELEISON

Kyrie eleison. *Lord, have mercy upon us.*
Christ eleison. *Christ, have mercy upon us.*
Kyrie eleison. *Lord, have mercy upon us.*

*All stand. After the intonation of Gloria in Excelsis Deo all sit, taking their lead
from the Celebrant. The choir sings:*

GLORIA IN EXCELSIS DEO

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. Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God 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.

Music: Missa brevis – William Walton (1902-83)

All stand when the Celebrant stands.

THE COLLECT

Let us pray.

O Lord, we beseech thee mercifully to receive the prayers of thy people which call upon thee; and grant that they may both perceive and know what things they ought to do, and also may have grace and power faithfully to fulfil the same; through Jesus Christ thy Son our Lord, who liveth and reigneth with thee, in the unity of the Holy Spirit, one God, now and for ever.

Amen.

All sit.

The Liturgy of the Word

THE FIRST READING

A reading from the book of the prophet Ezekiel.

The word of the Lord came to me: What do you mean by repeating this proverb concerning the land of Israel, 'The parents have eaten sour grapes, and the children's teeth are set on edge'? As I live, says the Lord God, this proverb shall no more be used by you in Israel. Know that all lives are mine; the life of the parent as well as the life of the child is mine: it is only the person who sins that shall die.

Yet you say, 'The way of the Lord is unfair.' Hear now, O house of Israel: Is my way unfair? Is it not your ways that are unfair? When the righteous turn away from their righteousness and commit iniquity, they shall die for it; for the iniquity that they have committed they shall die. Again, when the wicked turn away from the wickedness they have committed and do what is lawful and right, they shall save their life. Because they considered and turned away from all the transgressions that they had committed, they shall surely live; they shall not die. Yet the house of Israel says, 'The way of the Lord is unfair.' O house of Israel, are my ways unfair? Is it not your ways that are unfair?

Therefore I will judge you, O house of Israel, all of you according to your ways, says the Lord God. Repent and turn from all your transgressions; otherwise iniquity will be your ruin. Cast away from you all the transgressions that you have committed against me, and get yourselves a new heart and a new spirit! Why will you die, O house of Israel? For I have no pleasure in the death of anyone, says the Lord God. Turn, then, and live.

Ezekiel 18: 1-4,25-32

At the end:

This is the word of the Lord.

Thanks be to God.

The choir sings:

THE PSALMODY

Unto thee, O Lord, will I lift up my soul; my God,
I have put my trust in thee:
O let me not be confounded, neither let mine enemies triumph over me.
For all they that hope in thee shall not be ashamed :
but such as transgress without a cause shall be put to confusion.
Shew me thy ways, O Lord : and teach me thy paths.
Lead me forth in thy truth, and learn me : for thou art the God of my
salvation; in thee hath been my hope all the day long.
Call to remembrance, O Lord, thy tender mercies :
and thy loving-kindnesses, which have been ever of old.
O remember not the sins and offences of my youth :
but according to thy mercy think thou upon me, O Lord, for thy goodness.
Gracious and righteous is the Lord :
therefore will he teach sinners in the way.
Them that are meek shall he guide in judgement :
and such as are gentle, them shall he learn his way.

Psalm 25: 1-8

All stand.

THE GOSPEL ACCLAMATION

Alleluia, alleluia.
Speak, Lord, for your servant is listening.
You have the words of eternal life.
Alleluia.

THE GOSPEL READING

The Lord be with you
and with thy spirit.

Hear the Gospel of our Lord, Jesus Christ, according to Matthew.
Glory be to thee, O Lord.

When Jesus entered the temple, the chief priests and the elders of the people came to him as he was teaching, and said, 'By what authority are you doing these things, and who gave you this authority?' Jesus said to them, 'I will also ask you one question; if you tell me the answer, then I will also tell you by what authority I do these things. Did the baptism of John come from heaven, or was it of human origin?' And they argued with one another, 'If we say, "From heaven", he will say to us, "Why then did you not believe him?" But if we say, "Of human origin", we are afraid of the

crowd; for all regard John as a prophet.' So they answered Jesus, 'We do not know.' And he said to them, 'Neither will I tell you by what authority I am doing these things.

