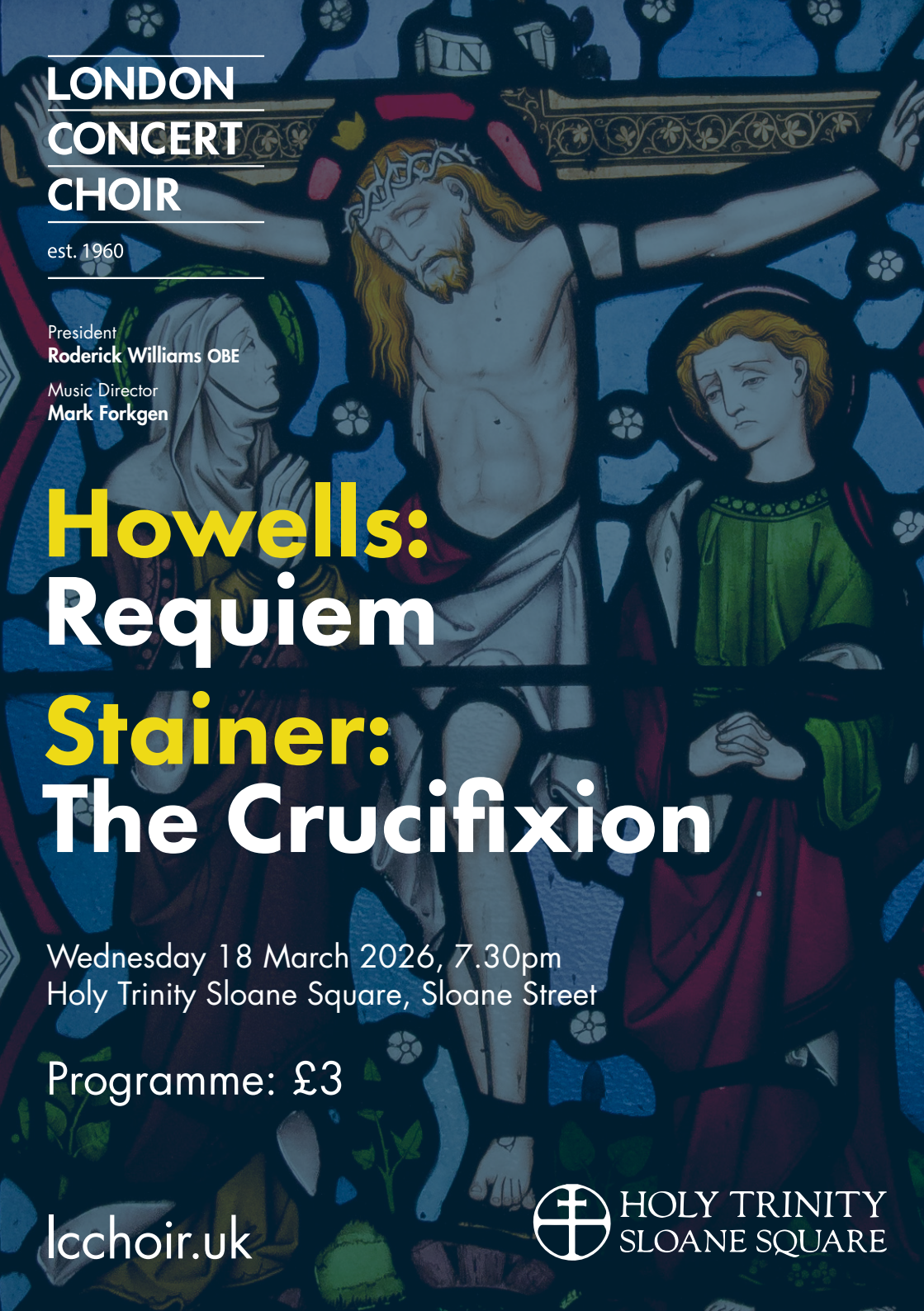


LONDON CONCERT CHOIR

est. 1960

President
Roderick Williams OBE

Music Director
Mark Forkgen

Howells: Requiem

Stainer: The Crucifixion

Wednesday 18 March 2026, 7.30pm
Holy Trinity Sloane Square, Sloane Street

Programme: £3

lcchoir.uk

HOLY TRINITY SLOANE SQUARE

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Please note:

- The consumption of food is not allowed in the Church.
- Please switch off mobile phones and alarms on digital watches.
- Flash photography and audio or video recording are not permitted.
- There will be an interval of 20 minutes during which drinks will be served.

