



St Paul's Church, Knightsbridge  
The Diocese of London



# PALM SUNDAY

24<sup>th</sup> March 2013 at 11 a.m.

*Welcome to St Paul's Knightsbridge, part of the Diocese of London and a church of the worldwide Anglican Communion. If you are visiting us from another church, please make yourself known to the sidesmen or to one of the clergy after the service. Members of all Christian churches are welcome to share with us in this Eucharist – and those who do not wish to receive the Sacrament are invited to approach the altar at the time of Communion, to receive a blessing.*



*There is a loop system in the lower parts of the church for the benefit of the hearing-impaired. Hearing aid users should switch their devices to 'T'.*

*giftaid it*

*During the service a collection will be taken for the work of the church in this parish, throughout the Diocese of London and further afield. Please use the special envelopes at the end of each pew to maximise your giving through the 'Giftaid' scheme.*



*Members of the congregation are asked to ensure that mobile phones are switched off (or to silent) and are reminded that the taking of photographs or the making of audio or video recordings during services is prohibited.*

*Cover image:*

*Jan van Scorel (1495-1562)*

*"12 Members of the Haarlem Brotherhood of Jerusalem Pilgrims" 1528-29*

*If the weather does not allow us to start our service in Wilton Place, we gather for the Liturgy of the Palms by the font.*

# ORDER OF SERVICE

## The Liturgy of the Palms

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### THE INTROIT

*The Choir sings:*

**Hosanna to the Son of David**

*Thomas Weelkes (1576 – 1623)*

Hosanna to the Son of David!  
Blessed be the King that cometh in the name of the Lord,  
Thou that sitteth in the highest heavens,  
Hosanna in excelsis Deo!

*Words from Matthew 21, Mark 11 & Luke 19*

### THE GREETING

*The Celebrant says:*

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

**Amen.**

Grace, mercy and peace from God our Father  
and the Lord Jesus Christ be with you all  
**and with thy spirit.**

Friends in Christ, during Lent we have been preparing to commemorate and celebrate our Lord's death and resurrection.

Today, in union with the Church throughout the world, we gather to begin our keeping of Holy Week. Christ enters his own city to complete his work as our Saviour: to suffer, to die and to rise again.

We go with him, in faith and love, united with him in his pleading and partaking in his risen life.

*All hold up their palm crosses.*

*The Celebrant blesses the palms, saying:*  
God, our Saviour, whose Son, Jesus Christ,  
entered Jerusalem as Messiah to suffer and to die:  
bless these palms, let them be for us signs of his victory,  
and grant that we, who bear them in his name,  
may ever hail him as our King  
and follow him in the way that leads to eternal life;  
who is alive and reigns, now and for ever.  
**Amen.**

## THE PALM GOSPEL

*The Deacon says:*  
The Lord be with you  
**and with thy spirit.**

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

When Jesus and his disciples were approaching Jerusalem, at Bethphage and Bethany, near the Mount of Olives, Jesus sent two of his disciples and said to them, 'Go into the village ahead of you, and immediately as you enter it, you will find tied there a colt that has never been ridden; untie it and bring it. If anyone says to you, "Why are you doing this?" just say this, "The Lord needs it and will send it back here immediately."' They went away and found a colt tied near a door, outside in the street. As they were untying it, some of the bystanders said to them, 'What are you doing, untying the colt?' They told them what Jesus had said; and they allowed them to take it. Then they brought the colt to Jesus and threw their cloaks on it; and he sat on it. Many people spread their cloaks on the road, and others spread leafy branches that they had cut in the fields. Then those who went ahead and those who followed were shouting, 'Hosanna! Blessed is the one who comes in the name of the Lord! Blessed is the coming kingdom of our ancestor David! Hosanna in the highest heaven!' Then he entered Jerusalem and went into the Temple; and when he had looked around at everything, as it was already late, he went out to Bethany with the Twelve.

