

COME & SING

STAINER'S CRUCIFIXION



WITH



CHRISTCHURCH
CITY CHOIR

SATURDAY, 18 MARCH 2023

ST PETER'S CHURCH, UPPER RICCARTON

WORKSHOP 9.30 AM - 3.00 PM

CONCERT 3.00 - 4.00 PM

Adrian Lowe – Tenor

Adrian's solo repertoire includes; Bach (St John/St Matthew Passions Evangelist / Tenor soloist; Mass in B Minor, Lutheran Masses), Beethoven (Mass in C), Handel (Messiah; Ode on St. Cecilia's Day), Mendelssohn (Elijah), Monteverdi (Vespers), Mozart (Requiem; Idomeneo). Adrian gave the inaugural performance of The Oxford Lieder Festival (Schubert's Die Schöne Müllerin).

In his singing career, Adrian has performed with some of the world's leading vocal ensembles, including Christ Church Cathedral, Oxford, The Gabrieli Consort, The Huelgas Ensemble, I Fagiolini, Jos van Veldhoven and The Netherlands Bach Society, New College, Oxford, The New London Consort, Polyphony, The Sixteen, and Tenebrae. He has worked with conductors and orchestras such as Harry Christophers, Stephen Darlington, Edward Higginbottom, Stephen Layton and The Academy of Ancient Music, Kurt Masur and The London Philharmonic Orchestra, Paul van Nevel, and Sir Simon Rattle and the Berliner Philharmoniker.

Matthew Harris – Bass

Matthew is a multi-instrumentalist, vocalist and conductor based in Christchurch. His musical career began at the age of eight as a chorister of the ChristChurch Cathedral Choir and has since gone on to perform with groups such as the Christchurch Symphony Orchestra, the NZSO National Youth Orchestra, the National Youth Brass Band, the New Zealand Youth Symphonic Winds and the Tallis Scholars.

As well as being a freelance singer, Matthew is the Musical Director of Canterbury Brass and also holds conducting positions with the Christchurch Schools Music Festival, the Christchurch Youth Orchestra and Christchurch School of Music's Intermediate Symphony Orchestra and Con Brio Concert Band.

Matthew is currently studying at the University of Canterbury towards a Master's degree and he hopes to pursue a career in music after graduating.

Jeremy Woodside – Organ

Jeremy was born in Christchurch, and his musical life began as a chorister at ChristChurch Cathedral; he was later Assistant Organist. He has held organ scholarships at Wells Cathedral and Westminster Abbey and has directed and accompanied many choral societies and choirs.

In 2011, Jeremy directed the Cathedral Choir for the National Memorial Service in Hagley Park following the February earthquakes, in the presence of HRH Prince William. He also gave a number of solo recitals throughout Europe to raise money for the cathedral's appeal and has released three solo CDs on the ChristChurch Cathedral organ.

Jeremy graduated as a Bachelor of Music (First Class Honours) from the University of Canterbury, and while there was awarded the Lilburn Prize for composition and Madrigal Prize for Excellence in Vocal Music. Later he completed a Masters in Organ Performance at the Sydney Conservatorium of Music.

In August 2013, he gave the inaugural recital at the Transitional Cathedral in Christchurch.

His organ tutors have included Daniel Moulton, Thomas Trotter and David Briggs, and Jeremy gained his Fellowship in Organ Performance from Trinity College, London in 2009, and holds an Associate Diploma from the Royal College of Organists. As a recitalist/accompanist, he has performed in many major UK cathedrals, St George's Chapel Windsor, Notre-Dame in Paris, as part of the International Organ Summer Festival in Rome, and the Musikverein in Vienna. Recital engagements include Westminster Cathedral, Malvern Priory, Christ Church Priory Dorset, St Andrew's Cathedral Sydney, Westminster Abbey, Saint-Saens' 3rd "Organ" Symphony with the Christchurch Symphony Orchestra in Christchurch Town Hall, and Esplanade Singapore as part of Tapestry: a festival of sacred music. From September 2015 – March 2018 Jeremy was Head of Keyboard and Organist at Repton School.

