



St Paul's Church, Knightsbridge
The Diocese of London



Im Kupfer fecit. 1780. Engel del.

LUC VII.
Surgit hic, ut tua vox jubet unica Surge! Iacemus
Cum nos a vitis surgere Christe jubes.
Ergo animæ plus est amissam reddere vitam:
Plus nullum hac ergo morte verere malum.
*Da Christus ruft: Steh auf! So muß der Jungling leben.
Die Luster töden uns: Steht auf! So ruft auch Gott.
Was Seelen-Leben ist weit schwerer neu zugeben:
Drum ist nichts ärger, als der Seelen andrer Todt.*

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The Solemn Eucharist
Third Sunday after Trinity
16th June 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 raising of the son of the widow of Nain
Caspar Luiken (1672-1708)*

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 (427)

O praise ye the Lord!
Praise him in the height;
rejoice in his word,
ye angels of light;
ye heavens, adore him
by whom ye were made,
and worship before him,
in brightness arrayed.

O praise ye the Lord!
Praise him upon earth,
in tuneful accord,
ye sons of new birth;
praise him who hath brought you
his grace from above,
praise him who hath taught you
to sing of his love.

O praise ye the Lord!
All things that give sound;
each jubilant chord
re-echo around;
loud organs, his glory
forth tell in deep tone,
and sweet harp, the story
of what he hath done.

**O praise ye the Lord!
Thanksgiving and song
to him be outpoured
all ages along!
For love in creation,
for heaven restored,
for grace of salvation,
O praise ye the Lord!**

*Words: Henry Williams Baker (1821-77)
Music: 'Laudate Dominum', C. H. H. Parry (1848-1918)*

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:

God so loved the world that he gave his only Son Jesus Christ to save us from our sins, to be our advocate in heaven, and to bring us to eternal life.

Let us confess our sins in penitence and faith, firmly resolved to keep God's commandments and to live in love and peace with all.

All kneel.

**Almighty God, our heavenly Father,
we have sinned against thee
and against our neighbour,
in thought and word and deed,
through negligence, through weakness,
through our own deliberate fault.**

**We are heartily sorry
and repent of all our sins.**

**For the sake of thy Son Jesus Christ,
who died for us,
forgive us all that is past,
and grant that we may serve thee in newness of life
to the glory of thy name. Amen.**

The Celebrant says:

Almighty God,
who forgives all who truly repent,
have mercy upon you,
pardon and deliver you from all your sins,
confirm and strengthen you in all goodness,
and keep you in life eternal;
through Jesus Christ, our Lord.
Amen.

The choir sings:

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

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

GLORIA IN EXCELSIS DEO

The choir sings:

Ehre sei Gott in der Höhe und Friede auf Erden
und den Menschen ein Wohlgefallen!
Wir loben dich, wir benedeien dich,
wir beten dich an, wir preisen dich,
wir sagen dir Dank um deiner großen Herrlichkeit willen.
Herr Gott! Himmlischer König! Allmächtiger Vater!
Herr, du eingeborner Sohn, Jesu
Christe! Herr, Gott, du Lamm Gottes, Sohn des Vaters!
Der du die Sünde der Welt trägst, erbarme dich unser!
Der du die Sünde der Welt trägst, nimm an unser Gebet.
Der du sitztest zur Rechten des Vaters, erbarme dich unser!
Denn du allein bist heilig, denn du allein bist der Herr,
du allein bist der Allerhöchste, Jesus Christus
mit dem Heiligen Geiste in der Herrlichkeit Gottes, des Vaters. Amen!

Glory be to God on high, and in earth peace, goodwill towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly king, God, the Father almighty. O Lord, the only-begotten son, Jesus Christ: O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art the most high, in the glory of God the Father. Amen.

Music: German Mass – Felix Mendelssohn (1809-1847)

All stand when the sacred ministers stand.

THE COLLECT

Let us pray.

