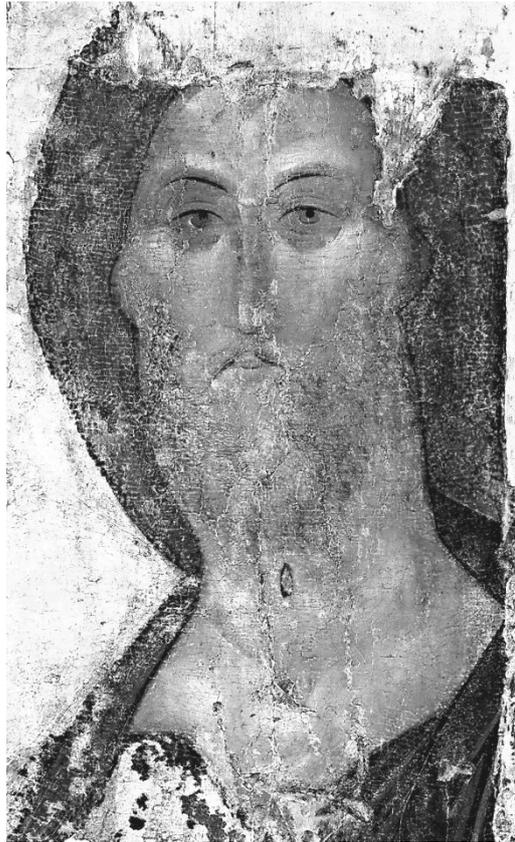


**ST  
PAUL'S**  
KNIGHTSBRIDGE



**THE SOLEMN EUCHARIST**  
The Thirteenth Sunday after Trinity

6<sup>th</sup> 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:*

**Christ The Saviour**

(discovered in the town of Zvenigorod in 1918)

*Andrei Rublev (c. 1360 - c. 1427)*

# ORDER OF SERVICE

## The Introductory Rite

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### ORGAN PRELUDE

*played by Charles Andrews*

Jesu dulcis memoria  
*Walford Davies (1869-1941)*

*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**

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. Domine Deus, Agnus Dei,  
Filius Patris. Qui tollis peccata mundi, miserere nobis. 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.

*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: Mass in D, K.194 – W.A. Mozart (1756-91)*

*All stand when the Celebrant stands.*

## THE COLLECT

Let us pray.

Almighty God,  
who hast called thy Church to witness  
that thou wast in Christ reconciling the world to thyself:  
help us so to proclaim the good news of thy love  
that all who hear it may be drawn unto thee;  
through him who was lifted up on the cross,  
and reigneth with thee and the Holy Spirit,  
one God, now and for ever.

**Amen.**

*All sit.*

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## The Liturgy of the Word

### THE FIRST READING

*Romans 13: 8-14*

A reading from the letter of Paul to the Romans.

Owe no one anything, except to love one another; for the one who loves another has fulfilled the law. The commandments, 'You shall not commit adultery; You shall not murder; You shall not steal; You shall not covet'; and any other commandment, are summed up in this word, 'Love your neighbour as yourself.' Love does no wrong to a neighbour; therefore, love is the fulfilling of the law.

Besides this, you know what time it is, how it is now the moment for you to wake from sleep. For salvation is nearer to us now than when we became believers; the night is far gone, the day is near. Let us then lay aside the works of darkness and put on the armour of light; let us live honourably as in the day, not in revelling and drunkenness, not in debauchery and licentiousness, not in quarrelling and jealousy. Instead, put on the Lord Jesus Christ, and make no provision for the flesh, to gratify its desires.

*At the end:*

This is the word of the Lord.

**Thanks be to God.**

*The choir sings:*

## THE PSALMODY

Teach me, O Lord, the way of thy statutes :  
and I shall keep it unto the end.  
Give me understanding, and I shall keep thy law :  
yea, I shall keep it with my whole heart.  
Make me to go in the path of thy commandments :  
for therein is my desire.  
Incline my heart unto thy testimonies :  
and not to covetousness.  
O turn away mine eyes, lest they behold vanity :  
and quicken thou me in thy way.  
O stablish thy word in thy servant :  
that I may fear thee.  
Take away the rebuke that I am afraid of :  
for thy judgements are good.  
Behold, my delight is in thy commandments :  
O quicken me in thy righteousness.

