

Conductor: Ed Sutton

## *Soprano*

Sue Bateman, Sylvia Bridger, Anna Cooke, Sue Crease, Pat Davis, Brenda Dixon, Emma Dixon, Stephanie Edwards, Katherine Johnson, Joy Kempson, Sandra Sharp, Marie Slee, Debbie Sweet, Jeanne Wiggins

## *Alto*

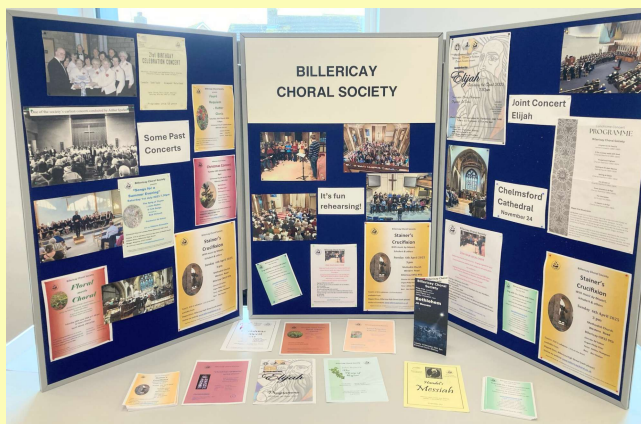
Christine Bland, Maureen Hart, Maggie Kingston, Margaret Nicholls, Rachel Orford, Liz Read, Marie Rosen, Gytha Washington

## *Tenor*

Charles Alino, David Bateman, Tony Crease, Martin Mason

## *Bass*

Tony Barker, John Bridger, Hugh Connolly, Keith Miller, Meredith Rose, John Spriggs, David Young



Billericay Choral Society stand at the recent Community Open Day at The Chantry Centre



## Forthoming Events

### ***Summer Concert***

Saturday 28 June 2025

Billericay Methodist Church

Afternoon tea with songs from musicals

### ***Autumn Concert***

Saturday 22 November 2025

New Rickstones Academy, Witham

Carl Jenkins "The Armed Man" in collaboration with Maldon and Witham choral societies together with Anglia Singers.

Keep in touch and buy your tickets from  
[www.billericaychoral.co.uk](http://www.billericaychoral.co.uk)

Billericay Choral Society is a choir of about forty members. We rehearse at the Methodist Church, Western Road on Tuesday evenings.

Members are drawn from all ranges of backgrounds and experience. We welcome all singers. If you are a lapsed singer or just starting out then we would love to see you. There is no audition just come with plenty of enthusiasm and a willingness to come to rehearsals regularly and well-prepared!



# Billericay Choral Society

Ed Sutton *conductor*

Ashley Thompson *tenor*

Ben Fouser *bass*

Philip Prior *organ*

## The Crucifixion John Stainer



Sunday 6 April 2025 3:00pm  
Billericay Methodist Church

# Programme

Holy Holy Holy (Sanctus)	Schubert
Ave verum Corpus <i>Jesus, Saviour, we behold thee</i>	Mozart
Jesus, Saviour, we behold thee, Mary's Son in bread and wine revealed Born and suffered, for us offered, Thy cross all our wound hath healed. From thy body pierced and broken, Came forth water and precious blood: Be to us by thy example, in death's hour of trial our food.	
Verleih uns Frieden <i>Lord, in thy mercy grant us peace</i>	Mendelssohn
Lord in thy mercy grant us peace throughout all generations. Thou art alone our sword and shield, Lord who dost guide the nations. Defend us, O God, we pray thee.	
Christus factus est <i>Jesus once for our salvation was crucified</i>	Felice Anerio
Jesus once for our salvation was crucified, suffered, and was buried. Therefore God hath exalted his Name; and it shall stand for ever.	
Sicut cervus <i>Like as the hart</i>	Palestrina
Like as the hart desireth the water brooks so my soul longeth for thee O God	
Like as the hart	Herbert Howells
Thou knowest Lord	Purcell
Verily Verily I say unto you	Thomas Tallis
God So Loved the world	Bob Chilcott

# The Crucifixion

1. And They Came to a Place Named Gethsemane
2. The Agony
3. Processional to Calvary
4. And When They Were Come
5. The Mystery of the Divine Humiliation (hymn)
6. He Made Himself of No Reputation
7. The Majesty of the Divine Humiliation
8. And As Moses Lifted Up the Serpent
9. God So Loved the World
10. Litany of the Passion (hymn)
11. Jesus Said, 'Father, Forgive Them'
12. So Thou Lifest Thy Divine Petition
13. The Mystery of the Intercession (hymn)
14. And One of the Malefactors
15. The Adoration of the Crucified (hymn)
16. When Jesus Therefore, Saw His Mother
17. Is It Nothing to You?
18. The Appeal of the Crucified
19. After This, Jesus Knowing That All Things Were Now Accomplished
20. For the Love of Jesus (hymn)

**John Stainer** was one of the most distinguished musicians of his generation. In 1872 he was appointed organist of St Paul's Cathedral, where he raised performance standards and greatly expanded the repertoire. He was renowned for his considerable scholarship as a researcher into and editor of early music. He was regarded as one of the foremost composers of cathedral music, and was closely involved with the compilation of *Hymns Ancient & Modern*, as well as being music editor of several other important publications. He was an Oxford Professor, a general inspector of music education and held presidencies of several professional bodies. As organist, conductor, composer, teacher and author, the immense contribution that Stainer made to the music of his time can scarcely be over-estimated. As is so often the case, however, all this worthy enterprise has long been forgotten, and today Stainer is remembered

simply for *The Crucifixion* and a few rather fine anthems and hymn-tunes.

*The Crucifixion* is scored for tenor and baritone soloists, mixed choir and organ. It was dedicated to Stainer's pupil and friend William Hodge, assistant sub-organist at St Paul's Cathedral and organist and choirmaster at Marylebone Parish Church, where the cantata was first performed in February 1887, conducted by the composer with Hodge at the organ. In composing *The Crucifixion*, Stainer's intention was to provide a Passiontide cantata written in a musical language and on a scale that would put it within the scope of most parish choirs. Its structure is clearly modelled on the scheme of choruses, chorales, recitatives and arias of Bach's *St Matthew Passion*, which in 1873 Stainer had introduced into the Music for Holy Week at St Paul's. The Rev William Sparrow-Simpson, Succentor and Librarian of St Paul's, compiled the libretto, drawing on the Gospel accounts for the narrative elements of the story and writing the texts of the choruses, arias and hymns himself.

The first performance of *The Crucifixion* was well received, but it soon attracted fierce criticism, both for its libretto and its music. The combination of Sparrow-Simpson's shortcomings as a poet and his excessively sentimental language was scarcely a recipe for literary success. Some of the music is also typically sentimental Victoriana, such as the 'Fling wide the gates' choruses and the duet, 'So thou liftest thy divine petition'. Nevertheless, there are also passages of great beauty - the unaccompanied setting of 'God so loved the world', for example, which continues to be performed as an anthem in its own right – and sections of dramatic interest. Stainer's setting of the seven last words from the cross, for four-part men's chorus, is highly effective, especially since it is followed by the stark, unaccompanied final statement from the tenor soloist, 'And he bowed his head and gave up the ghost'. Particularly significant in the overall scheme of *The Crucifixion* are the five hymns, which are designed for congregational participation. Of these, *Cross of Jesus* must be counted amongst the finest of all hymn-tunes.