



St Paul's Church, Knightsbridge
The Diocese of London



The Solemn Eucharist
The Sunday next before Lent

10th February 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:
The Transfiguration
Giovanni Bellini (c. 1426-1516)*

ORDER OF SERVICE

The Introductory Rite

At 11 a.m. a bell is rung. The Servers and Sacred Ministers enter and process to cense the High Altar before returning to the platform. All stand to sing:

THE ENTRANCE HYMN (440)

**Praise to the Lord, the Almighty, the king of creation;
O my soul, praise him, for he is thy health and salvation:
come ye who hear,
brothers and sisters draw near,
praise him in glad adoration.**

**Praise to the Lord, who o'er all things so wondrously reigneth,
shelters thee under his wings, yea, so gently sustaineth:
hast thou not seen
all that is needful hath been
granted in what he ordaineth?**

**Praise to the Lord, who doth prosper thy work and defend thee;
surely his goodness and mercy here daily attend thee;
ponder anew
all the Almighty can do,
he who with love doth befriend thee.**

**Praise to the Lord! O let all that is in me adore him!
All that hath life and breath, come now with praises before him!
Let the Amen
sound from his people again:
gladly for ay we adore him.**

*Words: Joachim Neander (1650-80);
translated by Catherine Winkworth (1827-78)
Music: 'Lobe den Herren'; anonymous; German, 17th century*

THE GREETING

When all are in their places the Celebrant says:

✠ 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.**

THE PRAYERS OF PENITENCE

The Deacon says:

My brothers and sisters,
as we prepare to celebrate the presence of Christ
in word and sacrament,
let us call to mind and confess our sins.

All kneel. Silence is kept. The Deacon then says:

**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.

After the intonation of Gloria in excelsis Deo, all sit.

GLORIA IN EXCELSIS DEO

The choir sings:

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 Sancti Nicolai — Franz Josef Haydn (1732-1809)

All stand when the sacred ministers stand.

THE COLLECT

The Celebrant introduces a period of silent prayer:

Let us pray.

Thereafter, he sings:

Almighty Father,
whose Son was revealed in majesty
before he suffered death upon the cross:
give us grace to perceive his glory,
that we may be strengthened to suffer with him
and be changed into his likeness, from glory to glory;
who liveth and reigneth with thee,
in the unity of the Holy Spirit,
one God, now and for ever.
Amen.

The Liturgy of the Word

THE FIRST READING

The book of the Exodus 34. 29-end

Moses came down from Mount Sinai. As he came down from the mountain with the two tablets of the covenant in his hand, Moses did not know that the skin of his face shone because he had been talking with God. When Aaron and all the Israelites saw Moses, the skin of his face was shining, and they were afraid to come near him. But Moses called to them; and Aaron and all the leaders of the congregation returned to him, and Moses spoke with them. Afterwards all the Israelites came near, and he gave them in commandment all that the Lord had spoken with him on Mount Sinai. When Moses had finished speaking with them, he put a veil on his face; but whenever Moses went in before the Lord to speak with him, he would take the veil off, until he came out; and when he came out, and told the Israelites what he had been commanded, the Israelites would see the face of Moses, that the skin of his face was shining; and Moses would put the veil on his face again, until he went in to speak with him.

At the end:

This is the word of the Lord.

Thanks be to God.

THE PSALMODY

The Choir sings:

THE Lord is King, be the people never so impatient : he sitteth
between the cherubims, be the earth never so unquiet.

2 The Lord is great in Sion : and high above all people.

3 They shall give thanks unto thy Name : which is great, wonderful,
and holy.

4 The king's power loveth judgement; thou hast prepared equity :
thou hast executed judgement and righteousness in Jacob.

5 O magnify the Lord our God : and fall down before his footstool,
for he is hot.

6 Moses and Aaron among his priests, and Samuel among such as call
upon his Name : these called upon the Lord, and he heard them.

7 He spake unto them out of the cloudy pillar : for they kept his
testimonies, and the law that he gave them.

8 Thou heardest them, O Lord our God : thou forgavest them, O God,
and punishedst their own inventions.

9 O magnify the Lord our God, and worship him upon his holy hill :
for the Lord our God is holy.

Psalm 99. Dominus regnavit.

