



St Paul's Church, Knightsbridge  
The Diocese of London



The Solemn Eucharist  
*The second Sunday of Lent*

24<sup>th</sup> 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 Covenant with Abraham  
Wencelslaus Hollar (1607-1667)*

# ORDER OF SERVICE

## The Introductory Rite

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### THE ENTRANCE

*At 11 a.m. a bell is rung and all stand.*

*The Servers and Sacred Ministers enter from the west doors.*

*The Choir sings:*

*Kyrie eleison. Christe eleison. Kyrie eleison.*

*Lord, have mercy. Christ, have mercy. Lord, have mercy.*

*Music: Messe cum júbilo - Maurice Duruflé (1902-1986)*

### THE GREETING & THE ACT OF PENITENCE

*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.**

Brothers and sisters in Christ: during this holy season of Lent, the Church invites us, by prayer, penitence and self-denial, to grow in holiness and to be reminded of the infinite love and mercy of God. We, who are created in his image, have marred the divinity that is within us, and yet in Christ we are assured of eternal life and are made one with him.

Let us now keep silence, calling to mind our sins and giving thanks for the infinite mercy of God.

*All kneel.*

*Silence is kept.*

*Water is presented to the Celebrant, who blesses it, saying:*

Almighty God, your gift of water brings life and freshness to the earth, and your water in baptism gives to us the gift of salvation.

Bless this water and grant that it may be for us a sign of the living spring of life which you alone renew within us to wash away our sin and fill us with your Spirit.

**Amen.**

*The Celebrant sprinkles the congregation with water.*

*The Choir sings:*

Thou shalt purge me, O Lord, with hyssop, and I shall be clean;  
thou shalt wash me and I shall be whiter than snow.  
Have mercy upon me, O God, after thy great goodness.  
Glory be to the Father, and to the Son, and to the Holy Ghost,  
as it was in the beginning, is now, and ever shall be,  
world without end. Amen.

*'Asperges me'; Psalm 51. 1 & 8  
Music: plainsong; Mode vii*

*The Celebrant then pronounces the absolution, saying:*

May the Father of all mercies  
cleans us from our sins,  
and restore us in his image  
to the praise and glory of his name,  
through Jesus Christ, our Lord.  
**Amen.**

*All stand.*

## THE COLLECT

*The Celebrant introduces a period of silent prayer:*

Let us pray.

*Thereafter, he sings:*

Almighty God,  
who showest to them that be in error the light of thy truth,  
to the intent that they may return into the way of righteousness:  
grant unto all them that are admitted  
into the fellowship of Christ's religion,  
that they may eschew those things  
that are contrary to their profession,  
and follow all such things as are agreeable to the same;  
through our Lord Jesus Christ,  
who liveth and reigneth with thee,  
in the unity of the Holy Spirit,  
one God, now and for ever.  
**Amen.**

*All sit.*

## THE FIRST READING

The book of Genesis 15: 1-12, 17-18

After these things the word of the Lord came to Abram in a vision, 'Do not be afraid, Abram, I am your shield; your reward shall be very great.' But Abram said, 'O Lord God, what will you give me, for I continue childless, and the heir of my house is Eliezer of Damascus?' And Abram said, 'You have given me no offspring, and so a slave born in my house is to be my heir.' But the word of the Lord came to him, 'This man shall not be your heir; no one but your very own issue shall be your heir.' He brought him outside and said, 'Look towards heaven and count the stars, if you are able to count them.' Then he said to him, 'So shall your descendants be.' And he believed the Lord; and the Lord reckoned it to him as righteousness. Then he said to him, 'I am the Lord who brought you from Ur of the Chaldeans, to give you this land to possess.' But he said, 'O Lord God, how am I to know that I shall possess it?' He said to him, 'Bring me a heifer three years old, a female goat three years old, a ram three years old, a turtle-dove, and a young pigeon.' He brought him all these and cut them in two, laying each half over against the other; but he did not cut the birds in two. And when birds of prey came down on the carcasses, Abram drove them away. As the sun was going down, a deep sleep fell upon Abram, and a deep and terrifying darkness descended upon him. When the sun had gone down and it was dark, a smoking fire-pot and a flaming torch passed between these pieces. On that day the Lord made a covenant with Abram, saying, 'To your descendants I give this land, from the river of Egypt to the great river, the river Euphrates.'