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Programme designed by Stephen Rickett
Programme notes by Emily Dresner

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LONDON
CONCERT
CHOIR

est. 1960

Howells:
Requiem

Stainer:
The Crucifixion

Music Director: **Mark Forkgen**

Organ: Martyn Noble
Tenor: William Searle
Bass-Baritone: Toby Stafford-Allen

London Concert Choir

There will be an INTERVAL of 20 minutes.

Tonight's concert programme brings together two composers who embody the English choral tradition, and who wrote against a backdrop of evolving ideas about faith, art and liturgical music during the 19th and 20th centuries.

The 1820s saw the development of a distinct school of theological thought within the Anglican church, which argued for a return to a more recognisably Catholic tradition, and a move away from Protestant simplicity and "low church" ideals. The debate was led by the Tractarians, a group which included the poet John Keble, and John Henry Newman, a prominent academic at the University of Oxford and ordained Anglican priest, whose sermons were particularly influential. Newman eventually converted to Roman Catholicism, and was canonised in 2019. However, his legacy and that of the wider "Oxford Movement", as it became known, was a significant cultural shift in the Anglican church.

The Oxford Movement was interested in reviving the sacramental beliefs and rituals associated with the pre-Reformation church, and argued for "apostolic succession" – the idea that Anglican clergy were connected through history with the Early Church Fathers in Rome. The attempt to restore a sense of continuity with the religious observances of the Middle Ages found its visual and liturgical expression in ornate buildings, church vestments, and a heightened sense of ceremony and transcendence - establishing what is recognised today as the "high Anglican" style of worship.

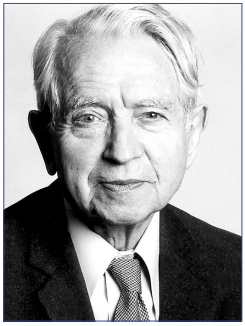
This renewed interest in the ancient roots of the Anglican church was highly influential in the world of English church music. It contributed to the revival of plainchant, Latin mass settings, and choral liturgy, while at the same time the liberal strands of Anglo-Catholicism promoted a more progressive, inclusive social outlook. Stainer's work, and later Howells' compositions, reflect these themes in their immediacy, their devotional sincerity and their blend of traditional and modern elements.

Our venue this evening is especially well-matched with this musical programme. Holy Trinity Sloane Square was described by Poet Laureate Sir John Betjeman as "the cathedral of the Arts and Crafts movement". Its richly decorated interior is a visual expression of the aesthetic, social and spiritual ideas of the Anglo-Catholic revival, with which the church and its parish community were closely connected in the late 19th century.

The great stained-glass window depicting some 40 saints was designed by Edward Burne-Jones (1833–1898) and William Morris (1834–1896), while sculptor FW Pomeroy (1856–1924) created the reliefs on the choir stalls. William Gladstone (1809–1898), Liberal politician and Prime Minister, was a regular parishioner, and Percy Dearmer (1867–1936), the hymnologist and editor of *The English Hymnal* and *The Oxford Book of Carols*, was a cleric here at Holy Trinity.

HERBERT HOWELLS (1892–1983)

REQUIEM



Herbert Howells was born in Lydney, Gloucestershire. He received early encouragement in the arts from his father, who played the organ at the local Baptist chapel. On beginning music lessons in earnest, Howells quickly showed great promise; at 16 years old, he was taken on as an Articled Pupil at Gloucester Cathedral.

Howells went on to study under Sir Charles Villiers Stanford, Sir Hubert Parry and Charles Wood at the Royal College of Music after winning a scholarship there. After a brief tenure at Salisbury Cathedral as sub-organist, he returned to the Royal College of Music to lecture in composition, alongside other tuition roles, including at St Paul's Girls' School, where he succeeded Gustav Holst as Director of Music.

The sudden death of his 9-year-old son, Michael, from polio in 1935 was a devastating loss, colouring Howells' outlook for the rest of his life. Profound grief left him unable to compose for substantial periods, but ultimately proved a powerful influence on his creative output. Over the following decades his emotional response inspired, among other works, the *Hymnus Paradisi* (1938), *Missa Sabrinensis* (1954), *A Sequence for St Michael* (1961–2), and the hymn tune for *All my hope on God is founded* (1938) - originally written for Charterhouse School, but later renamed in Michael's memory.

