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CHORAL EVENSONG

Sunday 28 April 2019

The First Sunday after Easter

ORGAN MUSIC

BEFORE EVENSONG

Eleanor Kornas

Queen Margaret's School, York

Women in Music and Liturgy

Fuga super Meine Seele erhebt den Herren
(Bach/Krebs)

Three pieces for organ (Boulanger)

Prelude

Petit Canon

Improvisation

Fanfare in g (Ashford)

Movements from Fifteen versets for organ
founded on antiphons (Dupré)

Magnificat I – Andante con moto

Magnificat II – Maestoso

Tambourines from Aspects of Glory (Larsen)

After studying at Chetham's School of Music for nine years, Eleanor read Music at the University of Cambridge, becoming a Senior Scholar and winning the Donald Wort Prize for academia. She also accompanied Trinity College Chapel Choir as their Organ Scholar for three recordings of music by Leighton, Ešenvalds and Howells, all nominated for Gramophone awards. Having been the first female Organ Scholar at Trinity, Eleanor was awarded the Forbes-Dunlop Grant by the Women's Careers Foundation which enabled her to work as an Adami Award Junior Fellow at the Royal College of Music. Eleanor later worked as a Staff Accompanist at Chetham's School of Music, and then returned to London as a Piano Accompaniment Fellow at the Royal College of Music and a member of the London Philharmonic Orchestra's Foyle Future Firsts Development Programme. Eleanor is now the Head of Keyboard Studies at Queen Margaret's School, York, whilst continuing to enjoy a busy musical life both nationally and internationally as a soloist, chamber musician and duo partner, supported by the Tunnel Trust and Park Lane Group.

For this evening's recital, in light of the celebration of 40 years of women at Trinity, it seems appropriate to focus on the works and words of women, and so all the music you will hear was either composed by a woman or inspired by the words of Mary, Mother of God. We do not often have the opportunity of hearing Mary speak in the Gospels, which makes each moment she does speak more precious. The Magnificat, the most we hear from Mary at any one time, was said in response to her cousin, Elizabeth, remarking upon Mary's great faith. It is well known to Anglicans, due to its use in the service of Evensong, and has been set to music countless times (for the text, see page 10 of this booklet).

Originally attributed to JS Bach, this *Fuga* is now believed to have been written by Krebs, one of Bach's students. Krebs assimilated his teacher's style so well that some think that it was because of this that he struggled to find a post. For Krebs, born almost 30 years after Bach, the Baroque style was beginning to be replaced by the 'galant style', so his counterpoint was seen as overly complex and outdated.

This is the first work of this evening's programme to focus on the text of the Magnificat. This version is based on the Lutheran translation of the text and the subject of the fugue is based on the German variant of the chant to which the Magnificat was traditionally sung (see below).

Meine Seel(e) erheb(e)t den Herren (Das Magnifikat)



When writing of women's contribution to music, it is hard avoid the significance of Nadia Boulanger, teacher, conductor, and composer, known for inspiring many twentieth-century musicians. She was the first woman to conduct major American and European orchestras and conducted several world premières, including new works by Copland and Stravinsky. Her pupils included a diverse array of artists, including Aaron Copland, Daniel Barenboim, John Eliot Gardiner, Philip Glass, Astor Piazzolla, Quincy Jones, and Michel Legrand, to name just a few.

Despite Boulanger's teacher, Gabriel Fauré, believing that she should become a composer above all else, Boulanger decided to prioritise teaching, which meant that her compositional output is relatively small. These three short pieces reflect the kind of music that you hear organists playing softly during moments of reflection in a service, for example, before the service starts or after communion.

Emma Louise Ashford was a prolific composer of the 19th century. She composed over 600 pieces of music, including organ voluntaries, sacred cantatas, hymns, song cycles, anthems, and graded works for piano and organ instruction. Not many of her works are still performed today and yet in her own time she was famous in her city of Nashville, perhaps helped by the fact that she was the editor of three musical periodicals and the organist of several Nashville churches, including Christ Church Episcopal Cathedral. It was said of her, 'Of the women of our city, some have distinguished themselves in literature and some in art, but in the realm of musical composition, there is one name that stands pre-eminent. It is the name of Mrs. Emma Louise Ashford'. She also travelled throughout the United States and abroad performing and conducting her own works.