*Mark 11: 1-11*

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

## THE PROCESSION

*The Deacon says:*

Let us go forth, praising Jesus, our Messiah.

*All form the procession, singing:*

*All glory, laud, and honour  
to thee, redeemer, king!  
to whom the lips of children  
made sweet hosannas ring.*

**Thou art the king of Israel,  
thou David's royal Son,  
who in the Lord's name comest,  
the king and blessed one.**

**The people of the Hebrews  
with palms before thee went;  
our praise and prayer and anthems  
before thee we present.**

**Thou didst accept their praises;  
accept the prayers we bring,  
who in all good delightest,  
thou good and gracious king.**

**Do thou direct our footsteps  
upon our earthly way,  
and bring us by thy mercy  
to heaven's eternal day.**

**Within that blessed city  
thy praises may we sing,  
and ever raise hosannas  
to our most loving king.**

*Words: Theodulph of Orleans (d.821) tr. J.M. Neale (1818-1866)  
Music: 'St Theodulph' by M. Teschner (fl.1613) adapted by J. S. Bach (1685-1750)*

THE COLLECT

*The Celebrant introduces a period of silence:*

Let us pray.

*Thereafter, he sings:*

Almighty and everlasting God,  
whose Son, the true and humble King,  
was hailed by the crowd as Messiah:  
grant us the faith to know thee and love thee,  
that we may be found beside thee on the Way of the Cross,  
which is the path of glory;  
through the same 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 READING

*Philippians 2: 5-11*

*A reading from the letter of St Paul to the Philippians.*

Let the same mind be in you that was in Christ Jesus,  
who, though he was in the form of God,  
did not regard equality with God  
as something to be exploited, but emptied himself,  
taking the form of a slave, being born in human likeness.  
And being found in human form,  
he humbled himself and became obedient to the point of death—  
even death on a cross.

Therefore God also highly exalted him  
and gave him the name that is above every name,  
so that at the name of Jesus every knee should bend,  
in heaven and on earth and under the earth,  
and every tongue should confess  
that Jesus Christ is Lord,  
to the glory of God the Father.

*At the end:*

This is the word of the Lord.

**Thanks be to God.**

*All stand.*

## THE GRADUAL HYMN

We sing the praise of him who died,  
of him who died upon the cross;  
the sinner's hope let men deride;  
for this we count the world but loss.

Inscribed upon the cross we see  
in shining letters, 'God is love;'  
he bears our sins upon the tree:  
he brings us mercy from above.

The cross! it takes our guilt away,  
it holds the fainting spirit up;  
it cheers with hope the gloomy day,  
and sweetens every bitter cup.

The balm of life, the cure of woe,  
the measure and the pledge of love,  
the sinner's refuge here below,  
the angel's theme in heaven above.

*Thomas Kelly (1769-1854)*

*Music: 'Bow Brickhill' by Sydney Nicholson (1875-1947)*

*All remain standing.*

## THE PASSION GOSPEL

*The Choir sings:*

The Passion of Our Lord Jesus Christ  
according to Luke

## THE SERMON

The Reverend Alan Gyle

*Vicar*

*Silence is kept.*

## THE PRAYERS OF INTERCESSION

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

*All kneel.*

For Richard our bishop, and for all Christian people,  
that through the suffering of disunity  
there may grow a rich union in Christ,  
let us pray to the Lord.

**Lord, have mercy.**

For Elizabeth our Queen, and for those who make laws, interpret  
them, and administer them,  
that our common life may be ordered in justice and mercy,  
let us pray to the Lord.

**Lord, have mercy.**

For those who still make Jerusalem a battleground,  
let us pray to the Lord.

**Lord, have mercy.**

For those who have the courage and honesty to work openly for  
justice and peace,  
let us pray to the Lord.

**Lord, have mercy.**

For those in the darkness and agony of isolation,  
that they may find support and encouragement,  
let us pray to the Lord.

**Lord, have mercy.**

For those who, weighed down with hardship, failure, or sorrow,  
feel that God is far from them,  
let us pray to the Lord.