*Psalm 119: 33-40*

*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.**

Jesus spoke to his disciples: 'If another member of the church sins against you, go and point out the fault when the two of you are alone. If the member listens to you, you have regained that one. But if you are not listened to, take one or two others along with you, so that every word may be confirmed by the evidence of two or three witnesses. If the member refuses to listen to them, tell it to the church; and if the offender refuses to listen even to the church, let such a one be to you as a Gentile and a tax-collector. Truly I tell you, whatever you bind on earth will be bound in

heaven, and whatever you loose on earth will be loosed in heaven. Again, truly I tell you, if two of you agree on earth about anything you ask, it will be done for you by my Father in heaven. For where two or three are gathered in my name, I am there among them.'

*Matthew 18: 15-20*

*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:*

Christ is our peace.  
He has reconciled us to God  
in one body by the cross.  
We meet in his name and share his peace.

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.*

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## The Liturgy of the Sacrament

### THE OFFERTORY

*The choir sings:*

Teach me, O Lord, the way of thy statutes :  
and I shall keep it unto the end.  
Give me understanding, and I shall keep thy law :  
yea, I shall keep it with my whole heart.  
Make me to go in the path of thy commandments :  
for therein is my desire.  
Incline my heart unto thy testimonies :  
and not to covetousness.  
O turn away mine eyes, lest they behold vanity :  
and quicken thou me in thy way.  
O stablish thy word in thy servant :  
that I may fear thee.

*Psalm 119: 33-40*

*Music: William Byrd (1538-1623)*

*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:*

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth,  
Pleni sunt caeli et terra gloria tua, Hosanna in excelsis.  
Benedictus qui venit in nomine Domini. Hosanna in excelsis.

*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: Mass in D, K.194 – W.A. Mozart (1756-91)*

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

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

*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: Mass in D, K.194 – W.A. Mozart (1756-91)*

## COMMUNION ANTHEM

Ave, verum corpus natum ex Maria Virgine: vere passum, immolatum in cruce pro homine: cuius latus perforatum unda fluxit et sanguine: esto nobis praegustatum, in mortis examine. O dulcis, O pie, O Jesu, Fili Mariae.

*Hail, true body born of the Virgin Mary, who truly suffered sacrifice on the Cross for man, from whose pierced side blood streamed and flowed, be for us a foretaste of the test of death. O sweet, O merciful, O Jesus, Son of Mary, have mercy upon me.*

*Music: William Byrd (1538-1623)*

*Words: Eucharistic hymn, 14th century*

## PRAYERS AFTER COMMUNION

*The Celebrant introduces a period of silent prayer.*

Let us pray.

*All kneel.*

O God our creator,  
who dost feed thy children with the true manna  
which is the living bread from heaven:  
grant that, by this holy food,  
we may be sustained through our earthly pilgrimage  
until we come to that place  
where hunger and thirst shall be no more;  
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.**

The peace of God,  
which passeth all understanding,  
keep your hearts and minds  
in the knowledge and love of God,  
and of his Son Jesus Christ our Lord:  
✠ 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 Charles Andrews*

Finale Op. 174

*Josef Rheinberger (1839-1901)*

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

### **Romans 13:8-14**

Romans is the first epistle in the New Testament, although not the first to be written. Paul wrote it to the church at Rome, which included both Jews and Gentiles. His primary theme is the basics of the good news of Christ, salvation for all people. The book was probably written in 57 AD, when Paul was near the end of his third missionary journey around the Eastern Mediterranean. It is unusual in that it was written to a church that Paul had not visited.

In vv. 1-7, Paul has written about the obligations we Christians have to civil authorities; he now continues his instructions on ethics for Christians. The only thing we Christians should “owe” (v. 8) others – Christians and non-Christians – is love: this sums up the obligations of the Christian in life. But as Christians, love is part of the deal rather than an obligation, and can never be completely discharged. Love among Christians is something special: it is mutual.

Then vv. 9-10: if we love our neighbours, we will treat them as the Ten Commandments (“the law”) requires: this flows naturally out of our love for them, e.g. we will not offend them by adulterous behaviour. This is why “one who loves another ... [fully satisfies] the law” (v. 8).

In v. 11, Paul tells us another reason why ethical behaviour is important for Christians. We know that we are living both in the present and in the age which is after the first coming of the Messiah and before the second: “salvation is nearer to us now than when we became believers”. Paul expresses it in terms of night and day: we should awake, pass from darkness to light, from evil to good. The image of armour is also found in Jewish contemporary writings about the end of the age; in 1 Thessalonians 5:8, Paul tells us that the “armour of light” (v. 12) is faith, hope, charity, fidelity, uprightness, etc. “Let us live” (v. 13), he says, as if the Day of the Lord is already here, “honourably”, not in ways that harm ourselves and our neighbours. Rather, let Christ be our armour, and let us not give in to the temptations of the flesh. (In baptism, we have already “put on”, v. 14, Christ, but life in Christ is something that grows with experience. As we grow in the faith, we are more and more able to resist sinful opportunities.)