She made a particular contribution to Vanderbilt University, where her husband worked, most notably writing the 'Vanderbilt Ode' for the 25th birthday celebrations of the institution. The university's chancellor concluded the evening, saying, 'As long as men love the beautiful in music, so long will your name live and be cherished by Vanderbilt men and women.'

This Fanfare begins as a typical toccata-like postlude, but develops into something quite light-hearted, with a Coda reminiscent of something you might hear on one of Blackpool's theatre organs.

Marcel Dupré was a star musician from a young age and became famous in the twentieth century as an international recitalist (famously performing the complete works of Bach from memory on two occasions during his career), a composer and Professor of Organ Performance and Improvisation at the Paris Conservatoire, where he taught for 40 years.

The two movements I am playing this evening are the tenth and eleventh from a set of fifteen antiphons. These pieces were originally unwritten improvisations played by Dupré during a service of Vespers in Notre Dame de Paris on 15th August 1919. By chance, the General Managing Director of Rolls Royce, Claude Johnson, was attending the service. He wanted to buy a copy of the music he had heard, and persuaded Dupré to allow him to commission the (re-)composition of the works. These two movements are based on the opening lines of the Magnificat: I – My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded: the lowliness of his handmaiden; II – For behold, from henceforth: all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his Name.

Libby Larsen is one of America's most performed living composers. She has composed over 500 works, features on over fifty recordings and won a Grammy Award as producer of the CD, *The Art of Arlene Auger*, an acclaimed recording that features Larsen's *Sonnets from the Portuguese*. She has also received awards from Massachusetts Institute of Technology and a Lifetime Achievement Award from the American Academy of Arts and Letters. She is the first woman to have served as a resident composer with major orchestras; her residencies have included working with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony Orchestra and the Colorado Symphony Orchestra.

The idea for composing *Aspects of Glory* came about as Larsen contemplated the responsibility of the organist within church services – organists must carefully consider the way they create a context for worship through their music. In the end, Larsen focussed on three different facets of 'glory'. The first movement reflects the ancient roots of the word, inspired by the seventh-century Caedmon's Hymn, *Wuldor*, and the second movement takes influences from spirituals (specifically, *My Home in Glory*) and the African-American view of Heaven. The final movement, which I will play for you today, considers the way musical instruments are used in different settings for worship. Larsen prefaces the music with the following words from Langston Hughes:

Tambourines!
Tambourines!
Tambourines!
To the Glory of God!

These words are taken from Langston Hughes' play (later turned into a novel), *Tambourines to Glory*, a story of two troubled women who decide to start a church with nothing more than a cheap tambourine and a Bible. Larsen creatively improvises on the rhythms she imagines these women to be creating, leading their congregation to fever pitch.

*Welcome to this service of Choral Evensong
sung by The Choir of Trinity College Cambridge.*

This evening's music celebrates the 40th anniversary of the admission of female undergraduates to Trinity College. Following the revision of College statutes in 1975, women first undertook graduate study here in 1976, were awarded Fellowships in 1977, and finally matriculated as undergraduates in the Michaelmas Term the following year. Tonight, the introit and Nunc dimittis are sung only by the choir's upper voices; the Magnificat and Anthem – by Cecilia McDowall and Maija Einfelde respectively – are by two of the greatest living choral composers who happen to be women.

*Please ensure that all electronic devices,
including cameras, are switched off.*

*Services from Trinity College Chapel are video
webcast live and available to watch again.*

*For those who wish to use them, copies of
The New English Hymnal melody edition
are available in the stalls.*

INTROIT *sung from the Ante-Chapel*

Lift thine eyes (from *Elijah*, 1846)

Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved, thy Keeper will never slumber.