**Lord, have mercy.**

For forgiveness of our sins,  
and for all those who are tempted to give up the way of the cross,  
let us pray to the Lord.

**Lord, have mercy.**

That we, with those who have died in faith,  
may find mercy in the day of Christ,  
let us pray to the Lord.

**Lord, have mercy.**

**Holy God, holy and strong, holy and immortal,  
have mercy upon us.**



*All sit.*

## THE NOTICES

*All stand.*

## THE PEACE

*The Celebrant says:*

Once we were far off,  
but now, in union with Christ Jesus,  
we have been brought near  
through the shedding of Christ's blood,  
for he is our peace.

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

*The Deacon says:*

Let us offer one another a sign of peace.

*All exchange a sign of peace with those standing close by.*

## THE OFFERTORY

*The gifts of the people are carried to the altar and presented.*

*A collection is taken to support our work, ministry and charitable giving.  
Please use the Gift Aid envelopes provided, remembering to fill in all the  
details.*

*The altar is prepared and the gifts of bread and wine, the altar, the sanctuary  
party and the Choir are censed.*

## THE COLLECTION HYMN

Who is this with garments gory,  
Triumphing from Bozrah's way;  
This that weareth robes of glory,  
Bright with more than vict'ry's ray?  
Who is this unwearied comer  
From his journey's sultry length,  
Trav'ling through Idumè's summer  
In the greatness of his strength?

Wherefore red in thine apparel  
Like the conquerors of the earth,  
And arrayed like those who carol  
O'er the reeking vineyard's mirth?  
Who art thou, the valleys seeking  
Where our peaceful harvests wave?  
"I, in righteous anger speaking,  
I, the mighty One to save."

"I, that of the raging heathen  
Trode the winepress all alone,  
Now in victor garlands wreathen  
Coming to redeem Mine own:  
I am He with sprinkled raiment,  
Glorious for My vengeance hour,  
Ransoming, with priceless payment,  
And delivering with power."

Hail! All hail! Thou Lord of Glory!  
Thee, our Father, Thee we own;  
Abram heard not of our story,  
Israel ne'er our Name hath known.  
But, Redeemer, Thou hast sought us,  
Thou hast heard Thy children's wail,  
Thou with Thy dear blood hast bought us:  
Hail! Thou mighty Victor, hail!

*Arthur Cleveland Coxe (1818-96)*

*Music: 'Ebenezer', Thomas Williams (1869-1944)*

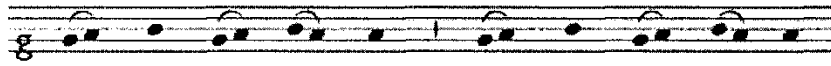
*All sit.*

*When the Thurifer approaches, all stand to be censed.  
After being censed, all remain standing for the Eucharistic Prayer.*

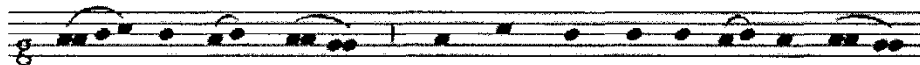
## THE EUCHARISTIC PRAYER

*The Celebrant sings:*

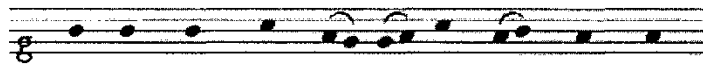
*All respond:*



The Lord be with you *R.* and with thy spi-rit.



Lift up your hearts. *R.* We lift them up un-to the Lord.



Let us give thanks un - to the Lord our God.