The *Requiem* itself was written in 1932, but it was made available for performance in 1980, and published the following year. Although it pre-dates Michael's death, some of the material served as sketches for the later and more complex *Hymnus Paradisi*, which was an explicit expression of Howells' personal loss. A tangible sense of grief nonetheless suffuses the earlier work, which has been interpreted as a broader reflection of the public mood during this period – characterised by the great losses of the First World War.

Howells' ability to articulate both heart-rending desolation and exquisite joy through his writing, combined with his unique musical style, placed him at the forefront of Anglican liturgical music in the mid to late 20th century. His lifelong interest in Medieval and Tudor music is evident in his compositions, giving them a historical resonance that accorded closely with the aesthetics of the Oxford Movement.

This sense of long tradition and reverence is palpable in his choral works, even despite their distinct modernity and freshness (and Howells' private ambivalence towards religious faith).

Howells' *Requiem* is not a standard setting of the full Latin mass for the dead. Familiar parts of a typical funeral mass, including the 'Dies irae' and 'Lux aeterna', 'Kyrie', 'Sanctus', 'Benedictus', and 'Agnus Dei' are absent. Instead, Howells retains a key element, 'Requiem aeternam', interspersing two different settings of this prayer between other liturgical texts of an elegiac nature.

The piece opens with the antiphon 'Salvator mundi': a plea to Christ for salvation, expressed with uncertain urgency that swells and subsides in a double choir arrangement. 'Psalm 23' (The Lord is my Shepherd), perhaps the most famous of all the psalms and almost synonymous with remembrance of the dead, follows. Solo voices highlight the timeless beauty of the first verse; they are joined by the choir, in a mesmerising chordal chant, which blooms briefly at the triumphant high point in the text: "and my cup shall be full".

The first treatment of 'Requiem aeternam', loving and restrained, with a celestial softness, is followed by 'Psalm 121' (I will lift up mine eyes unto the hills). After the psalm is introduced by solo baritone, the chordal chant texture returns. The tone is resolutely confident in God's protection, before giving way to vivid imagery of the sun, the moon, and the warding away of evil, which Howells imbues with a sense of ancient mysticism.

The second setting of 'Requiem aeternam' is a movement of increasing complexity and emotional intensity, reaching its apotheosis at "et lux perpetua luceat eis" (and let perpetual light shine upon them) - a moment of both anguish and expectation.

A verse from the *Book of Revelation* in the New Testament, 'I heard a voice from heaven', brings the work to a close. The vision described in the narrative is one of comfort, compassion and release, granting the dead the title of "blessed"; the sustained suspension gently resolves as the departed may finally "rest from their labours". The words of this last movement also appear in the final movement of Brahms' *A German Requiem* (1868) – and in common with Brahms' work, the unconventional choices of text in Howells' *Requiem* make for a very personal and reflective interpretation of mourning and remembrance.

Joining us this evening are members of Canticum, who will sing the solo roles in *Requiem*: Anna Vines *(soprano)*, Ashlee Godwin *(alto)*, Ed Davison *(tenor)*, and Michael Pelmore *(baritone)*.

I. SALVATOR MUNDI (SAVIOUR OF THE WORLD)

O Saviour of the world, who by thy Cross and precious Blood hast redeemed us;
Save us, and help us, we humbly beseech thee, O Lord.

II. PSALM 23 (THE LORD IS MY SHEPHERD)

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth in the paths of righteousness,
for his Name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full.
But thy loving kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

III. REQUIEM AETERNAM (1)

Requiem aeternam dona eis, et lux perpetua luceat eis.
Requiem aeternam dona eis Domine.
(Translation: Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.)

IV. PSALM 121 (I WILL LIFT UP MINE EYES)

I will lift up mine eyes unto the hills: from whence cometh my help.
My help cometh even from the Lord: who hath made heav'n and earth.
He will not suffer thy foot to be moved: and he that keepeth thee will not sleep.
Behold, he that keepeth Israel: shall neither slumber nor sleep.
The Lord himself is thy keeper: he is thy defence upon thy right hand;
So that the sun shall not burn thee by day: neither the moon by night.
The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in: from this time forth for evermore.

V. REQUIEM AETERNAM (2)

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine.
(Translation: Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.)