*At the end:*

This is the word of the Lord.

**Thanks be to God.**

## THE PSALMODY

*The Choir sings:*

The Lord is my light, and my salvation; whom then shall I fear :  
the Lord is the strength of my life; of whom then shall I be afraid?

When the wicked, even mine enemies, and my foes, came upon me to eat  
up my flesh : they stumbled and fell.

Though an host of men were laid against me, yet shall not my heart be  
afraid : and though there rose up war against me, yet will I put my trust  
in him.

One thing have I desired of the Lord, which I will require :  
even that I may dwell in the house of the Lord all the days of my life, to  
behold the fair beauty of the Lord, and to visit his temple.

For in the time of trouble he shall hide me in his tabernacle :  
yea, in the secret place of his dwelling shall he hide me, and set me up  
upon a rock of stone.

And now shall he lift up mine head : above mine enemies round about me.

Therefore will I offer in his dwelling an oblation with great gladness :  
I will sing, and speak praises unto the Lord.

Hearken unto my voice, O Lord, when I cry unto thee :  
have mercy upon me, and hear me.

My heart hath talked of thee, Seek ye my face :  
Thy face, Lord, will I seek.

O hide not thou thy face from me :  
nor cast thy servant away in displeasure.

Thou hast been my succour :  
leave me not, neither forsake me, O God of my salvation.

*Psalm 27*

## THE SECOND READING

St Paul's Letter to the Philippians 3: 17 - 4: 1

Brothers and sisters, join in imitating me, and observe those who live according to the example you have in us. For many live as enemies of the cross of Christ; I have often told you of them, and now I tell you even with tears. Their end is destruction; their god is the belly; and their glory is in their shame; their minds are set on earthly things. But our citizenship is in heaven, and it is from there that we are expecting a Saviour, the Lord Jesus Christ. He will transform the body of our humiliation so that it may be conformed to the body of his glory, by the power that also enables him to make all things subject to himself. Therefore, my brothers and sisters, whom I love and long for, my joy and crown, stand firm in the Lord in this way, my beloved.

*At the end:*

This is the word of the Lord.

**Thanks be to God.**

*All stand.*

## THE GRADUAL HYMN (63)

All ye who seek a comfort sure  
In trouble and distress,  
Whatever sorrow vex the mind,  
Or guilt the soul oppress,

Jesus, who gave himself for you  
Upon the cross to die,  
Opens to you his sacred heart;  
O to that heart draw nigh.

Ye hear how kindly he invites;  
Ye hear his words so blest –  
'All ye that labour come to me,  
And I will give you rest.'

O Jesus, joy of saints on high,  
Thou hope of sinners here,  
Attracted by those loving words  
To thee I lift my prayer.

*Words: 18th century Latin, tr. Edward Caswall (1814-78)  
Music: 'St Bernard' from a melody in Tochter Sion Cologne 1741*

*All remain standing.*

## THE GOSPEL ACCLAMATION

*The Cantor sings:*

Praise to thee, O Christ, king of eternal glory.



Praise to thee, O Christ, king of eternal glory.

The Lord is a great God, O that today you would listen to his voice.

Praise to thee, O Christ, king of eternal glory.

## THE GOSPEL

*All face the Deacon. 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.**

At that very hour some Pharisees came and said to Jesus, "Get away from here, for Herod wants to kill you." He said to them, "Go and tell that fox for me, 'Listen, I am casting out demons and performing cures today and tomorrow, and on the third day I finish my work. Yet today, tomorrow, and the next day I must be on my way, because it is impossible for a prophet to be killed outside of Jerusalem.' Jerusalem, Jerusalem, the city that kills the prophets and stones those who are sent to it! How often have I desired to gather your children together as a hen gathers her brood under her wings, and you were not willing! See, your house is left to you. And I tell you, you will not see me until the time comes when you say, 'Blessed is the one who comes in the name of the Lord.'"