### **Matthew 18:15-20**

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.

Jesus has just told the parable of the lost sheep. When one sheep gets lost, he says, doesn't the shepherd “go in search of the one that went astray?” (v. 12). And, if he finds it, doesn't he rejoice “over it more than over the ninety-nine that never went astray”? (v. 13).

So, in the church, how should a “member” (v. 15) who has strayed, i.e. sinned, be treated? First, try taking him (or her) aside and “point out the fault” to him. Do not humiliate him by having others present. But if he doesn't listen, face him with his misdemeanour before a few witnesses. Sharing the reproof adds weight to it. If the person still refuses to listen, bring the matter before the whole assembly of the (local)

church. If “the offender refuses to listen even to the church” (v. 17), consider the person an unworthy outsider: in Jewish parlance in Jesus' time “a Gentile and a tax collector”. Expel him from the church (as Paul did at Corinth, where a man was living with his father's wife.)

Then, in v. 18, Jesus broadens what he said earlier of Peter (16:19); “you” (the whole assembly) have the authority to “bind” (here, condemn) and to “loose” (here, acquit). Their decision will be ratified by God. Finally, in vv. 19-20, Jesus tells us that in common prayer, study, and in decision-making, however small the group, if we ask God for anything seeking to know his will and do it (“in my name”), he will do it, because Jesus, God the Son, is there in the community.

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## NOTES ON THE READINGS

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### *Jesu dulcis memoria* – Walford Davies

Sir Henry Walford Davies (1869 – 1941) was one of the most illustrious musicians of his time. A long-term teacher at the Royal College of Music, he served at London's Temple Church, among others, before becoming the organist at St George's Chapel, Windsor Castle. Furthermore, he held the title of Master of the King's Musick from 1934 until his death in 1941.

*Jesu dulcis memoria*, published in 1924 as the last of a series of twelve pieces in the collection “A Little Organ Book in memory of C. Hubert H. Parry.” For most of its duration, this evocative chorale prelude is characterised by the subdued flourishes of a solo cantilena with accompaniment. Like in a prose speech, phrases vary in duration and character, and at times, the music reminds of the captivating mysticism of Max Reger's most ethereal pieces.

### Mass in D, K 194 – Mozart

#### *Biography and style*

When Mozart wrote his *Missa brevis* in D, the then eighteen-year-old had already achieved what many composers would not achieve in their entire lifetime. Mozart had produced over twenty symphonies, several concertos, sonatas, string quartets, operas and seven masses. He had travelled extensively throughout Europe, notably going on a “Grand Tour” from 1763 to 1766, where he visited Germany, France, England and the Netherlands. Moreover, during three separate trips, he spent a total of over two years in Italy, a country, which at that time was considered to be the home country of all the arts.

Mozart's period of extensive travelling was followed by a time of relative stability in Salzburg. Between late 1772 and the summer of 1777, Mozart served as the second concertmaster at the court of Hieronymus Graf Colloredo (1732 – 1812), the local Prince-Archbishop. Mozart's letters clearly show a lack of harmony between the prince and his subordinate. According to Jennifer Hambrick, ‘Mozart thought Colloredo was a boor, and the archbishop, in all his authority, was affronted by Mozart's obvious disdain.’ Notwithstanding, as far as the liturgy at Salzburg Cathedral was concerned, Colloredo had very clear ideas. He demanded most of all that the solemn Sunday mass would not take longer than 45 minutes. Therefore, most of Mozart's masses of that period (including K. 194) bear the title of a *Missa brevis*, in other words, a “short mass.” Their duration, even comprising the setting of

the Credo (which is said in our liturgy at St Paul's Knightsbridge), hardly exceeds fifteen minutes.

The idiom of Mozart's mass settings from the mid-1770s, following the musical traditions of the cathedral, extensively blends Baroque and Classical elements. That is to say, Mozart's compositions strictly rely on a *basso continuo* and use fast changes of harmony and relatively short vocal phrases. Compared to the operas and symphonies of his Salzburg period, where chord changes happen less frequently and phrases cover longer stretches, Mozart's musical language is significantly more conservative in his church compositions.