VI. I HEARD A VOICE FROM HEAVEN

I heard a voice from heav'n saying unto me:
Write, From henceforth blessed are the dead which die in the Lord:
Even so saith the Spirit: for they rest from their labours.

(S)Light Key Rites

(after Herbert Howells)

Dull glass restored
repeals the muffle
of soul-bells pealing silently.

Howells' seconds stir the silence,
as they stack, luminous,
at one with splintered light — refracted essence.

The shards laid bare, the brightest rise,

resounding,

resplendent,

then quietening in new forms,

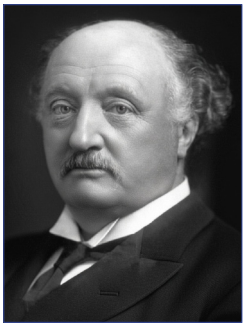
still.

Written on 30th September 2025, the night before my choir audition, inspired by the sound world of the **Aeternams** *in Howells'* **Requiem***, three months before I learnt we would be singing it in March 2026.*

Susan Furnell
Alto, London Concert Choir

JOHN STAINER (1840–1901)

THE CRUCIFIXION



John Stainer had a musical upbringing in Southwark, learning piano and organ at home with his parents and siblings, and serving as a chorister at St Paul's Cathedral in his youth. He went on to study at St Michael's College, Tenbury. The college was founded to further the development of Anglican musical worship, playing an important part in the Oxford Movement and the restoration of the choral tradition.

After tenures as organist at St Michael's College and then at Magdalen College, Oxford, Stainer returned to St Paul's Cathedral in 1872, when he was appointed organist there. He was instrumental in raising standards at the cathedral, and introduced traditions in the musical liturgy that reflected the theological revolution in the high Anglican church. This included expanding the repertoire to encompass performances of Bach (particularly the *Passion* oratorios) and Mendelssohn; seeking to make services more engaging for the congregation; and establishing the cathedral choir school.

During the period when he composed *The Crucifixion*, he bore the significant responsibility of being HM Inspector of Schools for music, in which unpaid role he visited training colleges across England and Wales, and assessed the suitability of the musical tuition there. This seems to underline Stainer's commitment to raising the national standard of music literacy, with a long-term intention that a more musically capable generation of teachers would in turn benefit pupils across the country.

The Crucifixion reflects these values, offering a format and style that is deeply reverent, yet intended to be accessible and inclusive for the choir and congregation. Stainer scored the work for modest forces, making it straightforward to perform in a local parish setting (as it was for its premiere – at St Marylebone Parish Church, rather than the grander space of St Paul's), with organ instead of orchestral accompaniment. It was an enormously popular piece during Stainer's lifetime, becoming a regular part of Anglican worship in countless parishes here in the United Kingdom and across the British Empire – including in a small town near Madras (now Chennai), where the great-grandfather of our conductor, Mark Forkgen, led a performance every year.

While inspired by the dramatic and participatory aspects of Bach's *Passions* that made them so powerful, Stainer did not simply compose an English counterpart.

The Crucifixion follows an oratorio framework, with the narrative driven by recitatives, arias and choruses, and interspersed by congregational hymns. However, Stainer and his librettist, JW Sparrow-Simpson (1859 – 1952) eschew the scenes of conflict that punctuate the Passion narrative. Instead, the piece serves as an invitation to accompany Christ in his spiritual agony, and focuses more on his inner experiences and emotions. Crucially, the choir takes on Jesus's voice and perspective – a significant difference compared with the Bach *Passions*.

The hymns provide the opportunity for the congregation to contemplate the "Divine Humiliation" and their own contrition as the story unfolds. This active participation forms an essential aspect of the work as Stainer originally conceived it. In tonight's programme, conductor Mark Forkgen and the choir will lead the audience in a rehearsal of the hymn tunes, before the opportunity to sing them during the performance itself.

The piece begins in the garden at Gethsemane, where Jesus is left alone to pray as the disciples fall asleep ('The Agony'). The commentary sung by the choir seeks to draw a contrast with the congregation's own efforts to accompany Christ through his Passion.

The air of majesty in 'Processional to Calvary', with its grand command to "fling wide the gates", at first seems incongruous – since by this stage in the narrative, Jesus is an object of scorn, carrying his cross to Golgotha. But it suggests echoes of the triumphal entry into Jerusalem, at the same time articulating the inevitability of scripture being fulfilled through Jesus's crucifixion, and the glory that will follow his resurrection.