*Luke 13: 31-35*

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;  
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.**

*All remain standing.*

## THE PRAYERS OF INTERCESSION

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.**

*At the end, a brief period of silence is kept for personal prayer. All say:*

Merciful Father,  
**accept these prayers for the sake of thy Son,  
our Saviour, Jesus Christ.**  
**Amen.**

*All sit.*

## THE NOTICES

*All stand.*

## THE PEACE

*The Celebrant says:*

Since we are justified by faith,  
we have peace with God through our Lord Jesus Christ,  
who has given us access to his grace.

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, and the sanctuary party are censed.*

## THE COLLECTION HYMN (76)

**Take up thy cross, the Saviour said,  
If thou wouldst my disciple be;  
Deny thyself, the world forsake,  
And humbly follow after me.**

**Take up thy cross; let not its weight  
Fill thy weak spirit with alarm;  
His strength shall bear thy spirit up,  
And brace thy heart, and nerve thine arm.**

**Take up thy cross then in his strength,  
And calmly every danger brave;  
'Twill guide thee to a better home,  
And lead to victory o'er the grave.**

**Take up thy cross, and follow Christ,  
Nor think till death to lay it down;  
For only he who bears the cross  
May hope to wear the glorious crown.**

*Words: Charles Everest (1814-77)*

*Music: 'Breslau' – from As Hymnodus Sacer Leipzig 1625,  
arr. F. Mendelssohn (1809-47)*

## THE OFFERTORY ANTHEM

*Beati mortui*  
*Felix Mendelssohn (1809-1847)*

Beati mortui in Domino morientes deinceps.  
Dicit enim spiritus, ut requiescant a laboribus suis  
et opera illorum sequentur ipsos.

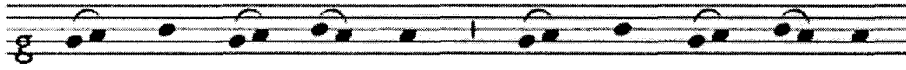
*Blessed are the dead which die in the Lord from henceforth:  
Yea, saith the Spirit, that they may rest from their labours;  
and their works do follow them.*

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

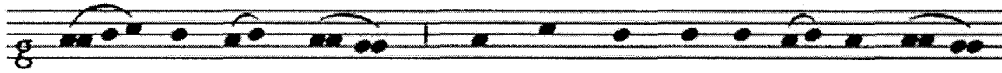
## THE EUCHARISTIC PRAYER

*The Celebrant sings:*

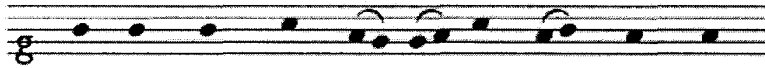
*All respond:*



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 thou dost give us the spirit of discipline,  
that we may triumph over evil and grow in grace,  
as we prepare to celebrate the Paschal Mystery  
with mind and heart renewed.

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: Messe cum júbilo - Maurice Duruflé (1902-1986)*

*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 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,

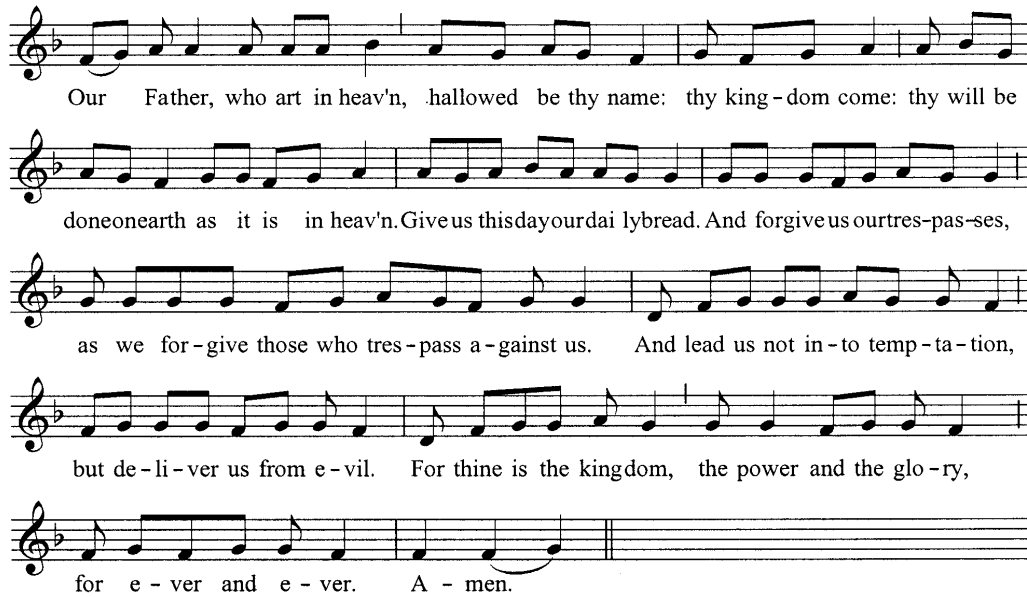
by whom, and with whom, and in whom,  
in the unity of the Holy Spirit,  
all honour and glory be unto thee,  
O Father almighty, world without end. **Amen.**

