

MAGDALEN COLLEGE OXFORD



FESTAL CHORAL EVENSONG
WITH THE BLESSING OF THE NEW ORGAN
BY THE BISHOP OF OXFORD

SATURDAY 21 JANUARY 2023

6.00 PM

INTRODUCTION & WELCOME

FROM THE DEAN OF DIVINITY & INFORMATOR CHORISTARUM

Welcome to Magdalen College Chapel and this service of Choral Evensong.

In this service, which has been sung in this Chapel for several centuries, we find time to reflect as the Choir leads our worship. The shape of Evensong was set by Archbishop Thomas Cranmer in the sixteenth-century Book of Common Prayer, a version of which remains the standard order of worship for the Church of England. The custom of singing in worship reflects the belief that ‘he who sings prays twice,’ as St Augustine of Hippo put it. While much of the singing is undertaken by the Choir on behalf of the congregation, everyone actively participates in this prayer and praise through listening and contemplation.

The organ has played an important part in worship in this Chapel for over four hundred years, and today we celebrate the latest instrument to stand in this building. We give thanks for those who have made this possible, not least for those, living and departed, whose generosity has enabled the College to meet the costs of the project entirely from donations and bequests. We pay particular tribute to the late Anthony Smith CBE, former President of the College, whose enormous legacy to Magdalen now includes this instrument. We offer our gratitude to those who have worked tirelessly over the last five years to see this project through to completion, and we offer our prayers for those who will play and maintain this instrument over the years to come.

On behalf of the College, we particularly wish to acknowledge the hard work and generosity of the following individuals and companies:

About Sound

Johannes Adler *Lead Voicer*

Ruben Barbara *Assistant Voicer*

Rob Baston *Donor*

Melanie Bennette *Choir & Chapel Administrator*

Mark Blandford-Baker *Home Bursar, Magdalen College
2001-21*

David Clary *President, Magdalen College 2005-20*

Stuart Davies *Electrical contractor*

John Deech *Solicitor*

Tim Dowdeswell *Head of Maintenance,
Magdalen College*

Joe Froud *Electrician*

Richard Goodall *Viscount Electrical Organs*

Jasmine Gräbner *Assistant Voicer*

RT Harris *Electrical Contractors*

Joan Jones *Chapel Verger*

Jiří Kocourek *Artistic Director, Hermann Eule Orgelbau*

Andreas Ladach *Organ sales adviser*

Robert Langley *Surveyor, Magdalen College*

Christian Leitmeir *Fellow in Music, Magdalen College*

Matthew Martin *Project adviser*

Rory Maw *Bursar, Magdalen College 2014-20*

Mark Murphy *Scaffolding contractor*

Stephen Oliver *Architect*

Sang Ook *Assistant Voicer*

Richard Pinel *Project adviser*

Alexander Pott *Assistant Organist*

Sean Rainey *Development Director, Magdalen College*

Albie Ray *Home Bursar, Magdalen College*

Christian Schulz *Electronics specialist*

Gordon Stewart *Project adviser*

Richard Swift *Structural engineer*

Stephan Thürmer *Organ case designer*

Hugh Warwick *Photographer*

The Estates of Mr Michael Musgrave and

Mr Anthony Smith CBE *Donors*

Whitwam Audio Visual Systems

THE NEW ORGAN

Tonally designed along German romantic principles, and of approximately the same size as the instrument that stood in the Chapel for more than a century before the Mander organ, this is the first organ to be built by Eule in the UK in nearly 100 years.

