

ST PAUL'S

KNIGHTSBRIDGE



THE SOLEMN EUCHARIST

The Fifteenth Sunday after Trinity

20th 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 Parable of the Workers in the Vineyard

School of Frans Floris the Elder

Private collection

ORDER OF SERVICE

The Introductory Rite

ORGAN PRELUDE

played by Timothy Wakerell

Premier Kyrie (Plein Jeu)
from Messe pour les Couvents
François Couperin (1668-1733)

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: Missa Sancti Joannis de Deo – Joseph Haydn (1732-1809)

All stand when the Celebrant stands.

THE COLLECT

Let us pray.

God, who of thy generous mercy didst send the Holy Spirit
upon thy Church in the burning fire of thy love:
grant that thy people may be fervent
in the fellowship of the gospel
that, ever abiding in thee,
they may be found steadfast in faith and active in service;
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 letter of Paul to the Philippians.

For to me, living is Christ and dying is gain. If I am to live in the flesh, that means fruitful labour for me; and I do not know which I prefer. I am hard pressed between the two: my desire is to depart and be with Christ, for that is far better; but to remain in the flesh is more necessary for you. Since I am convinced of this, I know that I will remain and continue with all of you for your progress and joy in faith, so that I may share abundantly in your boasting in Christ Jesus when I come to you again.

Only, live your life in a manner worthy of the gospel of Christ, so that, whether I come and see you or am absent and hear about you, I will know that you are standing firm in one spirit, striving side by side with one mind for the faith of the gospel, and are in no way intimidated by your opponents. For them this is evidence of their destruction, but of your salvation. And this is God's doing. For he has graciously granted you the privilege not only of believing in Christ, but of suffering for him as well—since you are having the same struggle that you saw I had and now hear that I still have.

Philippians 1.21-30

At the end:

This is the word of the Lord.

Thanks be to God.

The choir sings:

THE PSALMODY

I will magnify thee, O God, my King :
and I will praise thy Name for ever and ever.
Every day will I give thanks unto thee :
and praise thy Name for ever and ever.
Great is the Lord, and marvellous worthy to be praised :
there is no end of his greatness.
One generation shall praise thy works unto another :
and declare thy power.
As for me, I will be talking of thy worship :
thy glory, thy praise, and wondrous works;
So that men shall speak of the might of thy marvellous acts :
and I will also tell of thy greatness.
The memorial of thine abundant kindness shall be shewed :
and men shall sing of thy righteousness.
The Lord is gracious, and merciful :
long-suffering, and of great goodness.

Psalm 145: 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.

Jesus said to his disciples: "The kingdom of heaven is like a landowner who went out early in the morning to hire labourers for his vineyard. After agreeing with the labourers for the usual daily wage, he sent them into his vineyard. When he went out about nine o'clock, he saw others standing idle in the market-place; and he said to them, "You also go into the vineyard, and I will pay you whatever is right." So they went. When he went out again about noon and about three o'clock, he did the same. And about five

o'clock he went out and found others standing around; and he said to them, "Why are you standing here idle all day?" They said to him, "Because no one has hired us." He said to them, "You also go into the vineyard." When evening came, the owner of the vineyard said to his manager, "Call the labourers and give them their pay, beginning with the last and then going to the first." When those hired about five o'clock came, each of them received the usual daily wage. Now when the first came, they thought they would receive more; but each of them also received the usual daily wage. And when they received it, they grumbled against the landowner, saying, "These last worked only one hour, and you have made them equal to us who have borne the burden of the day and the scorching heat." But he replied to one of them, "Friend, I am doing you no wrong; did you not agree with me for the usual daily wage? Take what belongs to you and go; I choose to give to this last the same as I give to you. Am I not allowed to do what I choose with what belongs to me? Or are you envious because I am generous?" So the last will be first, and the first will be last.'

Matthew 20.1-16

At the end:

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

THE SERMON

The Very Reverend Victor Stock
Associate Priest

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:

Let the people praise thee, O God : yea, let all the people praise thee.
O let the nations rejoice and be glad : for thou shalt judge the folk
righteously, and govern the nations upon earth.

Let the people praise thee, O God : yea let all the people praise thee.
Then shall the earth bring forth her increase :
and God, even our own God, shall give us his blessing.

God shall bless us : and all the ends of the world shall fear him.

God be merciful unto us, and bless us :
and shew us the light of his countenance, and be merciful unto us.