## THE LORD'S PRAYER

*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.*

*Music: Messe cum júbilo - Maurice Duruflé (1902-1986)*

## COMMUNION ANTHEM

**Adoramus Te**

***Orlando di Lasso (1532-1594)***

Adoramus te, Christe

et benedicimus tibi.

Quia per tuam sanctam crucem

redemisti mundum.

Domine, miserere nobis.

*We adore thee, O Christ,*

*and we bless thee,*

*because by thy holy cross*

*thou hast redeemed the world.*

*O Lord, have mercy upon us.*

## PRAYERS AFTER COMMUNION

*The Celebrant introduces a period of silent prayer.*

Let us pray.

*All kneel.*

Almighty God,

who seest that we have no power of ourselves to help ourselves:

keep us both outwardly in our bodies,

and inwardly in our souls;

that we may be defended from all adversities

which may happen to the body,

and from all evil thoughts which may assault and hurt the soul;

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

How shall I sing that majesty  
which angels do admire?  
Let dust in dust and silence lie;  
sing, sing, ye heavenly choir.  
Thousands of thousands stand around  
thy throne, O God most high;  
ten thousand times ten thousand sound  
thy praise; but who am I?

Enlighten with faith's light my heart,  
in flame it with love's fire;  
then shall I sing and bear a part  
with that celestial choir.  
I shall, I fear, be dark and cold,  
with all my fire and light;  
yet when thou dost accept their gold,  
Lord, treasure up my mite.

How great a being, Lord, is thine,  
which doth all beings keep!  
Thy knowledge is the only line  
to sound so vast a deep:  
thou art a sea without a shore,  
a sun without a sphere;  
thy time is now and evermore,  
thy place is everywhere.

*John Mason (1646-94)*  
*Music: 'Coe Fen'; Ken Naylor (1931-91)*

*All remain standing.*

**The Concluding Rite**

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## **THE BLESSING & THE DISMISSAL**

*The Celebrant says:*

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

Christ give you grace to grow in holiness,  
to deny yourselves, take up your cross, and follow him;  
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*

Benedictus, Op. 59/9 – Max Reger (1873 – 1916)

**THE CHOIR OF ST PAUL'S KNIGHTSBRIDGE**

**DIRECTOR OF MUSIC**

*Stephen Farr*

**ASSISTANT DIRECTOR OF MUSIC**

*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.*

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

**THE BERKELEY**

KNIGHTSBRIDGE LONDON

### *Genesis 15: 1-12, 17-18*

Genesis is the first book of the Bible. It begins with two versions of the creation story, neither of them intended to be scientific but telling us why we are on earth. In the story of Adam and Eve, it tells us that we are responsible, under God, for the care of all creation. It then continues with the stories of the patriarchs: Abraham (who enters into a covenant (or treaty) with God), Isaac, Jacob, and Joseph.