THE SECOND READING

St Paul's Second Letter to the Corinthians 3. 12-4.2

Since, then, we have such a hope, we act with great boldness, not like Moses, who put a veil over his face to keep the people of Israel from gazing at the end of the glory that was being set aside. But their minds were hardened. Indeed, to this very day, when they hear the reading of the old covenant, that same veil is still there, since only in Christ is it set aside. Indeed, to this very day whenever Moses is read, a veil lies over their minds; but when one turns to the Lord, the veil is removed. Now the Lord is the Spirit, and where the Spirit of the Lord is, there is freedom. And all of us, with unveiled faces, seeing the glory of the Lord as though reflected in a mirror, are being transformed into the same image from one degree of glory to another; for this comes from the Lord, the Spirit.

Therefore, since it is by God's mercy that we are engaged in this ministry, we do not lose heart. We have renounced the shameful things that one hides; we refuse to practise cunning or to falsify God's word; but by the open statement of the truth we commend ourselves to the conscience of everyone in the sight of God.

At the end:

This is the word of the Lord.

Thanks be to God.

All stand.

THE GRADUAL HYMN (178)

'Tis good, Lord, to be here,
thy glory fills the night;
thy face and garments, like the sun,
shine with unborrowed light.

'Tis good, Lord, to be here,
thy beauty to behold
where Moses and Elijah stand,
thy messengers of old.

Fulfiller of the past!
Promise of things to be,
we hail thy body glorified
and our redemption see.

Before we taste of death,
we see thy kingdom come;
we fain would hold the vision bright
and make this hill our home.

'Tis good, Lord, to be here.
yet we may not remain;
but since thou bidst us leave the mount,
come with us to the plain.

Text: J. Armitage Robinson (1858-1933)

Music: 'Carlisle'; Charles Lockhart (1745-1815)

All remain standing.

THE GOSPEL ACCLAMATION

The Cantor sings:



Alleluia, alleluia, alleluia.

The word of the Lord endures for ever.

The word of the Lord is the good news announced to you.

Alleluia, alleluia, alleluia.

All turn to face the Deacon.

THE GOSPEL READING

The Deacon says:

The Lord be with you

And with thy spirit.

Hear the Gospel of our Lord, Jesus Christ, according to Luke.

Glory be to thee, O Lord.

Jesus went up on the mountain to pray with Peter and John and James. And while he was praying, the appearance of his face changed, and his clothes became dazzling white. Suddenly they saw two men, Moses and Elijah, talking to him. They appeared in glory and were speaking of his departure, which he was about to accomplish at Jerusalem. Now Peter and his companions were weighed down with sleep; but since they had stayed awake, they saw his glory and the two men who stood with him. Just as they were leaving him, Peter said to Jesus, 'Master, it is good for us to be here; let us make three dwellings, one for you, one for Moses, and one for Elijah' —not knowing what he said. While he was saying this, a cloud came and overshadowed them; and they were terrified as they entered the cloud. Then from the cloud came a voice that said, 'This is my Son, my Chosen; listen to him!' When the voice had spoken, Jesus was found alone. And they kept silent and in those days told no one any of the things they had seen.

Luke 9. 28-36.

This is the Gospel of the Lord.

Praise be to thee, O Christ.

THE SERMON

The Reverend Alan Gyle

Vicar

Silence is kept.

THE CREED

All stand with the Celebrant, who 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;**

All sit.

THE NOTICES

All stand.

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.

The Deacon says:

Let us offer one another a sign of peace.

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

The Liturgy of the Sacrament

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, and the sanctuary party are censed.