That thy way may be known upon earth :
thy saving health among all nations.

Glory be to the Father, and to the Son : and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be : world without end.
Amen.

Words: Psalm 67

Music: William Matthias (1934-92)

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: Missa Sancti Joannis de Deo – Joseph Haydn (1732-1809)

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: Missa Sancti Joannis de Deo – Joseph Haydn (1732-1809)

COMMUNION ANTHEM

Locus iste a Deo factus est, inestimabile sacramentum,
irreprehensibilis est.

*This place was made by God, a priceless sacrament;
it is without reproach.*

*Gradual for the Feast of Dedication
Music: Anton Bruckner (1824-1896)*

PRAYERS AFTER COMMUNION

The Celebrant introduces a period of silent prayer.

Let us pray.

All kneel.

Keep, we beseech thee, O Lord,
thy Church with thy perpetual mercy;
and, because our human frailty without thee cannot but fall,
keep us ever by thy help from all things hurtful
and lead us to all things profitable to our salvation;
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

Toccata *from* Symphony No. 5
C.M. Widor (1844-1937)

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

Philippians 1:21-30

Paul writes from prison; in v. 12 he says that he wants the Christians at Philippi “to know ... that what has happened to ... [him] has actually helped to spread the gospel”. The good news has become known to his jailers; they now know that his “imprisonment is for Christ” (v. 13, and not for a crime) and thereby, in his absence, most of his fellow Christians have gained the confidence to “speak the word with greater boldness and without fear” (v. 14). Realizing that he may be facing death, he ponders what this may mean. The spread of the faith will need to go on without him, and he will not live to see the Day of the Lord, the coming of Christ at the end of time. And so he thinks of living and dying.

For him, Christ gives meaning to existence (“living is Christ”, v. 21), and physical death brings greater oneness with Christ (“gain”); living means preaching Christ, a “fruitful labour” (v. 22), while dying is being with him in glory. He would like to “depart”, (v. 23), to move on, but to continue his earthly life is needed more – for the benefit of those he has, and will, bring to Christ. And because of the greater need (v. 25), his life, he thinks, will continue in “progress and joy” with the church at Philippi, so that he may share with them when he next visits them (v. 26). He exhorts them as a community to live in an ethical way, consistent with “the gospel” (v. 27). They are to stand firm, as a soldier does at his post, sharing a common approach (“spirit”), working together to be of “one mind” in the faith – and not being scared off, “intimidated” (v. 28), by those who harass Christians. This one-mindedness is evidence that they are contributing to the downfall of their persecutors on the Day of Judgement, and the assurance of their own salvation – and God gives this. Then v. 29: God has given the Philippians the opportunity to suffer for Christ’s sake as well as believing in him: they share the same “struggle” (v. 30) or contest (as in a wrestling match) as Paul endures and expects.

Matthew 20:1-16

The landowner appears to be unfair, but note that the passage begins “... the kingdom of heaven is like ...” and that the wages stand for God’s grace. God chooses to give (v. 14) the same to all: the landowner pays “whatever is right” (v. 4) – there is no hierarchy in heaven. God is generous to all who believe. Many who seem less deserving (in the story, those hired “about five o’clock”, v. 6, at the end of the day) will be treated generously too: this is God’s (free) choice. All true disciples are equal in God’s eyes, however and whenever they come to faith. What matters is God’s call to us, and our response. V. 16 is unexpected: those who were hired last are paid first (v. 8); those who have worked all day expect, but do not receive, a bonus. In Jesus’ day, opportunity and privilege were far from equal; he goes against contemporary thinking and action: we are all dependent on God’s mercy. A scholar has defined a parable as a metaphor or simile drawn from nature or common life, arresting the hearer by its vividness or strangeness, and leaving the mind in sufficient doubt about its precise application to tease it into active thought. It is strange that the landowner miscalculates his need for help three times – but to emphasize this is to miss the point.

Plein Jeu (Premier Kyrie) from Messe pour les Couvents – Couperin

François Couperin (1668 – 1733) is one of the preeminent French keyboard composers of the so-called French Classical School of the late-17th century. Part of a family dynasty that presided at the organ console of St Gervais in Paris for many years, he was only twenty-two years old when Louis XIV granted him a license to publish his two Masses for organ. From the second of these Masses, the *Mass for the Convents*, this short *Plein Jeu* is taken. As opposed to a much richer oeuvre for harpsichord, these two masses are Couperin's only known organ works. Each of the two Masses consists of twenty-one relatively short movements, and each movement was originally intended to be played at a specified moment within the Tridentine liturgy, corresponding to the ordinary of the mass and in alternation with sections of plainchant. The ninefold Kyrie, for instance, consists of five organ movements and four sections of chant.