God has called on Abram to leave Ur (now in Iraq) and to “Go ... to the land I will show you” (12:1). God has blessed him, and he, his wife Sarah and his brother Lot have migrated to Canaan. Famine has struck the land, causing Abram and his family to seek food in Egypt. Pharaoh has been attracted to Sarah, thinking that she is Abram’s sister, taking her into the royal household. When he has discovered that she is Abram’s wife, he has ordered them to leave the country. Our reading is two stories of gifts from God: in vv. 1-6, a son and many descendants; in vv. 7ff, the Land. The formula “the word of the LORD came to ...” (vv. 1, 4) is later used of prophets; Abram is called a prophet in 20:7. God makes Abram his favourite; he will protect (“shield”, v. 1) him. Abram’s “reward” is really a free gift. Custom was that if a man’s wife did not bear him a son, his chief servant (“slave”, v. 3), here “Eliezer” (v. 2), might inherit. God promises Abram a son (“your very own issue”, v. 4) and he will have countless descendants (“stars”, v. 5). Abram puts his trust in God’s promise; in this way, he establishes a right relationship (“righteousness”, v. 6) with God. God’s words in v. 7 are like those he speaks later at Mount Sinai. But this time, Abram is not so trusting: he asks for a sign or sworn oath (v. 8). From Jeremiah we know that the ceremony in vv. 9-10 and 17 is of ancient origin. Going between the two halves (“pieces”, v. 17) of sacrificial victims signified that if a party broke the agreement, he could expect to be dismembered. As in v. 1, Abram has a vision (v. 12): the descent of the sun, “deep sleep”, terror and great “darkness” express the awesomeness of supernatural intervention. God’s presence is symbolized by fire (v. 17). Only he has obligations under the pact, so only he passes between the “pieces”. The deal is cut (thus the Hebrew), as are the victims: David’s empire later stretched almost from the Nile to near the upper reaches of the “Euphrates” (v. 18). (In the other version of this story, God changes Abram’s name to Abraham to signify his new relationship to God.)

### *Philippians 3:17-4:1*

Paul wrote to the church at Philippi, a prosperous Roman colony in northern Greece, from prison. We do not know whether this imprisonment was in Ephesus or in Rome. It appears that he was held under house arrest. It is possible that the epistle is actually made up of three letters. It contains many personal references, exhorts members of the Philippian church to live the Christian life and to good ethical conduct, introduces Timothy and Epaphroditus as his representatives, and warns against legalists and libertines. Lastly, he thanks the Philippian community for their material support.

Paul has written: “I want to know Christ and the power of his resurrection and the sharing of his sufferings by becoming like him in his death” (3:10). He has not yet fully understood Christ, but he presses on (3:12) towards the goal of being with Christ when he comes again. This is how “mature” (3:15) Christians should think: they have not yet achieved full understanding. Now Paul offers himself as an example of centering oneself in Christ, in his sufferings. (At the time, Paul was in

prison.) Observe those who follow his (our) example! He warns against “many” (3:18) who centre on other things: at the end of the age, sadly they will be destroyed. Who are they? Perhaps self-centred people, but more likely Christians who insist on keeping Jewish dietary laws (“belly”, 3:19) and on circumcision: to boast in this is to glory in an organ which should be modestly covered (“shame”). These are “earthly things”, made obsolete by Christ’s coming. Society looks to Rome for citizenship but we look to “heaven” (3:20). Our bodies, now mortal, will enter eternal life in a changed form, to achieve union with Christ (3:21). Per Psalm 8, the Messiah will be sovereign over all (“subject to himself”); Christ is the Messiah. Do not deviate from the true faith! (4:1).

### **Luke 13: 31-35**

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.

Someone has asked: “Will only a few be saved?” (v. 23). Jesus has warned that few who have eaten with him will enter the Kingdom; many apparently pious people will be excluded. Many others, from across the world, will eat with him. Now “some Pharisees” (v. 31), in perhaps the only favourable mention of them in the gospels, advise him to leave Herod Antipas’ territory (“here”, i.e. Galilee and Perea). (Herod the Great died soon after Jesus was born.) To Jesus, Herod is “that fox” (v. 32): destructive, tricky, sly, politically motivated. Herod will not cut short Jesus’ earthly ministry. His journey to Jerusalem “must” (v. 33), in accord with the Father’s will, continue day-by-day; in and at his resurrection (“third day”, v. 32), he will complete, consummate, his mission of restoring mankind to the relationship God intended at creation. Jerusalem, not Herod, has first claim on God’s messengers! (v. 33b). This city is to be the place of, and the agent of, his murder. In vv. 34-35, Jesus laments over the city and (probably) its religious leaders (“house”). Perhaps v. 34b speaks of Jesus’ extensive effort to bring Judeans to him, of efforts not recorded in the gospels. The city’s residents, rejecting him now, will not see him again until they shout “Blessed ...” (v. 35) as he rides triumphantly into the city on the first Palm Sunday.

