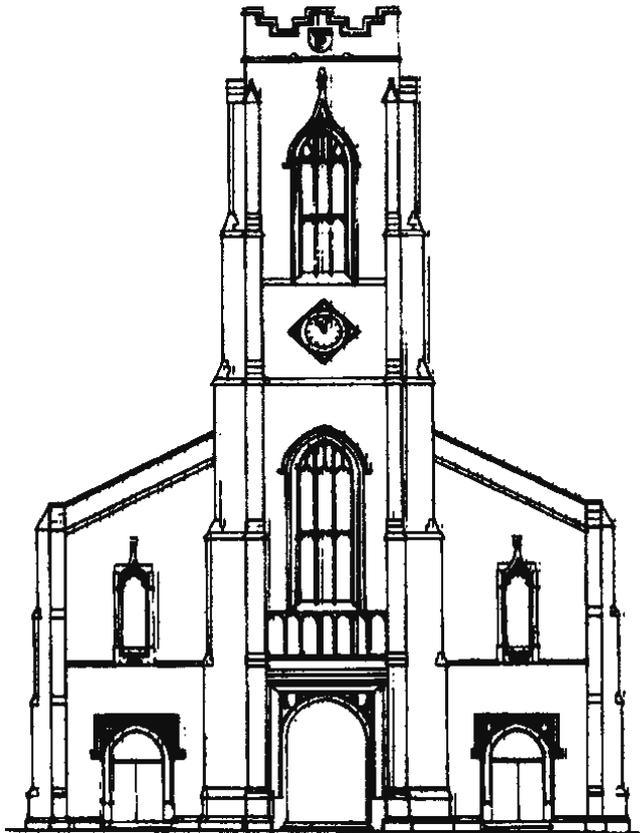


**ST
PAUL'S**
KNIGHTSBRIDGE



THE SOLEMN EUCHARIST
Dedication Festival

25th October 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:

St Paul's Church, Knightsbridge

ORDER OF SERVICE

The Introductory Rite

ORGAN PRELUDE

played by Timothy Wakerell

Introitus from Missa Brevis
Zoltán Kodály (1882-1967)

All stand when the server and clergy 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:
As we give thanks for this holy House of God,
let us call to mind the times when we have been
unfaithful in our witness to Christ,
and confess our sins to God, our heavenly Father.

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.*

Missa Brevis – Zoltán Kodály (1882-1967)

All stand when the Celebrant stands.

THE COLLECT

Let us pray.

Almighty God,
to whose glory we celebrate the dedication of this house of prayer:
we praise thee for the many blessings
thou hast given to those who worship thee here:
and we pray that all who seek thee in this place may find thee,
and, being filled with the Holy Spirit,
may become a living temple acceptable to thee;
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 first book of Kings.

Solomon stood before the altar of the Lord in the presence of all the assembly of Israel, and spread out his hands to heaven. He said, 'O Lord, God of Israel, there is no God like you in heaven above or on earth beneath, keeping covenant and steadfast love for your servants who walk before you with all their heart, the covenant that you kept for your servant my father David as you declared to him; you promised with your mouth and have this day fulfilled with your hand. Therefore, O Lord, God of Israel, keep for your servant my father David that which you promised him, saying, "There shall never fail you a successor before me to sit on the throne of Israel, if only your children look to their way, to walk before me as you have walked before me." Therefore, O God of Israel, let your word be confirmed, which you promised to your servant my father David. 'But will God indeed dwell on the earth? Even heaven and the highest heaven cannot contain you, much less this house that I have built! Have regard to your servant's prayer and his plea, O Lord my God, heeding the cry and the prayer that your servant prays to you today; that your eyes may be open night and day towards this house, the place of which you said, "My name shall be there", that you may heed the prayer that your servant prays towards this place. Hear the plea of your servant and of your people Israel when they pray towards this place; O hear in heaven your dwelling-place; heed and forgive.

1 Kings 8: 22-30

At the end:

This is the word of the Lord.

Thanks be to God.

The choir sings:

THE PSALMODY

I was glad when they said unto me : We will go into the house of the Lord.
Our feet shall stand in thy gates : O Jerusalem.
Jerusalem is built as a city : that is at unity in itself.
For thither the tribes go up, even the tribes of the Lord :
to testify unto Israel, to give thanks unto the Name of the Lord.
For there is the seat of judgement : even the seat of the house of David.
O pray for the peace of Jerusalem : they shall prosper that love thee.
Peace be within thy walls : and plenteousness within thy palaces.
For my brethren and companions' sakes : I will wish thee prosperity.
Yea, because of the house of the Lord our God : I will seek to do thee good.