This *Plein Jeu* is the opening movement of the Kyrie, with the title of the piece denoting its registration. That is to say, every French Classical organ piece was conceived with a specific sound colour in mind (as opposed to many works by Bach), and the titles of the pieces most often indicate the stop combination needed to generate this colour. In the case of the *Plein Jeu*, the sound prescribed by Couperin is that of the principal chorus with mixtures. The character of the music is stately and majestic throughout, harmonically enriched by chromaticisms and frequent suspensions.

Missa Sancti Joannis de Deo - Haydn

In a nutshell

Joseph Haydn (1732 – 1809) wrote the *Missa Sancti Joannis de Deo* around 1775 for a small convent in Austria. The modest liturgical requirements of that convent shaped both the dimensions, as well as the instrumentation of Haydn's composition. The *Missa Sancti Joannis* is not only Haydn's shortest mass but also the one requiring the smallest number of performers; in its original instrumentation, it can be performed by only four voices, two violins and the organ.

Biography and style

Joseph Haydn was born in the small town of Rohrau near the border with modern-day Hungary and received his first musical training as a choirboy at St Stephen's Cathedral in Vienna. Being one of the musical centres in Europe at this time, Vienna and the musical life at the cathedral provided a highly fertile ground for Haydn to develop a deep musical understanding. It was during this time that Haydn also most likely sung at the funeral of Antonio Vivaldi (1678 – 1741), who had died while visiting Vienna and whose memorial service was held at St Stephen's.

After years of freelance music making in Vienna and work for a number of noble families in the city, Haydn was employed by the Esterházy family from 1761 until his death. Being among the great landowner magnates of the Kingdom of Hungary, they were also important patrons of the arts. During Haydn's tenure, Prince Nikolaus Esterházy built, among others, Esterháza Palace, a magnificent castle, soon to be nicknamed the 'Hungarian Versailles'.

However, as Haydn had to work for the Esterházy family at their relatively isolated residences in Eisenstadt and Esterháza, the composer had to develop his musical style independently from the trends of the musical metropolis of Vienna, a constraint that should ultimately prove to be the fertilizer for the manifold musical innovations, as well as the renowned musical jokes in Haydn's piano sonatas, string quartets and symphonies. During those catalytic years of music production, Haydn also wrote the *Missa Sancti Joannis de Deo*, Hob. XXII:7.

The work

While serving at the Esterházy court, Haydn maintained friendly relations with the Eisenstadt convent of the Hospitaller Order of the Brothers of St John of God (also known as *Barmherzige Brüder*, 'charitable friars'), which the Esterházy family had built around 1740. It might be due to the necessities of an infirmary that church services for the friars who were caring for the sick had to be short, which would also explain the infamous 'telescoping' (Bruce C. MacIntyre) of the Gloria and Credo [the latter will not be performed at St Paul's Knightsbridge] in Haydn's *Missa Sancti Joannis*. In these two movements, each choir part is assigned a different text passage to be sung simultaneously with the others. This technique allowed Haydn to conflate the performance time of the Gloria to only one minute, making it the shortest movement of the entire mass setting.

Each movement of the *Missa Sancti Joannis de Deo* has its distinct character, allowing for abundant musical variety regardless of the short performance time of the work. The Kyrie is a serene, stately song of praise, to which the short Gloria functions as a vivacious add-on, almost like a 'più mosso'-coda, that orbits around a single, constant motif in the accompaniment. The Sanctus consists of three short sections, a fugal opening leading into a dramatic *Pleni sunt coeli* and a light-footed Osanna. What gave the *Missa Sancti Joannis de Deo* its popular name *Kleine Orgelsolomesse* ('Little Organ Mass') is the organ solo in the Benedictus, which provides the accompaniment for an extended soprano aria with melodious cantilenas. This name also distinguishes the work from the *Große Orgelsolomesse* ('Great Organ Mass'), a much longer work featuring organ solos in most movements and composed nearly ten years earlier. Given the requirement of brevity in the Eisenstadt liturgy, it is definitely worth noting that the Agnus Dei of the 'Little Organ Mass' is longer than would have been necessary; after featuring the entire text as a dialogue between a bass solo and the choir, Haydn extends the prayer for peace into a musical build-up that includes a descending bass scale spanning two octaves and reaching the bottom E-flat. The following supplication *Agnus dei, dona nobis pacem* (Lamb of God, grant us peace) is emphasised through the distinct dynamic contrasts between *ff* ('Lamb of God') and *pp* ('grant us peace') with an ending that allows to think of a diminuendo into the imperceptibility of the afterlife.