### **Messe cum jubilo – Maurice Duruflé (1902 – 1986)**

Duruflé was a French composer and organist who studied at the Paris Conservatoire – later becoming Professor of Harmony there in 1943. He was appointed the assistant organist to Louis Vierne at Saint-Sulpice, Paris, in 1927. He is most well-known for his Requiem, but wrote many organ, piano, and choral works, and also transcribed pieces by Bach, Vierne, Faure and Schumann – mainly for organ solo. His *Messe cum jubilo* suggests more forcefully than does the Requiem the distaste Duruflé felt for ‘excessive’ settings of the text such as had been favoured during the preceding decades. Here only the lower voices (tenors and basses) from the choir are used and these voices present the text in unison. There are just two short solo sections: in the Gloria at the words ‘Domine fili...’ and in the Benedictus. Duruflé’s use of plainsong themes is at once apparent, but again these are used with a subtlety which belies their underlying simplicity. The organ part contributes to this effect.

### **Beati mortui – Felix Mendelssohn Bartholdy (1809 – 1847)**

Much of Mendelssohn’s sacred choral music dates from his time in Berlin during the 1840s. In September of 1841, Mendelssohn was appointed Kapellmeister by the Prussian King, Friedrich Wilhelm IV, and this appointment earned him many new commissions and performances, including his well-known performances of large scale choral works by Bach and Handel. Mendelssohn’s duties in Berlin Cathedral included implementing the revised Prussian liturgy, and the musical result was a preference for ‘a cappella’ (unaccompanied) writing in the style of Palestrina, the performance of psalms with choir and congregation and less instrumental accompaniment in services. The four-part male chorus *Beati mortui* is the first of a pair of sacred choruses published posthumously as Op. 115: they are believed to date from around 1833. Largely and smoothly homophonic, with occasional simple imitation between tenors and basses or among all four parts, this seems to belong to as much the tradition of the romantic ‘Chorlied’ as to that of sacred music. Mendelssohn in fact composed it in German, adding the Latin text as an alternative: and in German that text is ‘Wie selig sind die Toten’, one of the core texts of Brahms’s Requiem.

### **Adoramus te – Orlando 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 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. Though fewer of his masses survive than motets, Lassus’ contribution to the central genre of Catholic worship music remains substantial. The majority of his masses are so-called ‘parodies’ of earlier compositions – in which the composer borrows melodies and even sometimes complete passages of music from a pre-existing composition. This sixteenth century unaccompanied motet *Adoramus te* is most frequently used for the Feast of the Holy Cross, and again is for the lower voices only.

### **Benedictus, Op. 59/9 – Max Reger (1873 – 1916)**

Max Reger was a German composer, conductor, organist, pianist and academic teacher. He produced an enormous output over little more than twenty-five years, nearly always in abstract forms. Many of his works are fugues or in variation form, including what is probably his best known orchestral work 'Variations and Fugue on a theme by Mozart' based on the opening of Mozart's Piano Sonata in A major, K331. He also wrote a large amount for the organ, including his *Fantasie and Fugue on BACH*. Reger's music did not often receive favourable reviews. It is said that after one he particularly disliked, he wrote the following: 'I am sitting in the smallest room of my house. Your review is in front of me. Soon, it will be behind me.' Reger's *Benedictus* is the ninth piece from a group of twelve pieces for the organ. After a disastrous stint of compulsory military service from 1896 – 1898, Reger was given an early discharge due to severe illness and brought to the family home where he recuperated slowly and composed prolifically. Among the staggering wave of organ works spanning the turn of the century, is the curious Op. 59 collection of twelve small pieces composed in 1901. Four of these pieces are inspired by Catholic liturgy and often called his 'organ mass' – *Kyrie*, *Gloria*, *Benedictus* and *Te Deum*. Of these, the *Benedictus* has become by far the most popular. A chromatically yearning melody manages to be at once unctuous and anxious and, taken at Reger's prescribe tempi, expressively volatile. Uneasy restlessness comes at last, after several evasions, to the unexpected cadence. In the manner of a fugal exposition, a turbulent affirmation rings out mimicking the liturgical text 'Hosanna in excelsis'. But rejoicing is short-lived as the initial yearning theme returns for a quiet fadeout.

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