'What do you think? A man had two sons; he went to the first and said, "Son, go and work in the vineyard today." He answered, "I will not"; but later he changed his mind and went. The father went to the second and said the same; and he answered, "I go, sir"; but he did not go. Which of the two did the will of his father?' They said, 'The first.' Jesus said to them, 'Truly I tell you, the tax-collectors and the prostitutes are going into the kingdom of God ahead of you. For John came to you in the way of righteousness and you did not believe him, but the tax-collectors and the prostitutes believed him; and even after you saw it, you did not change your minds and believe him.'

Matthew 21: 23-32

At the end:

This is the Gospel of the Lord.
Praise be to thee, O Christ.

THE SERMON

The Reverend Alan Gyle
Vicar

THE CREED

The Celebrant says:

Let us make affirmation of our faith.

**I believe in one God, the Father almighty,
maker of heaven and earth,
and of all things visible and invisible:
And in one Lord, Jesus Christ,
the only-begotten son of God,
begotten of his father before all worlds,
God of God, light of light,
very God of very God, begotten, not made,
being of one substance with the Father,
by whom all things were made;
who for us men and for our salvation
came down from heaven,
and was incarnate by the Holy Ghost
of the Virgin Mary, and was made man,
and was crucified also for us under Pontius Pilate.**

He suffered and was buried,
and the third day he rose again
according to the Scriptures,
and ascended into heaven,
and sitteth on the right hand of the Father.
And he shall come again with glory
to judge both the quick and the dead:
whose kingdom shall have no end.
And I believe in the Holy Ghost, the Lord, the giver of life, who
proceedeth from the Father and the Son,
who with the Father and the Son together
is worshipped and glorified, who spake by the prophets.
And I believe one holy catholic and apostolic Church.
I acknowledge one baptism for the remission of sins.
And I look for the resurrection of the dead,
and the life of the world to come.
Amen.

PRAYERS OF INTERCESSION

The Celebrant introduces the prayers:

In the power of the Spirit and in union with Christ, let us pray to the Father.

All kneel. Either of the following responses may be used:

Lord in thy mercy *or* Lord, hear us
hear our prayer. **Lord, graciously hear us.**

For the departed, these words may be used:

Rest eternal grant unto them, O Lord
and let light perpetual shine upon them.

May they rest in peace
and rise in glory.

Merciful Father,
**Accept these prayers for the sake of thy Son,
our Saviour Jesus Christ. Amen.**

All sit.

THE NOTICES

THE PEACE

The Celebrant says:

We are the body of Christ.
In the one Spirit we were all baptized into one body.
Let us then pursue all that makes for peace
and builds up our common life.

The peace of the Lord be always with you.
and with thy spirit.

Let us offer one another a sign of peace.

Kindly refrain from sharing the peace by the customary handshake.

All sit.

The Liturgy of the Sacrament

THE OFFERTORY

The choir sings:

Faire is the heav'n, where happy souls have place,
In full enjoyment of felicitie,
Whence they doe still behold the glorious face
Of the divine, eternall Majestie;

Yet farre more faire be those bright Cherubins
Which all with golden wings are overdight,
And those eternall burning Seraphins,
Which from their faces dart out fierie light;
Yer fairer than they both, and much more bright,
Be th' Angels and Archangels which attend
On God's owne person, without rest or end.

These then is faire each other farre excelling
As to the Highest they approach more neare,
Yet is that Highest farre beyond all telling
Fairer than all the rest which there appeare,
Though all their beauties joynd together were:
How then can mortall tongue hope to expresse
The image of such endlesse perfectnesse?

Words: Edmund Spenser (1552-99)

Music: William Harris (1883-1973)

The altar is prepared and the gifts of bread and wine, the altar, and the sanctuary party is censed. When the Thurifer approaches, all stand to be censed and remain standing for the Eucharistic Prayer.

THE EUCHARISTIC PRAYER

The Lord be with you.

And with thy spirit.

Lift up your hearts.

We lift them up unto the Lord.

Let us give thanks unto the Lord our God.

It is meet and right so to do.

It is very meet, right and our bounden duty,
that we should at all times and in all places give thanks unto thee,
O Lord, holy Father, almighty, everlasting God,
through Jesus Christ, thine only Son, our Lord.

For he is thy living Word;

through him thou hast created all things from the beginning,
and fashioned us in thine own image.