#### *The work*

Like most of Mozart's masses, the instrumentation of the Mass in D, K. 194 is typical for its time. It merely requires two violins and basso continuo (the so-called *Kirchentrio*, or 'church trio'). Additionally, three trombones can be added *ad libitum*, doubling the alto, tenor and bass parts in the tutti passages of the choir. Orchestral passages are limited to short interludes, in which Mozart is able to achieve drastic character changes in often not more than one or two beats. Dialogues between solo and tutti serve not only as dynamic contrasts but also play a crucial role in constituting the structure of the work. Legend has it that the Italian composer Luigi Cherubini (1760 – 1842), when hearing the concise yet utterly masterful Kyrie of Mozart's D Major Mass, exclaimed that in this movement every single note was worth a guinea (in German: *einen Dukaten*). Thus, in Austria, the mass is still known as the *Dukaten-Messe*. Like the Kyrie, all other movements of the mass combine brevity with character and inventiveness. The Gloria conveys the full royal splendour of the D Major key, the introverted Sanctus shows Mozart's polyphonic strengths, whilst the Benedictus has the idyllic tone of an operatic *cavatina*. The final Agnus Dei amalgamates pathos (the first section is set in the parallel minor key of D Major, B minor) and light-heartedness (for the Dona nobis section). At Salzburg Cathedral, it was the practice to play the Agnus at the recession of the service. Thus, the music of the Dona nobis would have set the tone for the joys of a leisurely Sunday afternoon.

### **Teach me O Lord – Byrd**

In many ways, William Byrd (1540 – 1623) can be seen as the English counterpart to Tomás Luis da Victoria and Giovanni Pierluigi da Palestrina, who all lived around the same period and who all rank amongst the most prolific composers of Renaissance polyphony. Byrd held prestigious positions close to the Tudor Court at the time of the English Reformation and was highly esteemed by Queen Elizabeth I herself, he quite openly retained his Catholic beliefs throughout his life. It was most likely due to his immense talent that he did not experience major repercussions at a time of intense religious purges.

The motet *Teach me O Lord* was most likely written when Byrd had his first professional occupation at Lincoln Cathedral, then very much influenced by Puritanism. Robert Quinney writes: 'The piece might almost have been written to exemplify the Royal Injunction that required a modest distinct song, so used in all parts of the common prayers in the church, that the same may be as plainly understood, as if it were read without singing.' Throughout the piece, the listener is reminded of the compelling simplicity of Anglican chant.

### **Ave verum corpus – Byrd**

Byrd's *Ave verum* is one of his most widely performed compositions, taken from the collection *Gradualia* from 1605 with words from the Catholic liturgy of Corpus Christi. The charm and appeal of this composition are due to its largely homophonic texture, which allows for ample use of expressive tone qualities and dynamic contrasts. Towards the end of this composition, Byrd concentrates on the words 'miserere' (have mercy), as if he wanted to tell the listener that, indeed, the blessed sacrament is the true source of God's mercy and forgiveness.

### **Finale op 174 – Rheinberger**

The musical career of Josef Gabriel Rheinberger (1839 – 1901) is inextricably linked with Munich, Bavaria. Even though he was born in Vaduz, capital of the Principality of Liechtenstein, and received his first musical training in nearby Feldkirch, Austria, he became a student at the Munich Conservatory at only twelve years old, and a mere six years later he was already appointed a teacher at the same institution, making himself a name as a pedagogue even outside of Germany. A number of Rheinberger's students subsequently advanced to international fame themselves, such as Wilhelm Furtwängler, Engelbert Humperdinck, Horatio Parker or Ermanno Wolf-Ferrari.

At a time when German musicians were divided into a progressive and a conservative faction (the so-called "War of the Romantics" which had its peak in the famous feuds between progressive Richard Wagner and the conservative Viennese music critic, and friend of Brahms, Eduard Hanslick), Rheinberger's style clearly shows allegiance to the conservative group and the legacy of Mendelssohn and Schumann. Rheinberger's oeuvre consists, among others, of two operas, two symphonies, a piano concerto, chamber music and Lieder. Today, however, he is mostly remembered for his twenty organ sonatas and his extensive sacred choral works.

The *Finale* op. 174 is the final piece from the collection *Miscellaneen*, which was published in Leipzig in 1893. The opening section is characterised by verve and drama and clearly reminds of a romantic orchestral tessitura. The subsequent inner sections, due to their more contrapuntal style, give seriousness and gravity to the work, without ever becoming schoolmasterly or overtly academic. A subsequent pedal point on the dominant announces the return to the gesture of the beginning. Figurations and broken chords in the inner voices ensure that the energetic momentum of the music is maintained until the very end, adding to an equally majestic and vivacious overall impression.

*Music notes by Michael Koenig*



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For further information about the life of St Paul's, please contact:  
The Parish Office, 32A Wilton Place, London SW1X 8SH  
020 7201 9999

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