Words: Psalm 121 vv. 1–3
Music: Felix Mendelssohn (1809–47)

The congregation stands when the choir and clergy enter the Chapel

HYMN

NEH 364 (t. 185)

ABBOT'S LEIGH

Words: Timothy Rees (1874–1939)
Music: Cyril Taylor (1907–91)
CCLI Licence No: 808452

The minister reads

Dearly beloved brethren, the Scripture moveth us in sundry places, to acknowledge and confess our manifold sins and wickedness; and that we should not dissemble nor cloak them before the face of Almighty God our heavenly Father; but confess them with an humble, lowly, penitent, and obedient heart; to the end that we may obtain forgiveness of the same, by his infinite goodness and mercy.

And although we ought, at all times, humbly to acknowledge our sins before God; yet ought we most chiefly so to do, when we assemble and meet together to render thanks for the great benefits that we have received at his hands, to set forth his most worthy praise, to hear his most holy Word, and to ask those things which are requisite and necessary, as well for the body as the soul.

Wherefore I pray and beseech you, as many as are here present, to accompany me with a pure heart, and humble voice, unto the throne of the heavenly grace, saying after me;

All say, kneeling

**Almighty and most merciful Father;
We have erred, and strayed from thy ways
like lost sheep.**

**We have followed too much the devices
and desires of our own hearts.**

We have offended against thy holy laws.

**We have left undone those things
which we ought to have done;**

**and we have done those things
which we ought not to have done;**

and there is no health in us.

**But thou, O Lord, have mercy upon us,
miserable offenders.**

**Spare thou them, O God,
which confess their faults.**

**Restore thou them that are penitent;
according to thy promises declared
unto mankind in Christ Jesu our Lord.**

**And grant, O most merciful Father,
for his sake;**

**that we may hereafter live a godly, righteous,
and sober life,**

to the glory of thy holy name.

Amen.

The minister then says the ABSOLUTION

Almighty God, the Father of our Lord Jesus Christ, who desireth not the death of a sinner, but rather that he may turn from his wickedness and live; and hath given power, and commandment to his Ministers, to declare and pronounce to his people, being penitent, the Absolution and Remission of their sins: He pardoneth and absolveth all them that truly repent, and unfeignedly believe his holy Gospel.

Wherefore let us beseech him to grant us true repentance, and his Holy Spirit, that those things may please him, which we do at this present; and that the rest of our life hereafter may be pure and holy; so that at the last we may come to his eternal joy; through Jesus Christ our Lord.

Amen.

RESPONSES

McWilliam

O Lord, open thou our lips.
And our mouth shall shew forth thy praise.

O God, make speed to save us.
O Lord, make haste to help us.

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.

Praise ye the Lord.
The Lord's name be praised.

The congregation sits for PSALM 137: 1-6

By the waters of Babylon we sat down and wept :
when we remembered thee, O Sion.

As for our harps, we hanged them up : upon the
trees that are therein.

For they that led us away captive required of us then
a song, and melody in our heaviness : Sing us one
of the songs of Sion.

How shall we sing the Lord's song : in a strange land?
If I forget thee, O Jerusalem : let my right hand
forget her cunning.

If I do not remember thee, let my tongue cleave
to the roof of my mouth : yea, if I prefer not
Jerusalem in my mirth.

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.

The FIRST LESSON is read

A reading from the Book of Isaiah.

Yet now hear, O Jacob my servant; and Israel, whom I have chosen: Thus saith the Lord that made thee, and formed thee from the womb, which will help thee; Fear not, O Jacob, my servant; and thou, Jesurun, whom I have chosen. For I will pour water upon him that is thirsty, and floods upon the dry ground: I will pour my spirit upon thy seed, and my blessing upon thine offspring: And they shall spring up as among the grass, as willows by the water courses. One shall say, I am the Lord's; and another shall call himself by the name of Jacob; and another shall subscribe with his hand unto the Lord, and surname himself by the name of Israel. Thus saith the Lord the King of Israel, and his redeemer the Lord of hosts; I am the first, and I am the last; and beside me there is no God. And who, as I, shall call, and shall declare it, and set it in order for me, since I appointed the ancient people? and the things that are coming, and shall come, let them shew unto them. Fear ye not, neither be afraid: have not I told thee from that time, and have declared it? ye are even my witnesses. Is there a God beside me? yea, there is no God; I know not any.

