

*Welcome to Trinity Episcopal Cathedral. We're delighted you have joined us for this beautiful, restorative service. Choral Evensong is a contemplative service of music, readings, and prayers that takes place in the late afternoon or early evening. It allows listeners time to meditate and transition from the busyness of the day to the peace and quiet of the evening. Evensong's distinguishing feature is that it consists primarily of music.*

**PARTICIPATING THIS EVENING**

*Officiant* The Very Rev. Amy Dafler Meaux  
*Lector* Jean Harper  
*Music* Dr. Colin MacKnight, Director of Music  
James O'Donnell, Guest Conductor  
Trinity Cathedral Choir

**Prelude** Fantasia Choral No. 1 in D-flat *Percy Whitlock*

**Hymn 149** Eternal Lord of love, behold your Church *Old 124th*

**Opening sentences from Holy Scripture** **BCP 61**

**Preces** *sung by the Officiant and the choir* *Kenneth Leighton*

*All sit.*

**Psalm 34** *sung by the choir to Anglican chants by*  
*Ivor Atkins and Thomas Norris* **BCP 627**

**The First Lesson** *Jeremiah 6:9-15*

*All stand.*

**Hymn 573** Father eternal, Ruler of creation *Langham*

*All sit.*

**Magnificat: The Second Service** *sung by the choir* *Kenneth Leighton*

**Nunc dimittis: The Second Service**    *sung by the choir*    *Kenneth Leighton*

**The Apostles' Creed**    *intoned by the Officiant, sung by all, standing*

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

**I believe 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, died, and was 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 catholic Church,**

**the communion of saints,**

**the forgiveness of sins,**

**the resurrection of the body,**

**and the life everlasting. Amen.**

*The people stand or kneel.*

**Salutation, Lord's Prayer, Suffrages, and Collects**

*Kenneth Leighton*

*sung by the Officiant and the choir*

*All sit.*

**Anthem**

Ne irascaris Domine & Civitas sancti tui

*William Byrd*

*Ne irascaris Domine satis,*

*Be not angry, O Lord,*

*et ne ultra memineris iniquitatis nostrae.*    *and remember our iniquity no more.*

*Ecce respice populus tuus omnes nos.*

*Behold, we are all your people.*

*Civitas sancti tui facta est deserta.*

*Your holy city has become a wilderness.*

*Sion deserta facta est,*

*Zion has become a wilderness,*

*Jerusalem desolata est.*

*Jerusalem has been made desolate.*

*Text: Isaiah 64:9-10*

*All stand.*

**The Prayer of St. Chrysostom**

BCP 72

**The Concluding Sentences from Holy Scripture**

BCP 72

**Hymn 653**

Dear Lord and Father of mankind

*Repton*

**Postlude**

Fantasia and Fugue in G minor, BWV 542

*J. S. Bach*

(Final hymn and postlude performed by James O'Donnell)

**Please join us for a reception in Morrison Hall following evensong. There will be no eucharist following evensong today. Post-evensong eucharists will resume next week.**

**Notes on the Notes:**

The bulk of this evening's choral music is by Kenneth Leighton, one of the most important composers of 20th-century Anglican music. His music is often dance-like, rhythmically angular, and harmonically crunchy – traits which are cliché in music of the last century, but which Leighton used to unusually good effect.

William Byrd was a Roman Catholic living in post-Reformation England, also known as a recusant. Usually, the punishment for recusancy consisted of fines, property confiscation, and/or imprisonment, but in some cases, could include capital punishment. This persecution is relevant to Byrd's double motet, *Ne irascaris Domine & Civitas sancti tui*, one of his most poignant works. Its text is a lament on the Israelite's Babylonian exile, but Byrd and other recusants would have understood it as an expression of despair over the state of English Catholicism. Despite his own religious beliefs, Byrd also composed a large and rich repertoire of music for the Anglican church. This year is the 400th anniversary of his death.

## JAMES O'DONNELL

Internationally recognized as a conductor, organist and teacher, James O'Donnell has performed all over the world. Following a distinguished 23-year tenure as Organist and Master of the Choristers at Westminster Abbey, Mr. O'Donnell now holds the post of Professor in the Practice of Organ at Yale School of Music and the Yale Institute of Sacred Music in New Haven CT, where he succeeds Thomas Murray as professor to graduate organ majors and other students in sacred music. In addition, he will direct a newly formed professional liturgical vocal ensemble at Yale University, which will serve as a model and a vehicle for study for students preparing for careers in church music and liturgy.

In his tenure at Westminster Abbey Mr. O'Donnell was responsible for all musical aspects of the Abbey's work, training and conducting the Abbey Choir in its daily choral services, recordings, concerts, and broadcasts and at the great national occasions for which the Abbey is known, including directing the music for the September 2022 State Funeral of Her Majesty Queen Elizabeth II, which was broadcast live throughout the world to an estimated audience of over 4 billion people. He has toured extensively with the Choir of Westminster Abbey to the United States, the Far East, Australia, and Europe. Prior to his appointment at Westminster Abbey, Mr. O'Donnell served for twelve years as Master of Music at Westminster (Roman Catholic) Cathedral where under his direction the renowned Cathedral Choir made many recordings and won the coveted Gramophone Record of the Year award, unprecedented for such a choir.

James O'Donnell began his studies as a junior exhibitioner in organ and harpsichord at the Royal College of Music. He then studied for a degree in Music at Jesus College, Cambridge, where he was Organ Scholar. Over the course of his career he has played concerts in the United States, Japan, Australia, New Zealand and throughout Europe. Recent engagements have included solo recitals in the Gstaad Menuhin Festival, Cologne Cathedral, and Dresden Kreuzkirche, as well as appearances in Italy and the Netherlands. He has appeared as soloist in the BBC Proms, most recently in Poulenc's Organ Concerto which he has recorded with the London Philharmonic Orchestra under Yannick Nézet-Séguin at the Royal Festival Hall in London.

As conductor and soloist James O'Donnell has worked with many of Britain's leading ensembles. He continues as Music Director of the London-based period instrument orchestra St James' Baroque and appears regularly with the BBC Singers and other ensembles. He is also Visiting Professor of Organ and of Choral Conducting at the Royal Academy of Music, of which he is also an Honorary Member. Among his honours and distinctions he was President of the Royal College of Organists 2011–13, elected an Honorary Fellow of Jesus College, Cambridge, awarded the honorary degree of Doctor of Music by the University of Aberdeen, and Honorary Fellowship by the Royal College of Music.