*R.* 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.  
And now we give thee thanks because, for our salvation,  
he was obedient even to death on the Cross.  
The tree of shame was made the tree of glory;  
and where life was lost, there life has been restored.  
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 Mon Coeur se recommande a vous – Orlando di Lasso (1532-1594)*

*The prayer continues:*

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 shall 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,

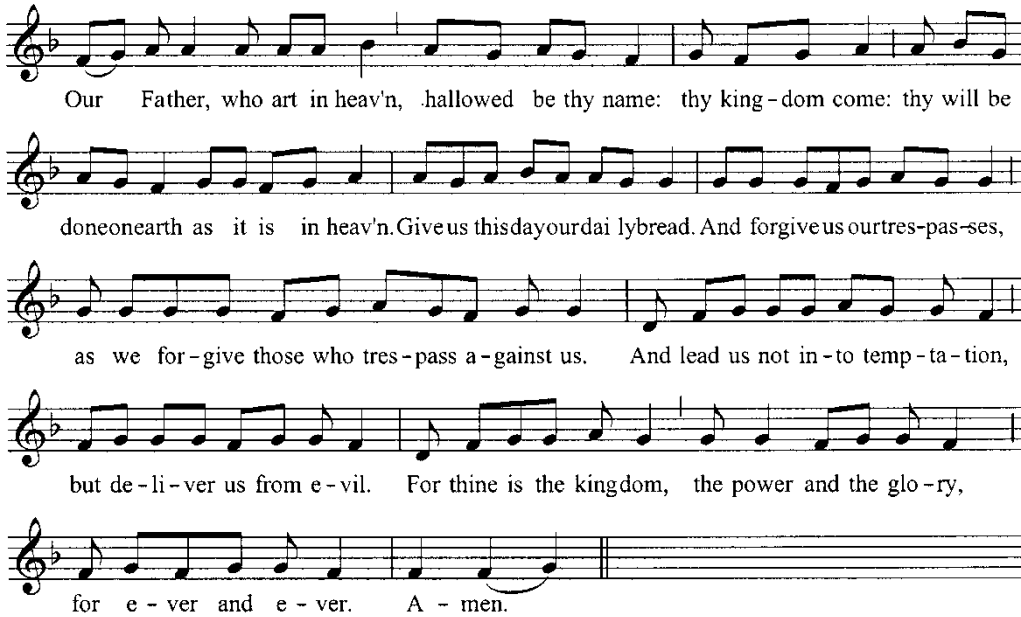
by whom, and with whom, and in whom, in the unity of the Holy  
Spirit, all honour and glory be unto thee, O Father almighty, world  
without end. **Amen.**

## THE LORD'S PRAYER

*All kneel. The Celebrant sings:*

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

*All sing:*



Our Father, who art in heav'n, hallowed be thy name: thy king-dom come: thy will be  
done on earth as it is in heav'n. Give us this day our dai ly bread. And forgive us our tres-pas-ses,  
as we for-give those who tres-pass a- gainst us. And lead us not in -to temp -ta -tion,  
but de-li-ver us from e -vil. For thine is the kingdom, the power and the glo-ry,  
for e - ver and e - ver. A - men.

## 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.**

*The Sacred Ministers and Servers receive the Holy Communion, followed by the people, beginning with those seated at the front of the Nave.*

*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, Donna 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 Mon Coeur se recommande a vous – Orlando di Lasso (1532-1594)*

## COMMUNION ANTHEM

**'O crux ave'**

***Richard Dering (1580-1630)***

O Crux, ave, spes unica,  
Quae sola fuisti digna  
Portare talentum mundi.  
Dulce lignum, dulces clavos,  
Dulcia ferens pondera.  
Salve praesentem catervam  
In tuis hodie laudibus congregatam.