Isaiah 44: 1-8

All stand for the MAGNIFICAT

St Pancras Canticles

McDowall

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things; and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed, for ever. 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.

All sit for the **SECOND LESSON**

A reading from the Gospel according to St Luke.

A certain lawyer stood up, and tempted him, saying, Master, what shall I do to inherit eternal life? He said unto him, What is written in the law? how readest thou? And he answering said, Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbour as thyself. And he said unto him, Thou hast answered right: this do, and thou shalt live. But he, willing to justify himself, said unto Jesus, And who is my neighbour? And Jesus answering said, A certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. And by chance there came down a certain priest that way: and when he saw him, he passed by on the other side. And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side. But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he had compassion on him, And went to him, and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an inn, and took care of him. And on the morrow when he departed, he took out two pence, and gave them to the host, and said unto him, Take care of him; and whatsoever thou spendest more, when I come again, I will repay thee. Which now of these three, thinkest thou, was neighbour unto him that fell among the thieves? And he said, He that shewed mercy on him. Then said Jesus unto him, Go, and do thou likewise.

Luke 10: 25–37

All stand for the **NUNC DIMITTIS**

Burgon

Lord, now lettest thou thy servant depart in peace, according to thy word. For mine eyes have seen thy salvation, Which thou hast prepared before the face of all people; To be a light to lighten the Gentiles, and to be the glory of thy people Israel. 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.

All turn East and say **THE APOSTLES' CREED**

**I believe in God
the Father Almighty,
maker of heaven and earth:**

**And in Jesus Christ his only Son our Lord,
who was conceived by the Holy Ghost,
born of the Virgin Mary,
suffered under Pontius Pilate,
was crucified, dead, and buried:
he descended into hell;
the third day he rose again from the dead;
he ascended into heaven,
and sitteth on the right hand of God
the Father Almighty;
from thence he shall come to judge
the quick and the dead.**

**I believe in the Holy Ghost;
the Holy Catholick Church;
the Communion of Saints;
the forgiveness of sins;
the Resurrection of the body,
and the life everlasting.
Amen.**

The Lord be with you.
And with thy spirit.

Let us pray.

All kneel

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Our Father
**which art in heaven,
hallowed be thy Name,
thy kingdom come,
thy will be done,
in earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive them that trespass against us;
and lead us not into temptation,
but deliver us from evil.
Amen.**

RESPONSES

O Lord, shew thy mercy upon us.
And grant us thy salvation.

O Lord, save the Queen.
And mercifully hear us when we call upon thee.

Endue thy ministers with righteousness.
And make thy chosen people joyful.

O Lord, save thy people.
And bless thine inheritance.

Give peace in our time, O Lord.
Because there is none other that fighteth for us,
but only thou, O God.

O God, make clean our hearts within us.
And take not thy Holy Spirit from us.

THE COLLECT OF THE DAY

Almighty Father, who hast given thine only Son to die for our sins, and to rise again for our justification: Grant us so to put away the leaven of malice and wickedness, that we may always serve thee in pureness of living and truth; through the merits of the same thy Son Jesus Christ our Lord. Amen.

THE COLLECT FOR PEACE

O God, from whom all holy desires, all good counsels, and all just works do proceed: Give unto thy servants that peace which the world cannot give; that both our hearts may be set to obey thy commandments, and also that by thee we being defended from the fear of our enemies may pass our time in rest and quietness; through the merits of Jesus Christ our Saviour. Amen.

THE COLLECT FOR AID AGAINST ALL PERILS

Lighten our darkness, we beseech thee, O Lord; and by thy great mercy defend us from all perils and dangers of this night; for the love of thy only Son, our Saviour, Jesus Christ. Amen.