THE COLLECTION HYMN (234)

**Christ, Whose glory fills the skies,
Christ, the true, the only Light,
Sun of Righteousness, arise,
Triumph o'er the shades of night;
Dayspring from on high, be near;
Day-star, in my heart appear.**

**Dark and cheerless is the morn
Unaccompanied by Thee;
Joyless is the day's return
Till Thy mercy's beams I see;
Till they inward light impart,
Glad my eyes, and warm my heart.**

**Visit then this soul of mine,
Pierce the gloom of sin and grief;
Fill me, Radiance divine,
Scatter all my unbelief;
More and more Thyself display,
Shining to the perfect day.**

Charles Wesley (1707-88)

Tune: 'Ratisbon' melody from J.G. Werner's Choralbuch 1815

Harmony by W.H. Havergal (1793-1870)

THE OFFERTORY ANTHEM

**Exultate Deo (*words from Psalm 81*)
*Giovanni Pierluigi da Palestrina (c. 1525-94)***

Exsultate Deo, adjutori nostro: jubilate Deo Jacob.
Sumite psalmum et date tympanum: psalterium
jucundum cum cithara. Buccinate in neomenia
tuba: insigni die solemnitatis vestrae.

*Rejoice in God our helper: sing aloud to the God of
Jacob. Take the psalm and bring hither the timbrel: the
merry harp with the lute. Blow the trumpet in the new
moon, even on our solemn feast day.*

*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:

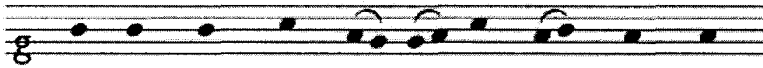
All respond:



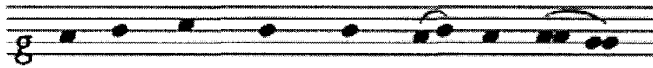
The Lord be with you *R.* and with thy spi-rit.



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.

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 Sancti Nicolai — Franz Josef Haydn (1732-1809)

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.

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.

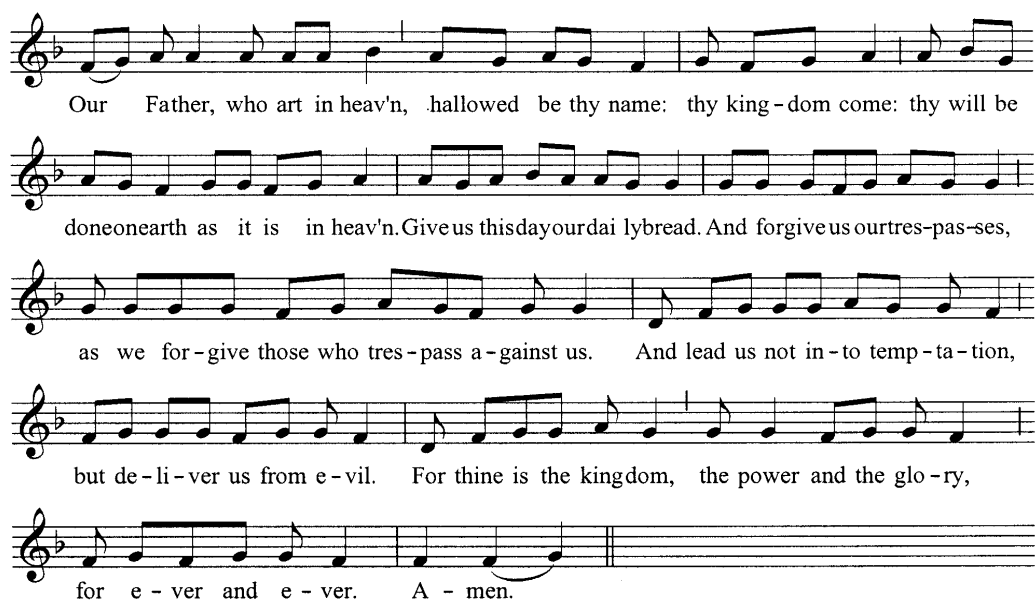
Amen.

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-against 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.

AGNUS DEI

The choir sings:

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 peace.*

Missa Sancti Nicolai — Franz Josef Haydn (1732-1809)

COMMUNION ANTHEM

Salvator mundi (II)

Thomas Tallis (c.1505-1585)

Salvator mundi salva nos,
qui per crucem et sanguinem tuum redemisti nos,
auxiliare nobis,
te deprecamur Deus noster.