*Hail, O Cross, the only hope,  
Which alone was worthy to carry the price of the world.  
Sweet wood, sweet nails, bearing that sweet burden.  
Save that flock assembled here  
today to sing thy praises.*

## PRAYERS AFTER COMMUNION

*The Celebrant introduces a period of silent prayer.*

Let us pray.  
*All kneel.*

Lord Jesus Christ, who didst humble thyself by taking the form of a servant and wast obedient even unto the death of the cross for our salvation: grant us the mind to follow thee and to proclaim thee as Lord and King, to the glory of God the Father.  
**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.**

### **THE CONCLUDING HYMN**

**Praise to the Holiest in the height  
and in the depth be praise;  
in all his words most wonderful,  
most sure in all his ways!**

**O loving wisdom of our God!  
When all was sin and shame,  
a second Adam to the fight  
and to the rescue came.**

**O generous love! that he who smote  
in Man for man the foe,  
the double agony in Man  
for man should undergo;**

**And in the garden secretly,  
and on the cross on high,  
should teach his brethren, and inspire  
to suffer and to die.**

**Praise to the Holiest in the height,  
and in the depth be praise;  
in all his words most wonderful,  
most sure in all his ways!**

*Words: John Henry Newman (1801-1890)  
Music: 'Gerontius'; J.B. Dykes (1823-1876)*

**THE BLESSING & THE DISMISSAL**

*All stand.*

*The Celebrant says:*

The Lord be with you  
**and with thy spirit.**

Christ crucified draw you to himself,  
to find in him a sure ground for faith,  
a firm support for hope,  
and the assurance of sins forgiven;  
and the blessing of God almighty,  
the Father, the Son, and the Holy Spirit,  
be among you and remain with you always.  
**Amen.**

*The Deacon says:*

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

*All remain standing as the Servers and Sacred Ministers depart.*

**ORGAN VOLUNTARY**

*Les Rameaux (The Branches)*

*Jean Langlais (1907 – 1991)*



### **Philippians 2:5-11**

In vv. 1-4, Paul has urged the Christians at Philippi, through “encouragement in Christ”, and moved by God’s love for them, to “be of the same mind[set], having the same love, being in full accord ...”. They are to “regard others as better than ... [themselves]”, freely adopting a lowly, unassertive stance before others, replacing self-interest with concern for others. Vv. 5-11 are an early Christian hymn to which Paul has added v. 8b. He exhorts his readers to be of the same mindset as Jesus – one that is appropriate for them, given their existence “in Christ” (v. 5). Christ was “in the form of God” (v. 6): he was already like God; he had a God-like way of being, e.g. he was not subject to death. He shared in God’s very nature. Even so, he did not “regard” being like God “as something to be exploited”, i.e. to be grasped and held on to for his own purposes. Rather, he “emptied himself” (v. 7), made himself powerless and ineffective - as a slave is powerless, without rights. He took on the likeness of a human being, with all which that entails (except sin), including “death” (v. 8). As a man, he lowered (“humbled”) himself, and throughout his life in the world, was fully human and totally obedient to God, even to dying. (Paul now adds: even to the most debasing way of dying, crucifixion – reserved for slaves and the worst criminals.) God actively responded to this total denial of self, his complete living and dying for others, by placing him above all other godly people (“highly exalted him”, v. 9), and bestowing on him the name, title and authority of “Lord” (v. 11) over the whole universe (“heaven”, v. 10, “earth”, “under the earth”). God has given him authority which, in the Old Testament, he reserved for himself. (Isaiah 45:22-25, in the Revised English Bible, says: “From every corner of the earth turn to me and be saved; for I am God ... to me every knee shall bow ... to me every tongue shall swear, saying ‘In the Lord alone are victory and might ... all Israel’s descendants will be victorious and will glory in the LORD’”); everyone shall worship him; confessing that “Jesus Christ is Lord” (v. 11) is equivalent to proclaiming the victory and might of God. The ultimate goal is the “glory of God the Father”, the reclamation of God’s sovereignty, his power over, and presence in, the universe.

## The Passion according to St Luke

Luke's passion narrative frustrates many interpreters. The crucifixion lacks the raw agony of Mark's and Matthew's versions, and there isn't the clearly scripted theological emphasis like John's. Elements of the Lukan trial scenes are bewildering, for it isn't clear what motivates Pilate, Herod Antipas, and "the people" (whom Pilate summons for the first time in 23:13) to act as they do.

In many ways, it's a story about whose "will" or intentions will hold sway, and how.