Through him thou didst redeem us from the slavery of sin,
giving him to be born of a woman,
to die upon the cross, and to rise again for us.

Through him thou hast made us a people for thine own possession,
exalting him to thy right hand on high, and sending forth through him thy
holy and life-giving Spirit.

Therefore with angels and archangels, and with all the company of heaven,
we laud and magnify thy glorious name, evermore praising thee and
saying:

The Choir sings:

Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory.
Glory be to thee, O Lord most high. Blessed is he that cometh in the name
of the Lord. Hosanna in the highest.

Music: Missa brevis – William Walton (1902-83)

Accept our praises, heavenly Father,
through thy Son, our Saviour, Jesus Christ,
and as we follow his example and obey his command,
grant that by the power of thy Holy Spirit
these gifts of bread and wine may be unto us his body and his blood;
who, in the same night that he was betrayed, took bread;
and when he had given thanks to thee,
he broke it and gave it to his disciples, saying:
Take, eat; this is my body which is given for you;
do this in remembrance of me.

Likewise after supper he took the cup;
and when he had given thanks to thee, he gave it to them, saying:
Drink ye all of this; for this is my blood of the new covenant,
which is shed for you and for many for the forgiveness of sins.
Do this, as oft as ye shall drink it, in remembrance of me.

Wherefore, O Lord and heavenly Father,
we remember his offering of himself
made once for all upon the cross;
we proclaim his mighty resurrection and glorious ascension;
we look for the coming of his kingdom
and with this bread and this cup
we make the memorial of Christ, thy Son, our Lord.

Let us proclaim the mystery of faith:
Christ has died. Christ is risen. Christ will come again.

Accept through him, our great high priest,
this our sacrifice of thanks and praise,
and as we eat and drink these holy gifts
in the presence of thy divine majesty,
renew us by thy Holy Spirit, inspire us with thy love,
and unite us in the body of thy Son, Jesus Christ our Lord,
by whom, and with whom, and in whom,
in the unity of the Holy Spirit,
all honour and glory be unto thee,
O Father almighty, world without end.
Amen.

THE LORD'S PRAYER

Let us pray with confidence as our Saviour has taught us.

All kneel.

**Our Father who 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,
and lead us not into temptation,
but deliver us from evil.
For thine is the kingdom,
the power and the glory,
for ever and ever.
Amen.**

THE FRACTION

The Celebrant breaks the consecrated bread, saying:

We break this bread to share in the body of Christ.

**Though we are many, we are one body,
because we all share in one bread.**

THE GIVING OF HOLY COMMUNION

By way of invitation to receive the Sacrament the Celebrant says:

Behold the Lamb of God who takes away the sin of the world.

Blessed are those who are called to his supper.

**Lord, I am not worthy that thou shouldst come under my roof,
but speak the word only and my soul shall be healed.**

Currently we are distributing only the bread of Holy Communion, which is Christ's body. All who normally do so in their own Church are invited to receive the Sacrament. Those who do not wish to receive the Sacrament of Holy Communion are invited to approach the altar to receive a blessing, carrying this booklet in their hands as an indication to the Priest.

The choir sings:

AGNUS DEI

O Lamb of God, that takest away the sins of the world,
have mercy upon us.

O Lamb of God, that takest away the sins of the world,
have mercy upon us.

O Lamb of God, that takest away the sins of the world,
grant us thy peace.

Music: Missa brevis – William Walton (1902-83)

COMMUNION ANTHEM

Holy is the True Light, and passing wonderful, lending radiance to them
that endured in the heat of the conflict.

From Christ they inherit a home of unfading splendour, wherein they
rejoice with gladness evermore. Alleluia!

*Music: William Harris (1883-1973)
Words from the Salisbury Diurnal by G.H. Palmer*

PRAYERS AFTER COMMUNION

The Celebrant introduces a period of silent prayer.

Let us pray.

All kneel.

Almighty God,
who hast taught us through thy Son
that love is the fulfilling of the law:
grant that we may love thee with our whole heart
and our neighbours as ourselves;
through Jesus Christ our Lord.

Amen.

**Almighty God,
we thank thee for feeding us
with the body and blood of thy Son, Jesus Christ.
Through him we offer thee our souls and bodies
to be a living sacrifice.
Send us out in the power of thy Spirit
to live and work to thy praise and glory.**

Amen.