Psalm 122

All stand.

THE GOSPEL ACCLAMATION

Alleluia, alleluia.

I shall make my home among them, says the Lord;
I will be their God, they shall be my people.

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 entered the temple and drove out all who were selling and buying in the temple, and he overturned the tables of the money-changers and the seats of those who sold doves. He said to them, 'It is written, "My house shall be called a house of prayer"; but you are making it a den of robbers.'

The blind and the lame came to him in the temple, and he cured them. But when the chief priests and the scribes saw the amazing things that he did, and heard the children crying out in the temple, 'Hosanna to the Son of David', they became angry and said to him, 'Do you hear what these are saying?' Jesus said to them, 'Yes; have you never read, "Out of the mouths of infants and nursing babies you have prepared praise for yourself"?'

Matthew 21: 12-16

At the end:

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

THE SERMON

The Reverend Luigi Gioia
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:

Peace to this house from God our heavenly Father.
Peace to this house from his Son who is our peace.
Peace to this house from the Holy Spirit, the life-giver.

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 OFFERTORY ANTHEM

The choir sings:

I was glad when they said unto me :
We will go into the house of the Lord.

Our feet shall stand in thy gates :
O Jerusalem.

Jerusalem is builded as a city :
that is at unity in itself.

O pray for the peace of Jerusalem :
they shall prosper that love thee.

Peace be within thy walls :
and plenteousness within thy palaces.

C.H.H. Parry (1848-1918)

Psalm 122 vv. 1-3, 6-7

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.

Though the heaven of heavens cannot contain thee,
and thy glory is in all the world,
thou dost deign to hallow places for thy worship,
and in them dost pour forth gifts of grace upon thy faithful people.

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.*

Missa Brevis – Zoltán Kodály (1882-1967)

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.*

Missa Brevis – Zoltán Kodály (1882-1967)

COMMUNION ANTHEM

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

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

Anton Bruckner (1824-96)

Gradual for the Feast of Dedication

PRAYERS AFTER COMMUNION

The Celebrant introduces a period of silent prayer.

Let us pray.
All kneel.

Father in heaven,
whose Church on earth is a sign of thy heavenly peace,
an image of the new and eternal Jerusalem:
grant to us in the days of our pilgrimage
that, fed with the living bread of heaven,
and united in the body of thy Son,
we may be the temple of thy presence,
the place of thy glory on earth,
and a sign of thy peace in the world;
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 Concluding Rite

THE BLESSING & THE DISMISSAL

The Celebrant says:

The Lord be with you
and with thy spirit.

Christ, whose glory is in the heavens,
fill this house and illuminate your hearts;
✠ 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 clergy depart.

ORGAN VOLUNTARY

played by Michael Koenig

Ite, missa est *from* Missa Brevis
Zoltán Kodály (1882-1967)

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

I Kings 8

The Temple has been built, as David wished. In his time, the Ark was brought to Jerusalem after he conquered the city; it was placed in the “city of David”, as it was then known, in the “tent of meeting”. The Ark is now moved, in procession, to the Temple, to the Holy of Holies. After the priests leave the Ark there, “a cloud filled the house of the Lord”, a sign of God’s presence. Solomon addresses the people, declaring the continuity between God’s covenant with Israel during the exodus, his promise to David, and the Temple – God’s dwelling place among his people.

Verses 22-53 are Solomon’s prayer of dedication (edited by a later hand, during the exile in Babylon.) Solomon asks God to keep his promise to David: that his lineage will continue forever if his descendants follow God’s ways as David did. The question in v. 27 is rhetorical, for the cloud is evidence of God’s presence. Omnipresent as he is, God makes the Temple his earthly home. God’s “name” is symbolic of his presence. Solomon asks that God may always be attentive to prayer in the Temple, and “toward” it (from exile). The King asks God’s attention to his and the people’s “plea”. May God hear them, his chosen people – as he promised to Moses.