It's a story that insists that, at the end, God's will is accomplished.

Moreover, this will is accomplished by manipulating other powers and the structures of human society. No matter how corrupt or bent on self-preservation those forces are, God's will nevertheless perseveres.

- Luke 22:14-46. Jesus prepares his followers and Luke's readers by speaking knowingly and confidently of what is to befall him. Submission, warning, and reassurance are dominant themes.
- Luke 22:47-71. The priestly aristocracy of Jerusalem finally have their "hour" (see 22:52-53), and Peter is overcome. The temple-based authorities railroad Jesus toward execution. His words to them indicate that dialogue or persuasion is pointless in the face of their calculated intentions.
- Luke 23:1-12. Roman authorities refuse to allow the Jerusalem aristocracy to presume upon Roman muscle to secure their desired outcome. Pilate and Herod mock Jesus, the notion of Jewish kingship, and the priestly prosecutors who breathlessly pursue their case. Roman power plays a game to discredit and humiliate the whole lot of them.
- Luke 23:13-25. In a shocking scene, Pilate overplays his hand. He assembles residents of Jerusalem along with the aristocracy, presumably to embarrass the latter in the eyes of the former. But as soon as he broaches the idea of releasing Jesus, "the people" resist. They restart the trial by clamoring for Barabbas, a man with perhaps a more impressive track record of pursuing social change. Suddenly the emperor's representative can no longer control the scene. Luke depicts a showdown between what Pilate wants (see *thelō* in 23:20) and the will of the temple authorities and people (see *thelēma* in 23:25). In the background, readers remember Jesus' prayer about his Father's will being accomplished (see *thelēma* in 22:42).

- Luke 23:26-56. As soon as the crucifixion begins, Luke begins to mitigate the role of "the people" by distinguishing them from their priestly leaders. Many of "the people" lament in 23:27. "The people" watch Jesus die while "the leaders" scoff (23:35; compare 23:48). Later, in 24:20, Jesus' followers blame only their "chief priests and leaders." As for Jesus, he continues to do what he came to do: accomplish salvation. Witness the criminal who turns to him in their final hours.

Luke offers a political drama in which truth and justice are overwhelmed by the will of those who reject Jesus and by the will of a governor bent on exploiting Jesus for political gain.

But Pilate cannot fully control the venue that he is supposedly empowered to control. When the story is done, neither the imperial machinery nor the temple establishment are the agents who ultimately manage (or thwart) justice, at least not in Jesus' case. Nor, really, are the strangely fickle "people."

And so, Luke also offers a theological drama in which God's will accomplishes itself through the course of human misperception and political maneuvering. In the strange coexistence of these two dramas, Luke declares that God's salvation actualizes itself even within the apparatuses of opposition.

## NOTES ON THE MUSIC

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### *Missa Mon Coeur se recommande a vous – Orlande de Lassus (1532 – 1594)*

Orlande de Lassus was a Franco-Flemish composer from the late Renaissance era, and is considered to be one of the three most famous and influential composers of polyphony in Europe in the 16th century (the other two being Palestrina and Victoria). He became a choirboy in Mons, and an often disputed story states that Lassus was kidnapped three times as a child on account of his beautiful singing voice. Lassus wrote over 2000 works (including motets, masses, madrigals, French chansons and German lieder) in Latin, French, German and Italian. No strictly instrumental music from Lassus is known to have survived or ever existed. Lassus remained Catholic during this age of religious dissonance, and the Catholic Counter-Reformation had an impact on Lassus' late works – including liturgical music for the Roman Rite. Lassus' material for his masses ranged from Gregorian chant to contemporary madrigals, but they always maintained an expressive and deferential character. His contemporaries did not hesitate to take their inspiration his works, and he himself also seized upon models that he 'borrowed' from some of the most well-known pieces of the time. This French a cappella composition *Missa Mon Coeur se recommande a vous* has nothing to do with a simple note to note harmonisation of the same text – which is often attributed to Lassus. This music delighted the most refined ears of the Renaissance period. Lassus' pupil Eccard also wrote a 'parody mass' on this theme.