Almighty God, who hast broken the tyranny of sin
and hast sent the Spirit of thy Son into our hearts,
whereby we call thee Father:
give us grace to dedicate our freedom to thy service,
that the whole world may be brought
to the glorious liberty of the children of God;
through Jesus Christ thy Son our Lord,
who liveth and reigneth with thee,
in the unity of the Holy Spirit,
one God, now and for ever.
Amen.

The Liturgy of the Word

THE FIRST READING

The first book of Kings 17: 17-24.

A reading from the first book of the Kings.

After this the son of the woman, the mistress of the house, became ill; his illness was so severe that there was no breath left in him. She then said to Elijah, 'What have you against me, O man of God? You have come to me to bring my sin to remembrance, and to cause the death of my son!' But he said to her, 'Give me your son.' He took him from her bosom, carried him up into the upper chamber where he was lodging, and laid him on his own bed. He cried out to the LORD, 'O LORD my God, have you brought calamity even upon the widow with whom I am staying, by killing her son?' Then he stretched himself upon the child three times, and cried out to the LORD, 'O LORD my God, let this child's life come into him again.' The LORD listened to the voice of Elijah; the life of the child came into him again, and he revived. Elijah took the child, brought him down from the upper chamber into the house, and gave him to his mother; then Elijah said, 'See, your son is alive.' So the woman said to Elijah, 'Now I know that you are a man of God, and that the word of the LORD in your mouth is truth.'

At the end:

This is the word of the Lord.

Thanks be to God.

THE PSALMODY

Psalm 30

The Choir sings:

I will magnify thee, O Lord, for thou hast set me up :
and not made my foes to triumph over me.

O Lord my God, I cried unto thee :
and thou hast healed me.
Thou, Lord, hast brought my soul out of hell :
thou hast kept my life from them that go down to the pit.

Sing praises unto the Lord, O ye saints of his :
and give thanks unto him for a remembrance of his holiness.

For his wrath endureth but the twinkling of an eye, and in his pleasure is
life :
heaviness may endure for a night, but joy cometh in the morning.

And in my prosperity I said, I shall never be removed :
thou, Lord, of thy goodness hast made my hill so strong.

Thou didst turn thy face from me :
and I was troubled.

Then cried I unto thee, O Lord :
and gat me to my Lord right humbly.

What profit is there in my blood :
when I go down to the pit?

Shall the dust give thanks unto thee :
or shall it declare thy truth?

Hear, O Lord, and have mercy upon me :
Lord, be thou my helper.

Thou hast turned my heaviness into joy :
thou hast put off my sackcloth, and girded me with gladness.

Therefore shall every good man sing of thy praise without ceasing :
O my God, I will give thanks unto thee for ever.

THE SECOND READING

The letter of Paul to the Galatians 1: 11-14

A reading from Paul's Letter to the Galatians.

For I want you to know, brothers and sisters, that the gospel that was proclaimed by me is not of human origin; for I did not receive it from a human source, nor was I taught it, but I received it through a revelation of Jesus Christ.

You have heard, no doubt, of my earlier life in Judaism. I was violently persecuting the church of God and was trying to destroy it. I advanced in Judaism beyond many among my people of the same age, for I was far more zealous for the traditions of my ancestors.

At the end:

This is the word of the Lord.

Thanks be to God.

All stand.

THE GRADUAL HYMN (114)

**Now is eternal life,
If risen with Christ we stand,
In him to life reborn,
And holden in his hand;
No more we fear death's ancient dread,
In Christ arisen from the dead.**

**For God, the living God,
Stooped down to man's estate;
By death destroying death,
Christ opened wide life's gate:
He lives, who died; he reigns on high;
Who lives in him shall never die.**

Unfathomed love divine,
Reign thou within my heart;
From thee nor depth nor height,
Nor life nor death can part;
Our life is hid with God in thee,
Now and though all eternity.

Words: G. W. Briggs (1875-1959)
Tune: 'Christchurch' by Charles Steggall (1826-1905)

All remain standing.

THE GOSPEL ACCLAMATION

The Cantor sings:



Alleluia, alleluia, alleluia.

am the way, the truth, and the life, says the Lord.