All stand.

THE BLESSING & THE DISMISSAL

The Celebrant says:

The Lord be with you
and with thy spirit.

Christ, who has nourished us with himself the living bread,
make you one in praise and love,
and raise you up at the last day;
✠ and the blessing of God almighty,
the Father, the Son, and the Holy Spirit,
be among you and remain with you always.
Amen.

Go in the peace of Christ.
Thanks be to God.

All remain standing as the Server and Priests depart.

ORGAN VOLUNTARY
played by Timothy Wakerell

Les Anges from La Nativité du Seigneur
Olivier Messiaën (1908-92)

*Please take this order of service away with you,
or place in the recycling bin as you leave the church.*

Ezekiel 18: 1-4, 25-end

Ezekiel was a prophet and a priest. His ministry began before the conquest of Judah in 587 BC, and continued in exile in Babylon. This book is the foundation for both Jewish and Christian visionary or apocalyptic literature, e.g. Revelation (or The Apocalypse.) It is a book that contains many strange things (strange because we do not understand them, e.g. Ezekiel eating a scroll), but the prophet's message to the exiles is clear: he assures his hearers of God's abiding presence among them, and he emphasizes God's involvement in the events of the day, so that Israel and all nations "will know that I am the Lord". For the first time, we see the importance of the individual in his relationship to God. To a dispersed and discouraged people, he brings a message of hope: hope that God will restore them to their homeland and the temple.

In Chapter 18 the notion of inter-generational blame is explored. God's judgement is expressed – but it is clear that God's judgement is against those of this generation who sin. God beseeches and implores his people to turn back from their sin.

Matthew 21: 23-32

This gospel is the first in the New Testament, but it was probably the second to be written. Scholars recognize that it borrows material from Mark, and from a sayings source containing sayings of Jesus and known as Q (for Quelle, German for source). The author shows an understanding of Jewish culture and religion not found in the other gospels. It was probably written about 60 to 70 AD, possibly for a largely Jewish audience.

In the final week of his earthly life, Jesus has just shown the importance of faith in understanding God's ways. Now, as he teaches in the Temple, representatives of the Sanhedrin ("chief priests and the elders") ask who has given him the power and "authority" to do all that he has done in his ministry. But he will only answer them if they first answer his question (v. 25), one which will show whether they have the requisite faith to understand his answer. His questioners are skilled in the Law, but it is of little help in deciding whether a prophet (in this case John the Baptist) is genuinely from God. If they say that John was from God, they should have repented as he urged; if they say he was not, they will lose face and status with the many who have come to Jesus (v. 26). The Sanhedrin judged such issues, so their answer (v. 27) shows their incompetence. Jesus tells them a parable about admission to the kingdom (vv. 28-30). People known for their evil ways ("tax collectors ...", v. 31) have turned to God (like the first son), while the authorities, (like the second son), have observed the rules (note "sir", v. 30) but have not acted on them. But they can still come to faith; even if they do, people considered to be disreputable will enter the Kingdom "ahead of you" (v. 31).

Te splendor et virtus patris – Dupré

During the 1920s and 1930s, Marcel Dupré (1886 - 1971) was arguably the most celebrated organist in the world. Being the successor of Charles Marie Widor as *organiste titulaire* of the famous Cavallé-Coll instrument at Saint Sulpice in Paris and the first organist to perform the complete works by Bach from memory, he pursued an extensive international career as a recitalist, including frequent appearances in the United States. Dupré also gained recognition as a teacher; the most important French organists of the middle of the 20th century were his students at the Paris Conservatoire. Furthermore, Dupré produced a considerable oeuvre for organ, written in a style that is characterised by a frequent use of modality, strong Gregorian influences and a conservative attitude towards modernity.