*Save us O Savior of the world,
which by Thy cross and blood hast redeemed us,
help us, we beseech Thee O our God.*

PRAYERS AFTER COMMUNION

The Celebrant introduces a period of silent prayer.

Let us pray.
All kneel.

O holy God,
we behold thy glory in the face of Jesus Christ:
grant that we, who are partakers at his table,
may reflect his life in word and deed,
that all the world may know
his power to change and save;
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 HYMN (408)

**Love Divine, all loves excelling,
Joy of heaven, to earth come down,
Fix in us thy humble dwelling,
All thy faithful mercies crown.
Jesus, thou art all compassion,
Pure unbounded love thou art;
Visit us with thy salvation,
Enter every trembling heart.**

**Come, almighty to deliver,
Let us all thy grace receive;
Suddenly return, and never,
Never more thy temples leave.
Thee we would be always blessing,
Serve thee as thy hosts above,
Pray, and praise thee, without ceasing,
Glory in thy perfect love.**

**Finish then thy new creation
Pure and spotless let us be;
Let us see thy great salvation,
Perfectly restored in thee,
Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before thee,
Lost in wonder, love, and praise!**

Words: Charles Wesley (1707-88)

Tune: 'Blaenwern', William Rowlands (1860-1937)

All remain standing.

THE BLESSING & THE DISMISSAL

The Celebrant says:

The Lord be with you
and with thy spirit.

God the Father,
by whose glory Christ was raised from the dead,
strengthen you to walk with him in his risen life;
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

played by Christian Wilson

Praeludium in C, BuxWV 137

Dieterich Buxtehude (1637 – 1707)

NOTES ON THE READINGS

Exodus 34. 29-end

Exodus is the second book of the Old Testament, and is part of the Pentateuch, the first five books of the Bible. Jews refer to these books as "The Torah". At times, they are referred to as "The Law", although "Torah" means teaching. Exodus centres on the rescue of God's chosen people from captivity in Egypt and the making of the great covenant, or agreement with God, at Mount Sinai.

While Moses was on Mount Sinai the first time, the people of Israel, under Aaron's leadership, made a golden image of a calf as a symbol of God. So irate was Moses when he discovered the revelry around the Calf that he smashed the stone tablets on which the Ten Commandments were written (32:19). God was angry that the people had broken the commandment against casting idols of the deity, but in time has forgiven them; he has invited Moses to ascend the mountain again to receive a replacement set of tablets. While there, he has conversed with God. Vv. 10-26 are the "covenant" (agreement) God has made with the Israelites. In exchange for

- being their god (vv. 10, 24);
- acting among them so that the indigenous peoples of the land will recognize Israel's uniqueness; and
- giving them victory over these peoples (v. 11);

the Israelites must, as well as obeying the Ten Commandments:

- not enter into any pact with these peoples (vv. 12, 14);
- destroy their religious symbols (v. 13);
- not worship with them (v. 16);
- not intermarry;
- dedicate their first-born to him (vv. 19-20);
- keep the feasts of Passover (Weeks, Shavuot, v. 22) and "ingathering" (Tabernacles, Sukkot);
- observe the Sabbath (v. 21);
- make pilgrimages three times a year (v. 23), and
- offer the first of the harvest to God (v. 26).

Now Moses descends the mountain again. His face is radiant: an expression of his privileged place as servant close to God: he reflects God's glory. Perhaps "returned" (v. 31) is an echo of the Golden Calf incident. Moses dons a "veil" (v. 33) to avoid overwhelming his hearers with God's reflected glory. Again Moses speaks with God. One account (33:11) says that "the LORD used to speak to Moses face to face" but another (from a different source) says that God only allowed Moses to see his back (33:20-33). A final point: the word translated "shining" (v. 30), *karan*, can be written out as *keren*, meaning horn. Thus Jerome translated it, and so Michelangelo sculpted Moses with horns!