The spectacle of Christ, as God and man, brought low – is considered, first in the congregational hymn dedicated to the Mystery of the Divine Humiliation, and then in the tenor aria 'The Majesty of the Divine Humiliation'.

The unaccompanied motet 'God so loved the world' is a setting of the words spoken by Jesus in John's Gospel, perfectly distilling the core belief of the Christian faith: Christ's sacrifice to secure salvation for the world. The tender melody expands to reach new heights with the reiteration of the essential words: "everlasting life".

Two hymns frame the central moment of the piece: Jesus's words of forgiveness from the cross, followed by a duet for bass and tenor soloists, reflecting on the significance of his gesture. The first hymn, 'The Litany of the Passion', draws the congregation into the crucifixion scene, linking Christ's suffering with their own atonement, and entreating him to intercede for them. Following the duet, the second hymn, 'The Mystery of Intercession' describes Jesus answering this petition.

Jesus's promise to the Penitent Thief crucified alongside him is scored for the lower voices of the choir, the rich polyphony expressing the wonder of Paradise. The congregational hymn 'The Adoration of the Crucified' follows in response.

'The Appeal of the Crucified' draws on two liturgical sources. "Is it nothing to you, all you who pass by?" is a verse from the Old Testament *Book of Lamentations*, historically used as a responsory during Holy Week. The remainder of the text follows the pattern of the 'Reproaches', a 9th century antiphonal poem, which contrasts scriptural examples of God's grace with humanity's ingratitude; here, Sparrow-Simpson has Jesus decry the loneliness of his own ministry.

Christ's laments alternate with his compassionate invitation, "O come unto Me", with which the chorus draws softly to a close. After his dying words from the cross, sung by the lower voices of the choir, the hymn 'For the love of Jesus' provides the final reflection, which blends sorrow with affirmation and hope.

LIST OF MOVEMENTS

1. Recitative: And they came to a place called Gethsemane *(Tenor)*
2. The Agony *(Bass)*
3. Processional to Calvary
4. Fling Wide The Gates
5. Recitative: And When They Were Come *(Bass)*
6. The Mystery of the Divine Humiliation
7. Recitative: He made himself of no reputation *(Bass)*
8. The Majesty of the Divine Humiliation *(Tenor)*
9. Recitative: And as Moses lifted up the Serpent *(Bass)*
10. God So Loved The World
11. Litany of the Passion
12. Recitative: Jesus Said, "Father, Forgive Them" *(Tenor)*
13. Duet: So Thou Liftest Thy Divine Petition *(Bass, Tenor)*
14. The Mystery of Intercession
15. Recitative: And one of the malefactors
16. The Adoration of the Crucified
17. Recitative: When Jesus Therefore Saw His Mother
18. Recitative: Is it nothing to you *(Bass)*
19. The Appeal of the Crucified
20. Recit. & Chorus: After this, Jesus knowing that all things were now accomplished *(Tenor)*
21. For The Love Of Jesus.

We are joined by Ed Davison (tenor) and Michael Pelmore (baritone) from Canticum who will sing the roles of the High Priest and malefactors.

Narrator
And they came to a place naméd Gethsemane.
And Jesus saith to his disciples,
"Sit ye here, while I shall pray."

THE AGONY

Jesus
Could ye not watch with me, one brief hour?
Could ye not pity my sorest need?
Ah! If ye sleep while the tempests lower,
Surely, My friends, I am 'lone indeed.

People
Jesu, Lord Jesu,
bowed in bitter anguish,
and bearing all the evil we have done!
Oh, teach us, teach us how to love Thee for Thy love.
Help us to pray, and watch, and mourn with Thee.

Jesus
Could ye not watch with Me one brief hour?
Did ye not say upon Kedron's slope
ye would not fall into the Tempter's power?
Did ye not murmur great words of hope?

People
Jesu, Lord Jesu,
bowed in bitter anguish,
and bearing all the evil we have done!
Oh, teach us, teach us how to love Thee for Thy love.
Help us to pray, and watch, and mourn with Thee.

Jesus
Could ye not watch with Me? Even so:
willing in heart, but the flesh is vain.
Back to Mine agony I must go.
Lonely to pray in bitterest pain.