The stately five-part fugue *Te splendor et virtus patris*, Op. 38, no. 15, published in 1943, is taken from the collection *Le Tombeau de Titelouze, 16 chorals sur des hymnes liturgiques*, a set of sixteen relatively short and varied educational organ pieces, all carefully graded according to difficulty and each based on a different Gregorian theme. A *Tombeau* is a piece or collection of music that pays tribute to a defunct composer. Dupré's *Tombeau* is dedicated to Jean Titelouze (1563 – 1633), an eminent French organ composer who was the cathedral organist in Dupré's home city Rouen for forty-five years, from 1588 until his death. Felix Aprahamian writes about the genesis of Dupré's collection: 'During an Organ Week held in Rouen in 1942, the Abbé Robert Delestre, Maître de Chapelle of Rouen Cathedral showed Dupré the unmarked grave of Jean Titelouze, the founding father of French organ music. It immediately inspired Dupré to compose this Tombeau [a piece or collection of music paying tribute to a defunct composer] which he dedicated to the Abbé.'

The Gregorian hymn *Te splendor et virtus Patris* sings of the virtues of St Michael the archangel. The translation of the first verse reads, 'O Jesu, life-spring of the soul, / The Father's power, and glory bright! / Thee with the angels we extol; / From Thee they draw their life and light.' Dupré's setting introduces each of the four phrases of the Gregorian tune in a four-part fugal exposition before the pedal presents the *cantus firmus* in augmented note values.

Hymn. 2.

T E splendor et vir-tus Patris, Te vi-ta

Je-su córdi-um, Ab o-re qui pen-dent tu-o,

Laudámus inter Ange-los.

Missa Brevis – Walton

Style and Biography

William Walton (1902 – 1983) is one of the most fascinating British musical personalities of the 20th century. Mostly associated today with the two marches *Crown Imperial* and *Orb and Sceptre*, written for the coronations of King George VI in 1937 and Queen Elizabeth II in 1953 respectively, Walton's often-forgotten other works show an astonishing variety of style and expression. These works include, among others, the early melodrama *Façade*, the monumental cantata *Belshazzar's Feast*, concertos for violin, viola and 'cello, as well as two symphonies. The Grove Dictionary notes that Walton's 'early discovery of the basic elements of his style allowed him to assimilate successfully an astonishing number of disparate and apparently contradictory influences, such as Anglican anthems, jazz, and the music of Stravinsky, Sibelius, Ravel and Elgar.'

Walton was born in Lancashire and spent his formative years at Christ Church Oxford, first as a boy chorister, then as an undergraduate. Having dedicated his time at Oxford primarily to music, he ultimately had to leave the university without a degree, as he was unable to pass the required exams in arithmetic and Greek. From Oxford, Walton moved to London to pursue a career as a freelance composer. During this time, he met with illustrious composers such as Busoni, Stravinsky, Gershwin or Schoenberg. Their influence shaped Walton's own musical personality and style, allowing him to gain increasing international recognition. Hindemith premiered his Viola Concerto, Furtwängler became interested in Walton's First Symphony and Jascha Heifetz commissioned Walton's Violin Concerto. While at the peak of his fame during the late-1930s, William Walton lived not far away from St Paul's Knightsbridge, at Lowndes Cottage in Belgravia.

After the Second World War, however, Walton's music began to be criticised for being merely 'the same as before.' Disheartened by this change in attitude towards him, Walton spent more and more time on the Mediterranean island of Ischia with his young Argentinian wife, before the couple moved there for good. It was during this later period of his life that he wrote most of his choral music. Besides the *Missa Brevis* and a number of anthems, he composed a *Jubilate Deo* in 1972 and a *Magnificat* and *Nunc dimittis* in 1974. Michael Kennedy has pointed out that 'throughout his life, Walton held no posts at music conservatoires; he had no pupils, gave no lectures and wrote no essays.' Yet his music still reaches audiences today, not least through his orchestral suite from the 1969 movie *Battle of Britain*.

The work

The *Missa brevis* was written for the choir of Coventry Cathedral in 1965, explicitly designed for liturgical use. Walton himself described the work as 'very brevis', and the piece is indeed quite moderate in dimensions. Following the order of the Book of Common Prayer, the Gloria is the final section of Walton's mass setting and the only movement to be accompanied by the organ. James O'Donnell notes, 'The first three movements are rather austere in feel, but the Benedictus opens up at 'Hosanna in the highest' into a more opulent style. The Gloria starts with a quintessentially Waltonian burst of energy as the organ makes its surprise first appearance.'