2 Corinthians 3.12 - 4:2

This is a letter, written in the style common in the first century AD. From the text, we know that Paul wrote it in Macedonia after leaving Ephesus, probably in the autumn of 57 AD. It gives us a picture of Paul the person: an affectionate man, hurt to the quick by misunderstandings and evil-doing of his beloved fellow Christians,

yet happy when he can praise them. The letter's prime intent is to combat evils which have arisen in the Christian communities in the Achaian peninsula of Greece. Paul contrasts his ministry with that of Moses. In 3:3, he says that his readers, supported and enabled by the Holy Spirit, are "a letter of Christ", prepared by him and his colleagues: a letter written on "tablets of human hearts", not on "tablets of stone". This is the "confidence that we have through Christ" (3:4). The dead letter of the Law has been replaced by the living letter of the Spirit. Moses wore a veil lest the radiance of God's glory, shown in his face, be too much for his hearers. The *new covenant* in Christ *sets aside* the old. The thinking of Israelites was frozen in time ("hardened", 3:14), and it still is: when they hear the Law read ("old covenant", 3:14; "Moses", 3:15), they only see God's plan for saving people dimly, i.e. through a "veil", but when one is converted ("turns to the Lord", 3:16), one sees the plan clearly. In Judaism and Christianity, the *motive force* is the spirit, but for us Christ and the Holy Spirit are one ("the Lord is the Spirit", 3:17), and in Christ we have "freedom" from the Law: as we become more and more Christ-like, we are more and more able to render to God the honour ("glory", 3:18) he is due, with the Spirit's help. In 10:9-11, Paul's accusers claim that he is strong on words but weak on action. He now retorts: "by God's mercy" (4:1) he has turned from persecuting Christians to "this ministry" which he does with "great boldness" (3:12), not losing heart. Unlike his accusers, he has cast aside his horrible hidden deeds of the past, namely unscrupulous acts and misrepresentations of the gospel (4:2). He speaks openly, appealing to all to authentically discern the truth.

Luke 9. 28-36

Three gospels in the New Testament offer similar portraits of the life of Jesus; Luke is the third of them. Its author, traditionally Luke the physician who accompanied Paul on some of his missionary journeys, draws on three sources: Mark (via Matthew), a collection of sayings (known as Q for Quelle, German for source) and his own source. It is a gospel that emphasizes God's love for the poor, the disadvantaged, minorities, outcasts, sinners and lepers. Women play a more prominent part than in the other gospels. Luke never uses Semitic words; this is one argument for thinking that he wrote primarily for Gentiles.

Jesus has predicted his suffering, death and resurrection to his disciples; he has called on them to "take up their cross" (v. 23), has warned that those who hear the gospel but fail to trust in it will be condemned, and has promised that some present will see the kingdom of God. Now he and the inner circle of disciples ascend "the mountain" (v. 28). In Luke, Jesus always prays before an important event.

An aura of unnatural brightness is linked with mystical appearances in Exodus and Acts; "dazzling white" (v. 29) is a symbol of transcendence. In Jewish tradition, both "Moses and Elijah" (v. 30) were taken into heaven without dying. Jesus' agenda is in accord with the Law and the prophets; he is doing God's will. "Two men" also appear at the resurrection and at the ascension. Jesus' "departure" (v. 31, *exodos* in Greek) is his journey to Jerusalem and his passage from this world. Peter clearly doesn't understand; perhaps he thinks he is witnessing a super Feast of Tabernacles ("dwellings", v. 33) – a time when the whole city was brightly illuminated. The "cloud" (v. 34) is a symbol of God's presence; the words from it recall Jesus' baptism, and add "listen to him!"

NOTES ON THE MUSIC

Missa Sancti Nicolai – Franz Joseph Haydn (1732 – 1809)

Haydn is one of the most prominent and productive composers of the Classical period and is often called the 'Father of the Symphony' and the 'Father of the String Quartet' because of his important contributions to these forms. Brought up in a musical family, and a lifelong resident of Austria, Haydn was a close friend of Mozart and a teacher of Beethoven. In 1761, Haydn took up a job as Kapellmeister for the wealthy Esterhazy family on their remote estate. His employer was a lover of instrumental music and opera, and Haydn composed extensively in those forms for him. He claimed that being so isolated allowed him to be individual and innovative with his compositions, rather than follow the trends of his contemporaries. Composed in 1772, Haydn's **Missa Sancti Nicolai** is his only early mass that can be directly connected to the Esterhazy court, and was intended for the Feast of St. Nicholas which was also the name-day of Prince Nicolaus Esterhazy. This optimistic, youthful Mass has complex and very subtle writing for the vocal quartet. The opening Kyrie is in the unusual time signature of 6/4, giving it a flowing, pastoral quality, and the Benedictus is remarkably lyrical and even rhapsodic.