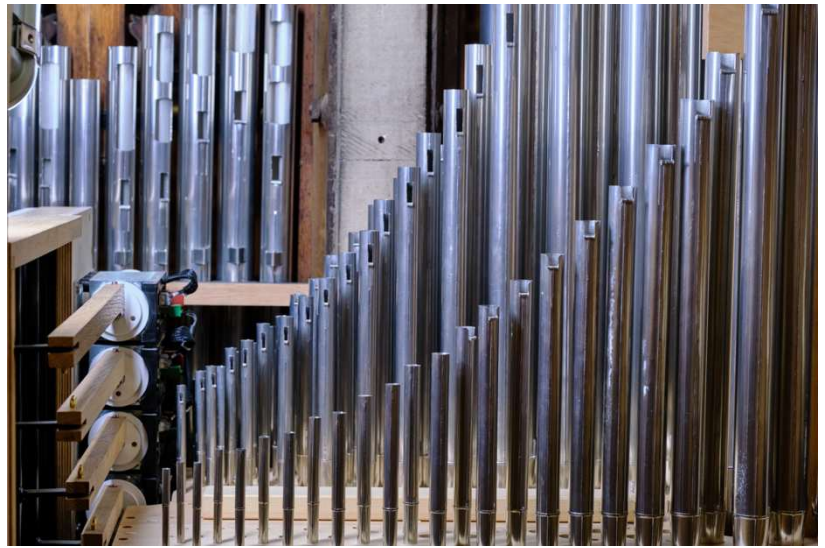
Mindful of the importance of natural light and consonance with the architecture of the building, Klaus-Jürgen Schöler and Stephan Thürmer designed an instrument that does not reach to the ceiling and which allows space on either side, with façade pipes and shutters (for controlling the volume, operated separately or jointly) on both the east (facing into the Chapel) and west (facing into the Antechapel) sides. The new case draws



heavily on the elegant design of the previous organ by Julian Bicknell, with the proportions of the instrument enlarged to match those of the Gray and Davidson organ that stood in the Chapel from 1854 until 1985. The console is situated on the north side of the instrument, reached through a passageway that runs from the top of the organ loft steps. The four manuals, several ‘extensions’ (for example, a 16’

rank extended by an octave to function as an additional 8’ stop) and ‘transmissions’ (ranks that sit in one division allocated, additionally, to another division) allow for a range of sounds that far exceeds that offered by the previous instrument. In accordance with German practice, and in order to allow for effective coupler design, the manuals, from bottom to top, are I. Great, II. Choir, III. Swell, IV. Récit. The lower three manuals are all mechanical action (where the player has direct control of the attack and release of a note through his or her touch on the key), and the fourth manual is electric action. The Great and Choir manuals (on which most early music would be played) are coupled mechanically, as is Great to Pedal, and all other couplers are electric. The ‘tuba’ stop, which has its own blower, operating on a wind pressure of 10 inches, can be played on any of the four manuals. The Choir organ pipes are situated in the Cottingham stone case at the front of the instrument. The ‘Physharmonica’ is a harmonium-like free-reed stop that is fully mechanical with its own swell pedal (which, when fully closed, effectively starves the reeds of air completely, in the way that a harmonium’s sound would die without the continuous air supply provided through the pumping action of the pedals). The two swells are tonally differentiated with Germanic romantic ranks sitting in the southern swell, and French sounds in the northern.

Briefed with designing an instrument that would provide the tonal palette to accompany the Choir in a wide range of repertoire, as well as functioning as an effective and colourful solo instrument for organ voluntaries and recitals, one of the key considerations was the educational element of the design – aspiring organists who spend time as Organ Scholar at the



College should learn about touch (thereby making at least some mechanical action an essential part of the specification) and the imaginative combination of sounds for best effect in solo and choral repertoire (the previous organ had 24 sounding stops and two manuals, whereas this instrument has 45 sounding stops over four manuals).

The following extract from the proposal submitted by Eule in 2018, unedited and making characterful use of English, gives a sense of the vision for the new instrument:

- *a rich cast with a great scale of basic stops (8', also 16' and 4') in very differentiated dynamics and colours – the new organ shall bear the choir and the congregation from the ground with a full, warm, bearing and broad sound, not to pull them from the height with small and sharp stops*
- *string stops for clarity of the sound and colourful solo reeds and flutes*
- *artistic voicing with attention to the individual character of each stop*
- *best capability for combining every stop with others to create new sound colours, enlarged by using transmissions and octave couplers (not for more loudness, but for new sound spheres!)*
- *two swells for more dynamic differentiation*
- *eschewal of too many loud and powerful stops, for instance Spanish trumpets or great reed choruses on all divisions*
- *adequate scales and wind pressures for the character of the stops and their sound in the chapel – not too high and heavy, but enough to give the organ the force to penetrate especially when the chapel is completely filled with people, the reverberation sinks to 0 and the organ is dependent only on her own sound, without any enhancement by the acoustic*
- *optimized sound emittance, promoted by the arrangement of all divisions in the organ interior with good focussing to the main chapel, but also to the antechapel*
- *all windchests and all pipes are placed atop the case foundation and atop the cornice, excl. the Choir within the historic stone case*
- *the new organ shall get a wide, expressive dynamic spread, starting from the nearly unhearable ppp of the Viola d'amour 8' in the closed Swell, and increasing in imperceptible steps to the grand, majestic and room-filling Tutti.*