Faire is the heaven – Harris

After tenures at New College and Christ Church, Oxford, Sir William Harris (1883 – 1973) held the position of Director of Music at St George's Chapel, Windsor Castle for nearly thirty years from 1933 until 1961. His duties also included teaching the Princesses Elizabeth (now Queen Elizabeth II) and Margaret in music while they were living at Windsor Castle during the Second World War. Delightful anecdotes are told from that time, such as young Princess Elizabeth sending over jars of precious honey to the choristers, which she had received from a visiting foreign prince.

Faire is the Heaven is from 1925 one of the best-loved works in the Anglican repertoire. Set in D-flat Major for double choir a cappella, it uses a selection of lines from the poem *An Hymn of Heavenly Beauty* by Edmund Spenser (1552 – 1599). Harris uses these Elizabethan words to create an imaginative musical vision of the celestial world that masterfully blends Giovanni Gabrieli's 16th-century *cori spezzati* technique with the harmonic language of Mendelssohn and Parry. The piece has a ternary structure that reaches its climax in an upbeat middle section, musically depicting the legerity of the Cherubim and Seraphim.

Holy is the true light – Harris

The anthem *Holy is the true light* was composed in 1947 in memory of the wife of the then Precentor at Eton College, Evelyn Ley. The words are taken from the *Salisbury Diurnal* in the translation of G. H. Palmer. Since Herbert Howells had used the same text passage in his *Hymnus Paradisi* (1936-38), it has been speculated that Howells pointed Harris towards these words.

Harris' *Holy is the true light* is unpretentious in its musical devices. Slowly moving in a mostly four-part, chordal style, the anthem mostly draws its character from extended phrase arcs and expressive dynamics. The final alleluias leave the listener with a subdued and introverted musical image of eternity. In 2002, *Holy is the true light* was sung at the funeral service for Queen Elizabeth The Queen Mother.

Les Anges – Messiaën

Olivier Messiaën (1908 – 1992) ranks amongst the most influential composers of organ music of the 20th century. Born in Avignon into a literate family, Messiaën's talent was soon discovered. After he and his family moved to Paris, Messiaën enrolled at the Paris Conservatoire being only eleven years old. There he studied with the most distinguished teachers of his time, composition with Widor and Dukas and organ with Marcel Dupré. It was during these years that Messiaën already developed his unique musical style, which is characterised by the consequent use of specific scales (so-called "modes"), which allow for a rich and highly colourful harmonic language, and the eclectic borrowing of rhythms from the Ancient Greek and Hindu traditions.

After completion of his studies, Messiaën was awarded the title of organiste titulaire at the church of the Holy Trinity in Paris in 1931, a position he held for sixty-one years until his death. Sought-after as a teacher, Messiaën's pupils include Pierre Boulez, Karlheinz Stockhausen and Iannis Xenakis. Messiaën's most notable compositions besides his vast oeuvre for organ are the *Turangalîla-Symphonie* for

orchestra from 1949 and a monumental opera celebrating the life of St Francis of Assisi from 1983.

Les Anges ("The Angels") is taken from Messiaën's most popular organ cycle *La Nativité du Seigneur* ("The Birth of the Lord"), composed in 1935. The nine musical meditations of this cycle not only encourage the listener to reflect on the mysteries of the birth of Jesus but they also depict important personalities from the nativity gospel in music, such as the virgin with the child, the shepherds, the magi and the angels. *Les Anges* is a portrayal of the "multitude of the heavenly host, praising God, and saying Glory to God in the Highest!" In the words of Dame Gillian Weir, one of Britain's most distinguished organists, the piece 'explodes into a kind of ecstatic dance, as the angels exult and the sun flashes on their jewel-studded wings, beating jubilantly. They swoop lower and lower over the crib, and for an instant are still; then soar into the sky again, circling ever higher until, in a cascade of trills, they are lost to view.'

Music notes by Michael Koenig

THE CHOIR OF ST PAUL'S KNIGHTSBRIDGE

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St Paul's Knightsbridge maintains a regular professional choir of eight and the services of both a Direct and Assistant Director of Music. The organ is by Henry Willis & Sons and dates from 1888. The musical repertoire, Sunday by Sunday, is diverse and often boldly ambitious: at the Solemn Mass at 11 am there is always a choral mass setting and two seasonal anthems, one at the Offertory and the other during Communion. Full details of the music for each week – along with a programme note – is published in the service paper. The musicians also sing and play for weddings, baptisms, funerals and memorial services at the church.

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