### *Hosanna to the son of David – Thomas Weelkes (1576 – 1623)*

Thomas Weelkes, with his contemporaries Tomkins and Gibbons, led an entire generation of English musicians. All three held prestigious posts as Cathedral organists, all three fed the popular demand for English madrigals, and all three further distinguished themselves in composing for the Anglican Church. The anthems and service music of all three men share a common ethos of enthusiastic and full-bodied polyphony, often using up to eight parts. Both Weelkes and Gibbons left full anthems on the Messianic and regal text *Hosanna to the Son of David* – both deviating from the full Gospel text, apparently serving non-liturgical occasions; Weelkes' using full textures of six voices and seeking splendid contrasts in sound. Rather than directly quoting the Biblical acclamations of Christ's Triumphal Entry, Weelkes selects three verses and adds an oration in Latin. Using his knowledge of musical pathos learned in the madrigal, Weelkes creates a dark yet splendid treasure. His taut musical structure makes up three large phrases and the Latin conclusion; the text 'Hosanna' serves as a recurrent refrain. Each of the three musical phrases opens with

contrasting textures: the first with dramatic bass solos and a sweeping plagal cadence, the second with united homophony (chordal) on 'Blessed be the King', and the third with angular imitative motives on 'Thou that sittest in the highest heavens'. Weelkes infuses each phrase with waves of imitative sound, repeating single motives eight to ten times at regular intervals while the harmonies ripple in modal bleakness.

### *O crux ave – Richard Dering (1580 – 1630)*

Richard Dering was an English Renaissance and Baroque composer, but despite being English he lived and worked most of his life in the Spanish-dominated South Netherlands owing to his Roman Catholic Faith. It is known that by 1610 he had travelled to Italy, as well as gaining a BMus in that year from Christ Church, Oxford. Dering wrote three books of motets with continuo, two of canzonets and one of continuo madrigals, including his *O crux ave*. This motet and his music shows varying degrees of Italian influence; with wayward modulations and dramatic expression. Dering's music must have had a wide appeal, for much of it was brought out by an enterprising Antwerp publisher between 1612 and 1628. Dering's two- and three-voice pieces were published in London in 1662, long after the composer's death, but they may have been written in the Spanish Netherlands, for one has a text honouring St. James as patron saint of Spain. It is likely that Dering took the pieces with him to England: they were certainly sung in Henrietta's chapel, and they were used for private devotion during the Commonwealth – when they were reputedly Oliver Cromwell's favourite music.

### *Les Rameaux – Jean Langlais (1907 – 1991)*

Born in a small village near Mont Saint-Michel, Jean Langlais was a French organist, improviser and composer of modern classical music. Langlais became blind due to glaucoma when he was only two years old, and was sent to the National Institute for Blind Children in Paris, where he began to study the organ. From there he progressed to the Paris Conservatoire, studying with Dupre and Dukas, and obtaining prizes for his playing. After graduating, he returned to the National Institute for Blind Children to teach. Many of his students went on to become important musicians. He followed in the steps of César Franck and Charles Tournemire as the organist at the Basilica of Sainte-Clotilde in Paris in 1945, where he remained until 1988. He was much in demand as a concert organist who toured widely across Europe and the United States. Langlais was a prolific composer, composing over 250 works, and although he is best known as a composer of organ music and sacred choral music, he also composed a number of instrumental, orchestral and chamber works. His music is written in a

late, free tonal style, representative of mid-twentieth century French music; with rich and complex harmonies and overlapping modes, more tonal than his contemporary, friend and countryman Olivier Messiaen, but related to his two predecessors at Sainte-Clotilde, César Franck and Charles Tournemire. *Les Rameaux* (The Branches) is the third piece from 'Three Poèmes Évangéliques, for organ', which he wrote near the beginning of his compositional career.





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