There is no other organ in Oxford built along these lines. The organ at Exeter College was built according to French romantic principles by an English firm (Walker) in the 1990s, that at Merton designed as an English romantic instrument by an American firm (Dobson) in 2012, and the majority of other instruments in the city have been built in the classical and baroque style, including the organs at Queen's (1965), New College (1969, restored 2013), Christ Church (1978, restored 2022), Jesus (1993, restored 2016) and Lincoln (2010). Older instruments, including those at Worcester (1865, fully restored 2005), St Peter's (1875, fully restored 2003) and Balliol (1937) are examples of English romantic organ building.

With this highly-original and unique instrument we hope to bring a new

and exciting sound world to the worship of Magdalen College Chapel, continuing and enhancing the rich tradition of music-making of which we are proud to be the inheritors and current guardians.

MARK WILLIAMS

INFORMATOR CHORISTARUM & ORGANIST

SPECIFICATION

45 stops, four manuals + pedal

I.: Great (C-c''')

Bourdun 16' <i>Tr. IV</i>	Lieblich Gedackt 8' <i>Tr. IV</i>	Octave 2'
Principal major 8'	Octave 4'	Mixtur 3-4fach 1 1/3'
Flûte Major 8'	Gemshorn 4'	Cornett 2-4fach 2 2/3' <i>incl.</i>
Cello 8'	Quinte 2 2/3'	Trumpet 8' <i>Quinte</i>

II.: Choir (C- c''')

Principal doux 8'	Flûte douce 4'	Clarinet 8'
Salicional 8'	Nassat 2 2/3'	- Tremulant
Gedackt 8'	Waldflöte 2'	
Octave 4'	Terz 1 3/5'	

III. : Swell (C- c''')

Flûte harmonique 8'	Salicet 4'	Physharmonica 16'
Viola d'amour 8'	Flauto traverso 4'	Physharmonica 8' <i>Ext.</i>
Violes célestes 8'	Violine 2'	- Tremulant
	Oboe 8'	

IV.: Récit. (C- c''')

Bourdun 16'	Octave 4'	Trompette harmon. 8'
Diapason 8'	Plein jeu 3fach 2'	Voix humaine 8'
Lieblich Gedackt 8' <i>Ext.</i>	Basson 16'	- Tremulant

Tuba 8' *separately available on all manuals, and in the pedal at 8' and 4' pitch*

Pedal (C-g')

Principalbass 16'	Bassflöte 8' <i>Ext.</i>	Trombone 8'
Subbass 16'	Gedacktbass 8' <i>Tr. IV</i>	Quinte 10 2/3' <i>Ext.</i>
Bourdonbass 16' <i>Tr. IV</i>	Octave 4' <i>Ext.</i>	
Octavbass 8' <i>Ext.</i>	Posaune 16'	

Couplers: II-I, I-P, II-P (mech.), I-II, III-I, III-II, III-P, IV-I, IV-II, IV-III, IV-P, III&IV/P (electric)

Super-octave couplers: IV-IV, III-III, IV-I, III-I, IV-P

Sub-octave couplers: IV-IV, IV-III, III-III, IV-I, III-I, I-I

Unison Off (IV only)

Swell pedals: Swell III, Récit IV, Swell Physharmonica; 'Pedals III & IV combined' button

8 divisional thumb pistons per manual; 8 divisional pedal pistons; 10 general pistons

Gt & Ped divisional pistons combined stop

Swell & Récit shutters – Antechapel only / Chapel only / Combined

Electronic memory system & USB option (unlimited piston combination settings)

The service is conducted by the Dean of Divinity, the Reverend Dr Andrew Bowyer, with the Bishop of Oxford, the Right Reverend Dr Steven Croft.

The College Choir is directed by Mark Williams, Informator Choristarum & Organist. The Organ is played for the service by Alexander Pott, Assistant Organist and Tutor to the Choristers, and by the Organ Scholars, Romain Bornes and Edward Byrne. Before the service, the organ is played by Anna Lapwood (Organ Scholar 2013–16) and Richard Pinel (Organ Scholar 2002–05 & Assistant Organist 2008–09).

Members of the congregation are invited to join in with all parts of the service printed in bold.