Jeremy regularly performs with the Christchurch Symphony Orchestra, both as a soloist, choir accompanist, and orchestral player. He is an active composer with various pieces being published by the RSCM, SOUNZ and Crescendo Music Publications in Melbourne, Australia, and is the current accompanist for the Christchurch City Choir and a repetiteur for Toi Toi Opera.

2023 SEASON

18 MAR

**STAINER'S
CRUCIFIXION**

**Come and
Sing with
Christchurch
City Choir**

13 MAY

**MOTHER'S DAY
CONCERT**

**with the
Christchurch
Youth Choir**

19 AUG

**BRAHMS
A GERMAN**

**REQUIEM
with City
Choir Dunedin**

2 DEC

**HANDEL'S
MESSIAH**



**CHRISTCHURCH
CITY CHOIR**

Watch website and Facebook
for details: CITYCHOIR.CO.NZ

No. 5. THE MYSTERY OF THE DIVINE HUMILIATION.

To be sung by the Choir and Congregation.

$\text{♩} = \text{about } 68.$

The musical score consists of two systems of two staves each. The first system is marked with a tempo of '♩ = about 68'. The music is in 4/2 time and features a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily in the soprano voice, with accompaniment in the bass. The second system continues the piece, ending with a double bar line.

Cross of Jesus, Cross of Sorrow,
Where the Blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled.

Here the King of all the ages,
Throned in light ere worlds could be
Robed in mortal flesh is dying,
Crucified by sin for me.

O mysterious condescending!
O abandonment sublime!
Very God Himself is bearing
All the sufferings of time!

Evermore for human failure
By His Passion we can plead;
God has borne all mortal anguish,
Surely He will know our need.

This—all human thought surpassing—
This is earth's most awful hour,
God has taken mortal weakness!
God has laid aside His Power!

Once the Lord of brilliant seraphs,
Winged with Love to do His Will,
Now the scorn of all His creatures,
And the aim of every ill.

Up in Heaven, sublimest glory
Circled round Him from the first;
But the earth finds none to serve Him,
None to quench His raging thirst.

Who shall fathom that descending,
From the rainbow-circled throne,
Down to earth's most base profaning,
Dying desolate alone.

From the "Holy, Holy, Holy,
We adore Thee, O most High,"
Down to earth's blaspheming voices
And the shout of "Crucify."

10 Cross of Jesus, Cross of Sorrow,
Where the Blood of Christ was shed
Perfect man on thee was tortured,
Perfect God on thee has bled.

No. 10.

LITANY OF THE PASSION.

To be sung by the Choir and Congregation.

Slow. ♩ = about 70.

VOICES IN UNISON.

Cru - ci - fied, I turn to Thee, Son of Ma - ry, plead for me.

HARMONY. rall.

Holy Jesu, by Thy passion,
 By the woes which none can share,
 Borne in more than kingly fashion,
 By Thy love beyond compare :
 Crucified, I turn to Thee,
 Son of Mary, plead for me.

By the treachery and trial,
 By the blows and sore distress,
 By desertion and denial,
 By Thine awful loneliness :
 Crucified, I turn to Thee,
 Son of Mary, plead for me.

By Thy look so sweet and lowly,
 While they smote Thee on the Face,
 By Thy patience, calm and holy,
 In the midst of keen disgrace :
 Crucified, I turn to Thee,
 Son of Mary, plead for me.

By the hour of condemnation,
 By the blood which trickled down,
 When, for us and our salvation,
 Thou didst wear the robe and crown :
 Crucified, I turn to Thee,
 Son of Mary, plead for me.

By the path of sorrows dreary,
 By the Cross, Thy dreadful load,
 By the pain, when, faint and weary,
 Thou didst sink upon the road :
 Crucified, I turn to Thee,
 Son of Mary, plead for me.