Matthew 21.12-16

The Gospel has been building toward a confrontation between Jesus and the leaders in Jerusalem. Now Jesus indirectly confronts the most powerful Jerusalem leaders, who to this point have felt less threatened by him than the more populist Pharisees. Such a move can only foreshadow Jesus' death.

Jesus courageously confronts injustice. Because Jesus opposed the buyers as well as the sellers, he probably was not criticizing economic exploitation or high prices. Jesus probably viewed the temple as morally and spiritually impure, as the Qumran sect also believed. Yet Jesus was not simply seeking to renew the temple's holiness. He could have symbolized a mere purifying of the temple by pouring out water; overturning tables signified something more ominous.

Jesus warns that religious symbols cannot protect us from God's judgement. Matthew, wishes to stress judgment against a temple establishment that rejected Jesus. Not so much the brigands in the wilderness as the temple authorities are the real bandits.

God can speak through children. Jesus' deeds were not the only cause for the chief priests' and legal experts' discomfort; Jesus was accepting public praise as the Son of David, and even if the priestly aristocracy was gentler than their opponents' portraits of them suggest, Roman rule left them no choice but to correct him or betray him to the governor. To them he appeared to be simply another misguided charismatic leader.

Jesus, who again defends the receptiveness of children, responds from Scripture (since he now addresses those educated in Scripture): from the lips of children God has ordained praise. And if children praise him, how much more ought the religious leaders to join in!

Missa Brevis - Kodály

The *Missa Brevis* is one of the major choral works of Hungarian composer, pedagogue and ethnomusicologist Zoltán Kodály (1882 - 1967). Whilst Kodály is recognised as one of Hungary's eminent composers of the first half of the 20th century, it is mostly due to his merits in the field of music education that he has been heralded as one of the two principal 20th-century composer-theoreticians of musical education, together with Carl Orff (1895 – 1982), the composer of the *Carmina Burana*. Kodály's particular focus lies on vocal music and on the cultivation of musical literacy in children, whilst Orff was primarily interested in developing an unrestrained access to peoples' rhythmical abilities, influenced to a large extent by Orff's contact with non-European cultures. Kodály once said, 'Teach music and singing in school in such a way that it is not a torture but a joy to the student. Instill a thirst for finer music, a thirst which will last a lifetime.'

Kodály's affinity for melody correlates with his interest in Hungarian national folk music. Already as a child, being the son of a railway employee who was posted throughout the eastern half of the Austro-Hungarian Empire, Kodály became aware of the regional diversity of folk music. As a young music student, he travelled his country systematically to survey musical practises and record performances on phonograph. Kodály's aim, however, was not only to collect and preserve the musical traditions of Hungary's various regions but to use them as sources of inspiration for his own compositions, such as *Dances from Galánta*, *Háry János* or the *Variations on the Hungarian folk song 'The Peacock'*.

Hungarian idioms also form the basis for the themes in Kodály's *Missa Brevis*. Composed at the height of the Second World War between 1942 and 44, the *Missa Brevis* was written originally as an organ mass. The composer explained his motivation for writing the piece in a 1944 radio interview. While staying in the Hungarian holiday resort of Galyatető in the summer of 1943, he was asked to accompany a 'low mass' on the harmonium. Such masses are celebrated 'without the singing of any chorus or folk hymn', the organist playing solo throughout. According to Kodály, this 'organ solo can be of two sorts: [the organist] either plays pieces he has selected in advance or improvises. In either case the music very rarely follows the passages of the mass to express, as far as possible, the contents of the liturgical texts'. In contrast, Kodály wanted to play something closely based on the text of the mass, so he sketched out his own music, which he published under the title *Organoeida ad missam lectam* [organ music for the silent mass] in 1944, making reference to a similar work by Franz Liszt, his *Missa pro organo* from 1879.

Back in Budapest, sheltering in a convent during the invasion of the Red Army in early-1945, Kodály revised his earlier work, wrote it out for choir, soloists and organ and dedicated it to his wife Emma in celebration of their 35th wedding anniversary. The work was premiered on 11 February 1945 in the basement of the Budapest Opera House by a choir of eight opera singers and a harmonium and accompanied by the distant sound of gunfire. After the War, Kodály orchestrated the *Missa Brevis*, this third version receiving its first performance at the 1948 Three Choirs Festival in Worcester Cathedral by Three Choirs Festival Choir and the London Philharmonic Orchestra under Kodály. The fact that the first notable performance of the *Missa Brevis* occurred in Britain (the work is also published by a London-based publishing house) is no coincidence. Kodály's music and his pedagogical approach had been known and respected in Britain, more than in any other country outside of Hungary,

since the 1920s, not least through several BBC broadcasts of Kodály's compositions. Moreover, by mid-1948, Hungary was becoming a Soviet satellite state, which would have made the performance of a large-scale religious work highly problematic.