No one comes to the Father except through me.

Alleluia, alleluia, alleluia.

All turn to face the Deacon.

THE GOSPEL READING

Luke 7: 11-17

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 to a town called Nain, and his disciples and a large crowd went with him. As he approached the gate of the town, a man who had died was being carried out. He was his mother's only son, and she was a widow; and with her was a large crowd from the town. When the Lord saw her, he had compassion for her and said to her, 'Do not weep.' Then he came forward and touched the bier, and the bearers stood still. And he said, 'Young man, I say to you, rise!' The dead man sat up and began to

speaking, and Jesus gave him to his mother. Fear seized all of them; and they glorified God, saying, 'A great prophet has risen among us!' and 'God has looked favourably on his people!' This word about him spread throughout Judea and all the surrounding country.

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

THE SERMON

Fr 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.**

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:

We are the body of Christ. By 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 (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 life receive;
suddenly return, and never,
nevermore 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)
Music: 'Blaenwern' by William Rowlands (1860-1937)*

THE OFFERTORY ANTHEM

Ich aber bin elend
Johannes Brahms (1833-1897)

Ich aber bin elend, und mir ist wehe; Herr, Herr Gott,
barmherzig und gnädig und geduldig,
und von großer Gnade und Treue,
der Du beweisest Gnade in tausend Glied,
und vergibst Missetat, Übertretung und Sünde,
und vor welchem niemand unschuldig ist.
Gott, Deine Hülfe schütze mich

*But I am poor, am poor and sorrowful; Lord, Lord God,
all merciful and gracious and longsuff'ring,
of abundant goodness and truth,
Thou who art keeping mercy for thousands,
and transgression and sin, and iniquity forgiving,
and that will by no means the guilty clear:
God, o defend and guard Thou me.*

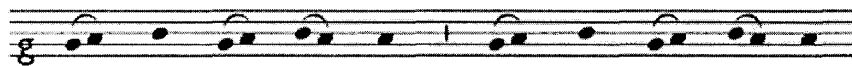
Words from Psalm 69:29

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:

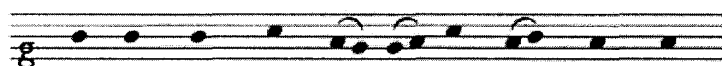
All respond:



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:

Heilig, heilig, heilig, ist Gott der Herr Zebaoth! Alle Lande sind seiner
Ehre voll. Hosianna in der Höh!

Gelobt sei der da kommt im Namen des Herrn! Hosianna in der Höh!

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: German Mass – Felix Mendelssohn (1809-1847)

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.

The celebrant sings:

Great is 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.

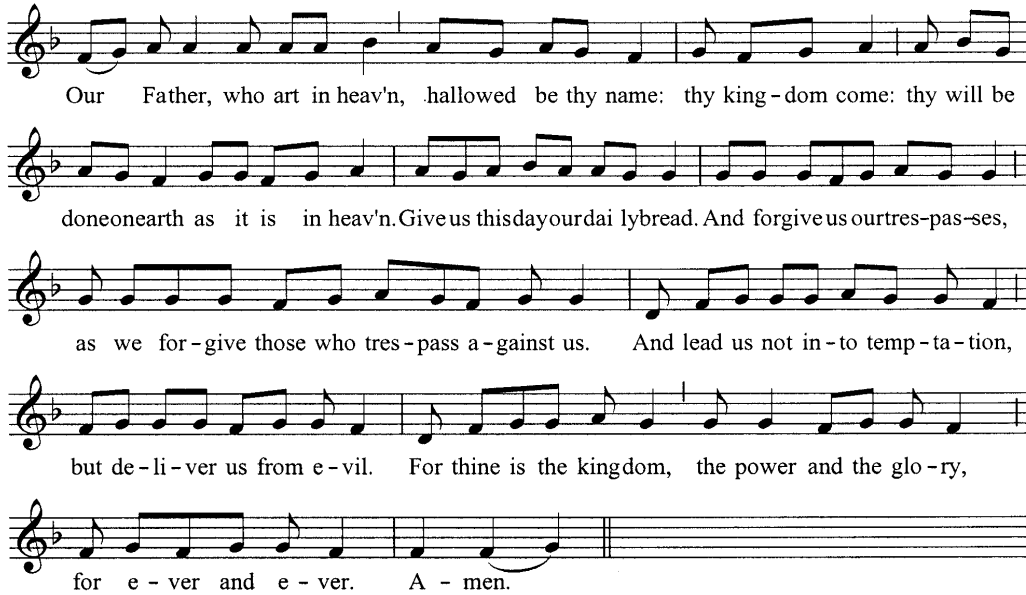
Amen.