By the Spirit which could render
 Love for hate, and good for ill,
 By the mercy, sweet and tender,
 Poured upon Thy murderers still :
 Crucified, I turn to Thee,
 Son of Mary, plead for me.

No. 13.

THE MYSTERY OF INTERCESSION.

To be sung by the Choir and Congregation.

♩ = about 80.

The musical score consists of four systems of two staves each (treble and bass clef). The first system is marked *mp* and *cres.*. The second system is marked *mf* and *f*, with a *dim.* marking. The third system is marked *p* and *cres.*, with *dim.* and *p* markings. The fourth system is marked *mf* and *cres.*, with *mf rall.* and *pp* markings. The tempo is indicated as *Slower.* and the final section is labeled *VOICES IN UNISON.* and *HARMONY..*

Jesus, the Crucified, pleads for me,
 While He is nailed to the shameful tree,
 Scorned and forsaken, derided and curst,
 See how His enemies do their worst!
 Yet, in the midst of the torture and shame,
 Jesus, the Crucified, breathes my name!
 Wonder of wonders, oh! how can it be?
 Jesus, the Crucified, pleads for me!

Lord, I have left Thee, I have denied,
 Followed the world in my selfish pride;
 Lord, I have joined in the hateful cry,
 Slay Him, away with Him, crucify!
 Lord, I have done it, oh! ask me not how;
 Woven the thorns for Thy tortured Brow:
 Yet in His pity so boundless and free,
 Jesus, the Crucified, pleads for me!

Though thou hast left Me and wandered away,
 Chosen the darkness instead of the day;
 Though thou art covered with many a stain,
 Though thou hast wounded Me oft and again:
 Though thou hast followed thy wayward will;
 Yet, in My pity, I love thee still.
 Wonder of wonders it ever must be!
 Jesus, the Crucified, pleads for me!

Jesus is dying, in agony sore,
 Jesus is suffering more and more,
 Jesus is bowed with the weight of His woe,
 Jesus is faint with each bitter throe.
 Jesus is bearing it all in my stead,
 Pity Incarnate for me has bled;
 Wonder of wonders it ever must be
 Jesus, the Crucified, pleads for me!

No. 15.

THE ADORATION OF THE CRUCIFIED.

To be sung by the Choir and Congregation.

Slow. $\text{♩} = 86.$

The musical score consists of three systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The music is written in a slow, hymn-like style with a focus on sustained chords and simple melodic lines. The first system begins with a tempo marking 'Slow.' and a quarter note equal to 86 beats per minute. The second system contains a repeat sign at the beginning. The third system concludes with a double bar line.

I ADORE Thee, I adore Thee !
 Glorious ere the world began ;
 Yet more wonderful Thou shinest,
 Though divine, yet still divinest
 In Thy dying love for man.

I adore Thee, I adore Thee !
 Thankful at Thy feet to be ;
 I have heard Thy accent thrilling,
 Lo ! I come, for Thou art willing
 Me to pardon, even me.

I adore Thee, I adore Thee !
 Born of woman yet Divine :
 Stained with sins I kneel before Thee,
 Sweetest Jesu, I implore Thee
 Make me ever only Thine.

No. 20.

FOR THE LOVE OF JESUS.

To be sung by the Choir and Congregation.

ALL for Jesus—all for Jesus,
 This our song shall ever be;
 For we have no hope, nor Saviour,
 If we have not hope in Thee.

All for Jesus—Thou wilt give us
 Strength to serve Thee, hour by hour;
 None can move us from Thy presence,
 While we trust Thy love and power.

All for Jesus—at Thine altar
 Thou wilt give us sweet content;
 There, dear Lord, we shall receive Thee
 In the solemn Sacrament.

All for Jesus—Thou hast loved us;
 All for Jesus—Thou hast died;
 All for Jesus—Thou art with us;
 All for Jesus Crucified.

All for Jesus—all for Jesus—
 This the Church's song must be;
 Till, at last, her sons are gathered
 One in love and one in Thee.