You are asked to be as quiet as possible during the
ORGAN MUSIC BEFORE THE SERVICE

Anna Lapwood plays:

Air from Suite for Organ

Florence Price (1887–1953)

Star Fantasy on Alleluia: Vidimus Stellam

Kristina Arakelyan (b. 1994)

In Paradisum

Ghislaine Reece-Trapp (b. 1992)

Richard Pinel plays:

Fantasia Op. 136

York Bowen (1884–1961)

Allegro from Sonata in C BWV 529

J.S. Bach (1685–1750)

Prélude, Fugue et Variation Op. 18

César Franck (1822–1890)

*Please STAND as the Choir and Clergy enter the Chapel. After the clock has struck,
please SIT as the Choir sings the **INTROIT**:*

O SING unto the Lord a new song,
sing unto the Lord all the whole earth.
Sing unto the Lord and praise His Name,
be telling of His salvation from day to day.
For He cometh to judge the earth,
and with righteousness to judge the world
and the people with His truth.

Words: *from Psalm 96*

Music: *Sir James Macmillan (b. 1959)*

*Please REMAIN SEATED as the service continues with the **PRECES***

Choir: O LORD, open thou our lips
and our mouth shall shew forth thy praise.

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

Please STAND

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.

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

Music: *Bernard Rose OBE (1916–1996; Informator Choristarum 1957–1981)*

The Dean of Divinity welcomes the congregation, after which, all SIT for

PSALM 105: 23-44

INTRAVIT ISRAEL IN AEGYPTUM

ISRAEL also came into Egypt: and Jacob was a stranger in the land of Ham.
And he increased his people exceedingly: and made them stronger than their
enemies;

Whose heart turned, so that they hated his people: and dealt untruly with his
servants.

Then sent he Moses his servant: and Aaron whom he had chosen.

And these shewed his tokens among them: and wonders in the land of Ham.

He sent darkness, and it was dark: and they were not obedient unto his word.

He turned their waters into blood: and slew their fish.

Their land brought forth frogs: yea, even in their kings' chambers.

He spake the word, and there came all manner of flies: and lice in all their
quarters.

He gave them hail-stones for rain: and flames of fire in their land.

He smote their vines also and fig-trees: and destroyed the trees that were in
their coasts.

He spake the word, and the grasshoppers came, and caterpillars innumerable:
and did eat up all the grass in their land, and devoured the fruit of their ground.

He smote all the first-born in their land: even the chief of all their strength.

He brought them forth also with silver and gold: there was not one feeble
person among their tribes.

Egypt was glad at their departing: for they were afraid of them.

He spread out a cloud to be a covering: and fire to give light in the night-season.

At their desire he brought quails: and he filled them with the bread of heaven.

He opened the rock of stone, and the waters flowed out: so that rivers ran in
the dry places.

For why? he remembered his holy promise: and Abraham his servant.

And he brought forth his people with joy: and his chosen with gladness;

And gave them the lands of the heathen: and they took the labours of the people
in possession;

That they might keep his statutes: and observe his laws.

Please STAND

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.

Chants: *Grayston Ives* (b. 1948, *Informator Choristarum* 1991–2009)
Sir Walter Parratt (1841–1924; *Informator Choristarum* 1872–1882)

*Please SIT for the **FIRST LESSON**, Isaiah 6: 1–8*
read in German by Mrs Anne-Christin Eule

DES Jahres, da der König Usia starb, sah ich den Herrn sitzen auf einem hohen und erhabenen Stuhl, und sein Saum füllte den Tempel. Seraphim standen über ihm; ein jeglicher hatte sechs Flügel: mit zweien deckten sie ihr Antlitz, mit zweien deckten sie ihre Füße, und mit zweien flogen sie. Und einer rief zum andern und sprach:
Heilig, heilig, heilig ist der Herr Zebaoth; alle Lande sind seiner Ehre voll!
daß die Überschwellen bebten von der Stimme ihres Rufens, und das Haus ward voll Rauch. Da sprach ich: Weh mir, ich vergehe! denn ich bin unreiner Lippen und wohne unter einem Volk von unreinen Lippen; denn ich habe den König, den Herrn Zebaoth, gesehen mit meinen Augen. Da flog der Seraphim einer zu mir und hatte eine glühende Kohle in der Hand, die er mit der Zange vom Altar nahm, und rührte meinen Mund an und sprach: Siehe, hiermit sind deine Lippen gerührt, daß deine Missetat von dir genommen werde und deine Sünde versöhnt sei. Und ich hörte die Stimme des Herrn, daß er sprach: Wen soll ich senden? Wer will unser Bote sein? Ich aber sprach: Hier bin ich; sende mich!