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- 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 shouldest 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: German Mass – Felix Mendelssohn (1809-1847)

COMMUNION ANTHEM

Locus Iste

Anton Bruckner (1824-1896)

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

*This place was made by God, a priceless mystery;
it is without reproof.*

PRAYERS AFTER COMMUNION

The Celebrant introduces a period of silent prayer.

Let us pray.

All kneel.

O God, whose beauty is beyond our imagining and whose power we cannot comprehend: show us thy glory as far as we can grasp it, and shield us from knowing more than we can bear until we may look upon thee without fear; through Jesus Christ our Saviour. **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

The Church's one foundation
is Jesus Christ her Lord;
she is his new creation,
by water and the word:
from heaven he came and sought her
to be his holy bride;
with his own blood he bought her,
and for her life he died.

Elect from every nation,
yet one o'er all the earth,
her charter of salvation,
one Lord, one faith, one birth;
one holy Name she blesses,
partakes one holy food,
and to one hope she presses,
with every grace endued.

Yet she on earth hath union
with God, the Three in one,
and mystic sweet communion
with those whose rest is won.
O happy ones and holy!
Lord, give us grace that we
like them, the meek and lowly,
on high may dwell with thee.

Words: Samuel Stone (1838-1900)

Music: 'Aurelia' by S. S. Wesley (1810-76)

All remain standing.

The Concluding Rite

THE BLESSING & THE DISMISSAL

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

Christ, who has nourished us with himself the living bread,
make you one in praise and love, and raise you up at the last day;
and the blessing of God almighty, the Father, the Son, and the Holy Spirit,
be among you and remain with you always. **Amen.**

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

Fugue in C, from Sonata 2 op. 65
Felix Mendelssohn Bartholdy (1809 – 1847)

NOTES ON THE READINGS

1 Kings 17: 17-24

The two books of Kings were originally one. They continue the story of the monarchy begun in 1-2 Samuel. 1 Kings begins with the enthronement of Solomon and the death of David, recounts the reign of Solomon, the breakup of Israel into Israel in the north and Judah in the south, through to about 870 BC. While these books read like a political history - in which some kings are judged good and others bad - they trace the apostasy that led to the loss of national identity and autonomy.

Ahab (king of the northern kingdom, Israel, ca 870-850 BC) and his wife Jezebel “did evil in the sight of the LORD” (16:30); they worshipped Baal, the Canaanite (or Phoenician) god of storms and fertility rather than the God of Israel. In v. 1 Elijah, seemingly on his own authority (“by my word”) and claiming to be God’s servant (“before whom I stand”), has decreed a drought – apparently as punishment for Ahab’s waywardness. Elijah has not been commissioned as a prophet – but read on. In vv. 2-3, God gives him instructions for avoiding arrest by Ahab and starvation. In vv. 4-7, he shows himself to be God’s servant by obeying God’s orders. He, like the Israelites during the Exodus, is fed by God. When the drought gets worse, God sends him to “Zarephath” (v. 9), out of reach of Ahab and where Baal is worshipped. He assures the widow claiming to speak for God: they will not starve. V. 16 shows that Elijah is indeed God’s messenger. That they have enough to eat is a miracle. In v. 18, the widow interprets her son’s death as punishment for her sins. She thinks that hosting a “man of God” has brought them to God’s attention. Vv. 20-22 tell us that Elijah can intercede with God, and that God will respond. In v. 24, the Baalist woman recognizes the power of Israel’s God and asserts the validity of Elijah’s claim to speak for God. Elijah is indeed a prophet.