In addition to the usual six movements Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei, Kodály's *Missa Brevis* includes an opening Introitus and a closing 'Ite, missa est', both for solo organ. John Bawden has pointed out that the work's distinctive character arises largely from Kodály's modal harmony and folksong-inspired melodies, coupled with a lyrical romanticism. The Introitus immediately establishes the D minor tonality of the work with a gradually intensifying series of chords, after which a simple but important melodic idea emerges. The Kyrie consists of this motif in two-part imitation over a drone-like pedal D. The Christe is characterised by distinct chord progressions for a trio of high sopranos, supported by the other parts. Fanfare-like figures characterise the energetic outer sections of the joyous Gloria, whilst the slow central passage beginning at 'Qui tollis peccata mundi' introduces a yearning, lyrical melody. The movement reaches an exultant climax with the concluding 'Amen'. The Sanctus begins calm and contrapuntal before transitioning into a festive 'Hosanna'. The gently undulating Benedictus, set in the distant key of F# Major, blends soothing melodies with elegant counterpoint and culminates in a musical depiction of the celestial concert of angels. In the Agnus Dei, the melody used for 'Qui tollis peccata mundi' in the Gloria makes a re-appearance. After a jubilant climax, the final extended 'Dona nobis pacem' recapitulates material of the Kyrie and Christe, including the imaginative terzetto of high sopranos. The work concludes with the 'Ite, Missa Est' for organ solo, a triumphant affirmation based on themes formerly introduced in the Credo.

'I was glad' – Parry

Sir Charles Hubert Hastings Parry (1848 – 1918), the composer of *Jerusalem*, is one of the most eminent composers to mark a so-called renaissance of British music in the late 19th and early 20th century (the other one being Charles Villiers Stanford). Educated at Eton and Oxford, Parry originated from a wealthy family with ties to the East India Company. After a brief period as an insurance agent, Parry became a musicologist first before gaining merits as a composer in his own right. For many years, he directed the Royal College of Music, whilst also serving as a professor at Oxford University.

In 1902, Parry was commissioned to write a new setting of 'I was glad' for the coronation of King Edward VII. The words from Psalm 122 had traditionally been used at British coronations since Charles I in 1625. With the monarch symbolically entering the Temple of Jerusalem, the use of this specific text strongly draws on the idea of Britain being in the succession of the Israelites, an idea that, for instance, also appears in words of the Book of Common Prayer sung at every Evensong: 'and make thy chosen people joyful.'

Parry's setting, imbuing both imperial splendour, as well as deep devotion, was premiered at Westminster Abbey on coronation day, the 9th of August 1902, by a choir of 430 singers and an orchestra of 65. The custom dictated that the choristers of the Abbey had to shout 'Vivat Rex' once the new sovereign entered the Quire, a passage Parry skilfully incorporated in his piece (it is omitted at any other occasion). However, according to Rachel Cowgill and Julian Rushton, the Director of Music at Westminster Abbey at the time, Frederick Bridge, had misjudged the timing of the

ceremony, and Parry's piece ended before King Edward VII even had arrived. The situation was only saved by organist Walter Alcock, who improvised until the anthem could be repeated at the right moment.

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, the work 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, *Locus iste* shows all the characteristics of Bruckner's mature choral style. After a beginning of child-like purity, the composer uses extraordinary harmonic progressions, as well as expressive dynamics and contrasting register changes, to convey sentiments of awe and transcendence. In less than fifty bars, Bruckner blends the conservative, late 19th century Catholic demand for simplicity in church music with a modernist musical language that was strongly influenced by Richard Wagner.

Music notes by Michael Koenig

THE CHOIR OF ST PAUL'S KNIGHTSBRIDGE

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CELLIST AND COMPOSITION SCHOLAR

Findlay Spence

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.

THE BERKELEY

LONDON

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The service is compiled and printed at St Paul's Church, Knightsbridge.
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