Hier endet die erste Lesung.

IN the year that King Uzziah died, I saw the Lord sitting on a throne, high and lofty; and the hem of his robe filled the temple. Seraphs were in attendance above him; each had six wings: with two they covered their faces, and with two they covered their feet, and with two they flew. And one called to another and said:
‘Holy, holy, holy is the Lord of hosts; the whole earth is full of his glory.’
The pivots on the thresholds shook at the voices of those who called, and the house filled with smoke. And I said: ‘Woe is me! I am lost, for I am a man of unclean lips, and I live among a people of unclean lips; yet my eyes have seen the King, the Lord of hosts!’

Then one of the seraphs flew to me, holding a live coal that had been taken from the altar with a pair of tongs. The seraph touched my mouth with it and said: 'Now that this has touched your lips, your guilt has departed and your sin is blotted out.' Then I heard the voice of the Lord saying, 'Whom shall I send, and who will go for us?' And I said, 'Here am I; send me!'

Here endeth the First Lesson.

*Please REMAIN SEATED as the Right Reverend Stephen Croft, Lord Bishop of Oxford, introduces the **BLESSING OF THE ORGAN**, concluding with the prayer:*

O GOD our Father most holy,
whom saints and angels delight to worship
in the beauty of heaven:
+ bless this organ, which we dedicate to thy glory.
Grant that by its reverent use
thy praise may ever be enriched and made glorious,
and that all who worship here may serve thee with gladness,
and show forth thy praise in triumphant song.
Let thy glory fill this place,
and thy Spirit so dwell in the hearts of thy people
that they may ever be led to sing
with grace in their hearts unto thee.
Grant that all who here find joy in worshipping thee
may be numbered at the last with those
who shall sing the new song
before thy heavenly throne;
through Jesus Christ our Lord,
who liveth and reigneth with thee and the Holy Spirit,
ever one God, world without end.
Amen.

*At the end of the prayer, please STAND as the Choir sings the
MAGNIFICAT (WITH ANTIPHON)
during which the Bishop sprinkles and censes the organ.*

CANTANTIBUS organis decantabat Cæcilia virgo soli Domino Deo,
dicens: Fiat Domine cor meum et corpus meum immaculatum ut non
confundar.

*AS the organ was playing, Cecilia the virgin sang only to the Lord God, saying:
“Lord, let my heart and my body remain without stain, that I not be put to shame.”*

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.

Cantantibus organis...

Words: *Luke 1: 46–55*

Music: COLLEGIUM MAGDALENÆ OXONIENSE *Kenneth Leighton (1929–1988)*

*Please SIT for the **SECOND LESSON**, Matthew 25: 31–end*
read by Mr Robert Langley, College Surveyor

WHEN the Son of Man comes in his glory, and all the angels with him, then he will sit on the throne of his glory. All the nations will be gathered before him, and he will separate people one from another as a shepherd separates the sheep from the goats, and he will put the sheep at his right hand and the goats at the left. Then the king will say to those at his right hand, “Come, you that are blessed by my Father, inherit the kingdom prepared for you from the foundation of the world; for I was hungry and you gave me food, I was thirsty and you gave me something to drink, I was a stranger and you welcomed me, I was naked and you gave me clothing, I was sick and you took care of me, I was in prison and you visited me.” Then the righteous will answer him, “Lord, when was it that we saw you hungry and gave you food, or thirsty and gave you something to drink? And when was it that we saw you a stranger and welcomed you, or naked and gave you clothing? And when was it that we saw you sick or in prison and visited you?” And the king will answer them, “Truly I tell you, just as you did it to one of the least of these who are members of my family, you did it to me.” Then he will say to those at his left hand, “You that are accursed, depart from me into the eternal fire prepared for the devil and his angels; for I was hungry and you gave me no food, I was thirsty and you gave me nothing to drink, I was a stranger and you did not welcome me, naked and you did not give me clothing, sick and in prison and you did not visit me.” Then they also will answer, “Lord, when was it that we saw you hungry or thirsty or a stranger or naked or sick or in prison, and did not take care of you?” Then he will answer them, “Truly I tell you, just as you did not do it to one of the least of these, you did not do it to me.” And these will go away into eternal punishment, but the righteous into eternal life.