Galatians 1: 11-24

There were some teachers in Galatia who claimed that a convert to Christianity must first embrace Judaism, that a Christian must observe Mosaic law. Paul wrote this letter to rebut this argument, to insist that one comes into union with God through faith in Christ, and not through ritual observances. This book is a charter of Christian liberty; it was instrumental in transforming Christianity from a sect of Judaism into a world religion. Galatia is in central Turkey, and was settled soon after 300 BC by Celts. In 25 BC, the province of Galatia was extended southwards. (Modern-day Ankara is in Galatia.)

Paul has begun his letter to the churches in central Asia Minor as he does other letters, but with two differences:

- he stresses that his apostleship is divinely instituted, not commissioned by humans, and
- he skips the usual thanksgiving and prayer for his addressees.

V. 6 gives his reason for writing: Christians in Galatia are “so quickly deserting” the true faith, influenced by certain false leaders. We need to discover what they were teaching from Paul’s rebuttal. Vv. 11-12 present the core of Paul’s defence. His detractors claim that he is not a real apostle, because he did not accompany Jesus in his ministry. They say that he was commissioned for mission by humans (in Antioch, see Acts 13:3); real apostles received the good news directly from Christ. Paul argues that he was commissioned “through a revelation of Christ”, through his vision on the road to Damascus. In vv. 13-16, he rebuts the false teachers further: they accuse him of weakening the faith by excusing Christians from Jewish practices, e.g. circumcision. Paul points out that he was ardently and strictly Jewish until his vision, his commissioning by Christ. God had set him apart for his purposes first as a Pharisee and then as one sent, as an apostle with a distinct mission: “among the Gentiles”. In v. 16, the word translated “confer” means consult for interpretation. Paul did not need help in interpreting his vision, not even from the apostles who were with Jesus, for God gave him its meaning. It was divinely given. Later (“After three years”, v. 18) he spent two weeks with Peter (“Cephas”). The word translated “visit” means get to know. Fifteen days is long enough to be fully instructed in the faith. His sessions with Peter probably had substantial information content, supplementing and/or correcting what he had learnt as a persecutor (v. 13). In other letters, Paul freely acknowledges his dependence on traditions he has received. He did “see” (v. 19, and only see) “James the Lord’s brother”, the leader of the Jerusalem church. V. 20 has the force of a (legal) oath: my commission and authority are from God, not from humans! (It appears to be intended for some who disputed his version of his first visit to Jerusalem.) Paul is not weakening the faith, but applying it in a different culture. “Syria and Cilicia” (v. 21) were at the north-east corner of the Mediterranean. The word translated as “by sight” (v. 22) denotes a person’s presence: he was not in Judea during this period, so he could not have been influenced by anyone in Judea (outside of Jerusalem). The only response of churches there was to praise God for him, so his missionary work was acknowledged as authoritative by the mother churches.

Luke 7: 11-17

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.

In Capernaum, Jesus has been approached by Jewish leaders to heal the slave of a centurion who has paid for the building of a synagogue. They argue that, despite being a Gentile, he is worthy to receive the blessings that God grants to Israel, his elect. But Jesus has healed him for his faith. Now Jesus is in Nain, near where Elisha raised a widow's son. The body of a dead man is being carried out of the town, through the "gate" (v. 12). Burial was not permitted inside Jewish towns and cities. In a patriarchal society, a widow's loss of her "only son" would render her destitute. By touching "the bier" (v. 14), Jesus makes himself ritually unclean. The story recalls Elijah raising a widow's son; indeed the words translated "gave him to his mother" (v. 15) also appear in the then-current Greek translation of 1 Kings. All are struck with awe ("fear", v. 16): restoring life is beyond the limits of human understanding and shows the power of God. Jesus is a prophet; God shows his mercy through him.