Let the people praise thee, O God – Mathias

Welsh composer William Mathias (1934 – 1992) shares the fate of many twentieth-century composers who wrote a substantial amount of orchestral and instrumental music. He is almost exclusively remembered today for only a small number of sacred choral works and organ compositions. An alumnus of the University College of Wales and the Royal Academy of Music, Mathias spent most of his professional life as a lecturer and later the Head of Music at the University College of North Wales in Bangor. He acquired further merits as the founder of the North Wales International Music Festival at St Asaph.

Let the people praise thee, O God, a setting of Psalm 67 for choir and organ, was written as Wales' main musical contribution to the wedding of Prince Charles and Lady Diana Spencer on the 29th of July 1981 at St Paul's Cathedral. Roderic Dunnet sees in the joyful, uplifting and exuberant character of this anthem – with its fanfares in the organ part and its jaunty choir phrases – 'a striking "Continental" element in Mathias's powerfully individual choral style.' David Wright, on the other hand, asserts that the main reasons for Mathias being awarded a CBE in 1985 was this nuptial anthem and its premier performance in front of 75 million people at the royal wedding, 'which television commentators ignorantly talked over.' Nevertheless, *Let the people* has become one of the most-performed British choir anthems of the last quarter of the twentieth century.

Locus iste – Bruckner

Locus iste is without any doubt the most well-known sacred work by Austrian composer Anton Bruckner (1824 – 1896). An a-capella setting of the Latin gradual for the feast of a church's dedication, *Locus iste* was composed in 1869 and was premiered at the consecration of the New Cathedral of Linz, Upper Austria, an impressive sanctuary in Gothic Revival style. Even though moderate in dimensions and relatively simple in texture and difficulty, the anthem shows all the characteristics of Bruckner's mature choral style. After a pure and unpretentious beginning, the composer uses extraordinary harmonic progressions, as well as expressive dynamics and contrasting changes of register, to convey sentiments of awe and transcendence. In fewer than fifty bars, Bruckner blends the conservative and traditionalist late-19th-century approach to Catholic church music with a strong affinity to the modernist compositions of Richard Wagner.

Toccata from Symphony No. 5 – Widor

The *Toccata* is the fifth movement from the Fifth Symphony for organ in F minor, Op. 42, No. 1 by Charles-Marie Widor (1844 – 1937). Composed in 1879, the *Toccata* is arguably one of the most popular and recognisable works for organ ever written. Between 1960 and 2011 it served as the postlude for no fewer than six British royal weddings, from Princess Margaret to the Duke and Duchess of Cambridge. Besides its undeniable appeal and popularity, however, the *Toccata* is also an astounding, sounding testament to mid-19th-century innovations in organ building, most notably the accomplishments of French organ builder Aristide Cavillé-Coll (1811 – 1899). His technologies allowed organists to access huge masses of sound with a speed, precision and effortlessness that had previously been unheard of.

With full awareness of these capabilities, the *Toccata* demands six minutes' worth of *staccato* broken chords and fast, repeated chords, both on the full organ with up to five manuals coupled together and as the mere accompaniment to its thundering, iconic pedal theme. At the end, a single, exposed and sustained top note announces a chordal apotheosis, for which all sonic resources of the organ have to be used. As much as this allows for an exhilarating musical effect, it is also an unforgiving trial for the wind system of every organ. That is to say, if bellows and wind chests are not adequately constructed, the pitch of the sustained top note would immediately drop, once the chords are being added. It is, thus, highly likely that Widor wrote the ending of the *Toccata* deliberately to prove that "his" Cavallé-Coll organ was capable of delivering stable wind under any conceivable circumstances.

Music notes by Michael Koenig

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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.

St Paul's Knightsbridge is grateful to The Berkeley Hotel for its generous and neighbourly support of the music.

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