Exultate Deo - Giovanni Pierluigi da Palestrina (1526 – 1594)

Palestrina is a well-known composer of sacred music - writing many masses, madrigals, motets, hymns and litanies, and during his life (spent mostly in and near Rome) he held many organist positions. The decade of the 1570s was a difficult period for Palestrina: losing his brother, two sons and his wife in three separate plague outbreaks. It is known that he considered becoming a Priest, but instead re-married to a wealthy widow – finally freeing him of his financial restrictions. In his compositions, one of Palestrina's 'traits' was to write discords on the weak beat rather than the strong beat, allowing the music to sound smoother and more consonant: which now we consider to define late Renaissance music. **Exultate Deo** is a motet written in 1584, employing 5 voices with the text taken from the first three verses of Psalm 80. Throughout this motet, Palestrina infuses his straightforward musical structure with subtle yet clear motivic evocation of the text, with word painting such as an upward leap on the word 'Exult!'. The percussion instruments mentioned in verse two may have suggested this phrase's more syncopated motive, and the third verse opens with a call to 'blow the trumpet in Zion' – Palestrina responding with a triadic motive and a brassy medial sequence of chords.

Salvator mundi (II) – Thomas Tallis (1505 – 1585)

Thomas Tallis is regarded as one of England's greatest early composers, and his honoured for his original voice in English musicianship. In 1543 Tallis was sent to Court as Gentleman of the Chapel Royal, where he composed and performed for Henry VIII, Edward VI, Queen Mary and Queen Elizabeth I. Throughout his service to successive monarchs as organist and composer, Tallis avoided the religious

controversies that rages around him, though, like William Byrd (who he taught), he stayed an 'unreformed Roman Catholic'. Tallis was capable of switching the style of his compositions to suit the different monarchs' vastly different demands. The text of Tallis' **Salvator mundi** serves as a Matins antiphon for the Feast of the Exaltation of the Cross, and its text pleads to He who saved the World by that Cross to help and save those who sing. The first part of the text appears twice, to two complete points of imitation downward through all five voices, while the second (which mentions the cross) falls quite appropriately on a more agitated, syncopated motive. Only the final phrase of the text does not seem intended from everlasting for its music here, yet it still fits: 'We beseech thee' is sung again and again on the most tortured and chromatic imitative melody of the entire piece.

Praeludium in C, BuxWV 137 – Dieterich Buxtehude (1637 – 1707)

Buxtehude was a German-Danish composer and organist of the Baroque period. His organ works represent a central part of the standard organ repertoire, and his style strongly influenced many composers, including JS Bach. Today, Buxtehude is considered one of the most important German composers of the mid-Baroque. Although its English title might lead one to believe otherwise, Buxtehude's **Praeludium in C, BuxWV 137** known as the Prelude, Fugue and Chaconne – is really not a very lengthy piece of music. Each of the sections are comparatively brief, and there are no breaks between the three (which is why Buxtehude called it simply a Praeludium; a word that in his day could encompass works with many sections as well as those with few or one). Starting with a pedal solo, the Prelude section is made up of several discrete musical sentences. The main idea from the first of them is re-forged into the subject of the Fugue section, and then by way of more sweeping rhythmic changes, into the ground bass for the Chaconne section, which ends in an impressive cadenza-like blaze.

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THE CHOIR OF ST PAUL'S KNIGHTSBRIDGE

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Stephen Farr

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Christian Wilson

ORGAN SCHOLAR

Georgina Sherriff

The Music & Musicians of St Paul's Knightsbridge

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

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