Here endeth the Second Lesson.

Please STAND for the NUNC DIMITTIS

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.

Words: *Luke 2: 29–32*

Music: COLLEGIUM MAGDALENAE OXONIENSE *Kenneth Leighton*

Please REMAIN STANDING and turn east to 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 catholic Church; the communion of saints;
the forgiveness of sins; the resurrection of the body,
and the life everlasting. Amen.

The service continues with the **RESPONSES & COLLECTS**

THE Lord be with you.
Choir: And with thy spirit.
Let us pray.

Please KNEEL or SIT

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

Choir: 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.

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

O Lord, save the King.
Choir: And mercifully hear us when we call upon thee.

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

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

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

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

The Priest sings the **COLLECT OF THE DAY:**

ALMIGHTY and everlasting God, who dost govern all things in heaven and earth: Mercifully hear the supplications of thy people, and grant us thy peace all the days of our life; through Jesus Christ our Lord. Amen.

Followed by 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.

Followed by 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.

Music: Bernard Rose

Please SIT for the **ANTHEM**

BLEST pair of Sirens, pledges of Heav'n's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixed pow'r employ,
Dead things with inbreathed sense able to pierce;
And to our high-raised phantasy present
That undisturbed song of pure concent,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout, and solemn jubilee,
Where the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow,
And the Cherubic host in thousand quires
Touch their immortal harps of golden wires,

With those just Spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly:
That we on earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of light.

Words: AT A SOLEMN MUSICK *John Milton (1608–1674)*

Music: *Sir Charles Hubert Hastings Parry (1848–1918)*

*All REMAIN SEATED OR KNEEL for the PRAYERS
which include the response:*

Lord in thy mercy,
Hear our prayer.

At the conclusion of the Prayers, all say together:

THE grace of our Lord Jesus Christ,
and the love of God,
and the fellowship of the Holy Spirit,
be with us all evermore.
Amen.

Please STAND to sing the **HYMN** [NEH 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.

3. 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 has done.

2. O praise ye the Lord!
Praise him upon earth,
In tuneful accord,
Ye sons of new birth;
Praise him who has brought you
His grace from above,
Praise him who has taught you
To sing of his love.

4. O praise ye the Lord!
Thanksgiving and song
To him be out-poured
All ages along:
For love in creation,
For heaven restored,
For grace of salvation,
O praise ye the Lord!
Amen! Amen!

Words: *H. W. Baker (1821–1877)*

Music: *LAUDATE DOMINUM Sir Charles Hubert Hastings Parry*

*Please REMAIN STANDING for **THE BLESSING** given by the Bishop of Oxford*

Bishop: Our help is in the name of the Lord.

All: Who hath made heaven and earth.

Blessed be the name of the Lord.

From this time forth for evermore.

Let us pray.

Almighty God, who hast given unto thy people power to invent for themselves instruments of music, and skill to use them in sounding forth thy praise, grant that the music heard in this house may kindle a spirit of true devotion in us thy servants; that we, taking our part in prayer and praise to thee here on earth, may hereafter be admitted to thy heavenly temple, and join in the eternal song of the redeemed around thy throne. And the + blessing of God Almighty, the Father, the Son, and the Holy Spirit, be with you now and always.

Amen.

*Please REMAIN STANDING as the President, Vice President, Fellows, Choir and Clergy process to the Antechapel from where the **FINAL RESPONSES** are sung:*

Choir: The Lord be with you.
And with thy spirit.

Choir: Let us bless the Lord.
Thanks be to God.

Music: Bernard Rose

*You are invited to SIT for the **ORGAN VOLUNTARY**, or to leave the Chapel very quietly without disturbing those who wish to listen.*

St Albans Triptych

Matthew Martin (b. 1976, Organ Scholar 1994–1998)

Please give as generously as you are able, via the collecting bowl or the contactless card reader (which can be set to any amount), as you leave the Chapel. The collection this evening will be divided between the work of the Chapel and this term's charity, The Porch, a local charity based in Cowley, which provides a stepping-stone for the homeless and vulnerably-housed.

FRIENDS OF MAGDALEN COLLEGE CHOIR

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The HDH Wills Charitable Trust

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The Family of Bernard and Molly Rose

The trustees of the estates of Mr Michael Musgrave, the Reverend Dr Brian Findlay & Mr Anthony Smith CBE

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