All sit

THE ANTHEM

Lūgšana – Prayer (2003)

Lai zemei sāpes nav, kad mānas kajas to min.
Lai pukei jācieš nav, kad bērns vinu vainagā pin.
Lai avotam raudošos vilnus auklēt nav grūt',
kad nakts ir tumša un gara, un lai nav neviena, ja
tas var būt, dvēse bez saules stara.

*Let not the earth feel pain when I tread on it.
Let not a flower suffer when a child makes a
garland. Let the spring water clam the crying
waves with ease, when the night is dark and long,
and let not a single soul, if that be possible,
be without sunshine.*

Words: Fricis Bārda (1880–1919)

Music: Maija Einfelde (b. 1939)

THE ADDRESS

The Good Society and Interfaith Relations

The Revd Canon Mark Poulson

Canon for Interfaith Relations, Diocese of London

All stand for the HYMN

NEH 352

DIADEMATA

Words: Matthew Bridges (1800–94)
Music: George Elvey (1816–93)

THE BLESSING

All remain standing as the choir and clergy recess

*Please remain quiet until the end of the
organ voluntary*

VOLUNTARY

Litanies, JA 119

Alain

THIS TERM'S CHARITIES

Lyn's House is a Christian community in Cambridge offering hospitality and friendship to people society often excludes, building friendships and a community that celebrates everyone for who they are.

www.lynshousecommunity.com

Venezuela suffers from drastic shortages of both food and medicines. **Healing Venezuela** helps by sending supplies and support to hospitals and health-related institutions.

www.healingvenezuela.org

THIS EVENING'S MUSIC

Without a doubt, *Elijah* is one of the most celebrated and performed oratorios of the last 150 years. In the middle of the 19th century, soon after its composition, it became a central work for British choral societies and, unlike Handel's *Messiah*, has persisted as a rewarding large-scale option for ensembles of diverse sizes and natures. 'Lift thine eyes unto the mountains', a three-part setting of Psalm 121 vv. 1–3, falls halfway through Part II of the oratorio, and was singled out in a letter about the première to Frau Livia Frege in which Mendelssohn praised 'some very good second soprano and contralto solo singers [who sang] with special zest ... but also the softest pianos, in a manner which I never before heard.'

Award winning composer Cecilia McDowall was commissioned in 2017 to write a setting of the evening canticles for the London Festival of Contemporary Church Music. The resulting work is strikingly original in tone: a complex fabric of voices not so much joyfully praising God as solemnly revering him, even fearing him. The harmonic language opposes light and darkness: blazing triads and pure consonances are cast into shadows or fractured by flattened seconds and sixths, set in piquant rhythms. McDowall's idiom is both beguiling and introspective, characterised by a kind of harmonic meditation and the slow transformation of kaleidoscopic sound worlds.

Geoffrey Burgon (1941–2010) was a British composer best known for his work in television and film. As well as scoring *Monty Python's Life of Brian* and *Brideshead Revisited*, Burgon wrote this *Nunc dimittis* for the end credits of the 1979 BBC series *Tinker, Tailor, Soldier, Spy*. The setting, originally for organ, trumpet and treble, earned Burgon the Ivor Novello Award that year and was a Top 10 hit on the UK Singles Chart. The treble on the original recording, Paul Phoenix, sang as a tenor with the King's Singers later in his career.

Maija Einfelde's 2003 *Cikls ar Friča Bārdas dzeju* ('A cycle of Fricis Bārda poems') comprises three settings of one of Latvia's best-loved writers. Bārda was one of a group of poets who eschewed realism in favour of a higher synthesis of romanticism and naturalism. These pantheistic miniatures – *Vakars* (Evening), *Lūgšana* (Prayer) and *Debess* (Heaven) – deploy no obvious word-illustration nor overt drama; instead, this is music of quiet integrity and intensity. The shifting modal harmony is flecked with chromaticism and the choral textures are immaculately sifted and weighed. Like the Latvian landscape, this music is 'painted in grey, green, brown and the colour of the sun.'