NOTES ON THE MUSIC

German Mass – 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. The German Mass dates from 1846, and was not fully completed before the composer's untimely death the following year. The setting is for a double choir of eight voices, allowing the composer a wide possible palette of choral sonority. Bold textures are employed and phrases are often introduced by one part of the choir before the full choir follows. There is a frequent use of dialogue between the sides of the choir as well as magnificent contrasts between the full choir and solo voices which emerge from the texture. The opening of the Sanctus creates a serene atmosphere by introducing the eight voices beginning with the highest part and the others entering in descending order.

Ich aber bin elend – Johannes Brahms (1833 – 1897)

Brahms developed a great interest in early music and gathered a huge collection of sources of Early music throughout his life. Many of his choral works pay homage to the style of earlier composers whom he admired and he was particularly interested in the textures and sounds they used. Brahms was responsible for performances of many of the works he collected, particularly through his early position as conductor at the court of Detmold (1857-8), and with the Hamburg

Frauenchor (1859 – 62). He frequently programmed pieces by Bach, Handel, Palestrina, Eccard, Schütz, Lassus and Gabrieli; all composers familiar to audiences today. This repertoire encouraged Brahms's unique compositional mind to explore contrapuntal writing. *Ich aber bin elend* is the first of his Three Motets composed by 1889. They represent Brahms' final works in this form, and maintain the vein of pessimism which is characteristic of Brahms' motets as a whole. Throughout this particular motet, Brahms' high regard for the choral recitativo style and antiphonal textures of Gabrieli and Schütz is apparent, especially the passage beginning 'Herr, Herr Gott' – arriving as an overwhelming plea for assistance.

Locus Iste – Anton Bruckner (1824 – 1896)

Anton Bruckner was an Austrian composer known for his symphonies, masses and motets. His compositional style had rich harmonic language, a strongly polyphonic character, and he produced works of considerable length. Bruckner's works helped define radical contemporary music, due to their dissonances, unprepared modulations, and roaming harmonies. He was greatly admired by later composers, including his friend Gustav Mahler, who described him as 'half simpleton, half God'. Bruckner was a devoutly religious man, and composed numerous sacred works, including forty motets, seven masses and a requiem. Bruckner's *Locus Iste*, for a cappella (unaccompanied choir) is an expressively beautiful work written in 1869. Though only short, it shows off the 45-year-old composer finding his own voice, and gives off an overall mood is one of warmth, despite the harsh means of unaccompanied chorus. However, a dramatic modulation at the word 'inestimable' leads to a passage predicting a mature Bruckner, providing an intense contrast with the initial lyricism of the opening – the latter of which returns. An elongation of the word 'Deo' brings this mildly mystical work to a close.

Fugue in C, from Sonata 2 op. 65 – Felix Mendelssohn Bartholdy (1809 – 1847)

Mendelssohn's six organ sonatas were published in 1845 and were commissioned by the English publishers 'Coventry and Hollier' in 1844, following hugely popular organ recitals by Mendelssohn in Birmingham Town Hall and elsewhere. They served as a way of documenting Mendelssohn's style of playing and particularly his famous improvisations which featured in most recitals. The six sonatas incorporate many ways of writing, including fugal writing, song-like slow movements (which bring to mind the 'Songs without words'), Chorale settings, and variations. Mendelssohn's second sonata in C minor is made up of three movements; the third being the Fugue, which follows the second movement without a break. It takes up a subject that sounds curiously like a hybrid of Mozart and Brahms – which one suppose makes sense, given Mendelssohn's historical position and his own artistic leanings.

THE CHOIR OF ST PAUL'S KNIGHTSBRIDGE

DIRECTOR OF MUSIC

Stephen Farr

ASSISTANT DIRECTOR OF MUSIC

Christian Wilson

ORGAN SCHOLAR

Georgina Sherriff

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

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For further information about the life of St Paul's, please contact:

The Parish Office, 32A Wilton Place, London SW1X 8SH

020 7201 9999

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