Narrator
And they laid their hands on Him, and took Him,
and led Him away to the high priest.
And the high priest asked Him and said unto Him.

High Priest
Art Thou the Christ, the Son of the Blessed?

Narrator
Jesus said,

Jesus
I am and ye shall see the Son of man sitting on the right hand of power, and coming in the clouds of heaven!

Narrator
Then the high priest rent his clothes, and saith:

High Priest
What need we any further witnesses?
Ye have heard the blasphemy!

Narrator
And they all condemned him, to be guilty of death.
And they bound Jesus and carried Him away
And delivered Him to Pilate.
And Pilate, willing to content the people,
Released Barabbas unto them, and delivered Jesus,
When he had scourged Him, to be crucified.
And the soldiers led Him away.

THE PROCESSIONAL TO CALVARY

People
Fling wide the gates,
For the Saviour waits to tread in His royal way
He has come from above in His power and love, to die on this Passion day.
Fling wide the gates!
The Saviour waits!
Fling wide the gates!
The Saviour waits to tread in His royal way
His cross is the sign of the love divine
His crown is the thorn-wreath of woe
He bears his load on the sorrowful road
And bends 'neath the burden low.
Fling wide the gates!
He waits! The Saviour waits!
Fling wide the gates,

for the Saviour waits to tread in His royal way.
He has come from above in His power and love,
to die on this Passion day –
To die on this Passion day.

Narrator
How sweet is the grace of his sacred Face?
And lovely beyond compare?
Though weary and worn
With the merciless scorn
Of a world He has come to spare.
The burden of wrong
That earth bears along,
Past evil and evil to be.
All Sins of Man,
Since the world began,
They are laid –
Dear Lord –
On Thee.

People
Then on to the end,
My God and my Friend,
With Thy banner lifted high!
Thou art come from above
In thy power and love,
To endure and suffer and die.
Fling wide the gates!
He waits! The Saviour waits!
Then on to the end,
My God and my Friend,
To suffer, endure, and die.

Narrator
And when they had come to the place called Calvary
There they crucified Him.
And the malefactors – one on the right, and the other on the left.

HYMN – THE MYSTERY OF THE DIVINE HUMILIATION (AUDIENCE STAND)



Choir: 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.

All: **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.

All: **O mysterious condescending!**
O abandonment sublime!
Very God himself is bearing
All the sufferings of time!

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

All: **This – all human thought surpassing –**
This is earth's most awful hour,
God has taken mortal weakness!
God has laid aside His power!

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

All: **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!

Narrator
He made Himself of no reputation, and took up on Him the form of a servant, and was made in the likeness of men: And being found in fashion as a man, He humbled Himself, and became obedient unto death ev'n the death of Cross.

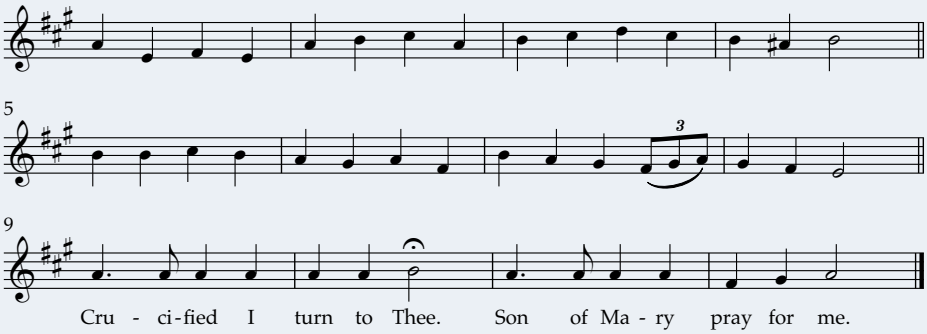
THE MAJESTY OF THE DIVINE HUMILIATION

Narrator – tenor
King ever glorious!
The dews of death are gath'ring round Thee,
Upon the Cross Thy foes have bound Thee.
Thy strength is gone.
Not in Thy Majesty,
Robed in Heaven's supremest splendour;
But in weakness and surrender,
Thou hangest here.
Who can be like Thee?
Pilate high in Zion dwelling?
Rome with arms the world compelling?
Proud thou' they be!
Thou art sublime!
Far more awful in Thy weakness,
More than kingly in Thy meekness,
Thou, Son of God!
Glory, and honour:
Let the world divided and take them;
Crown its monarchs and unmake them -
But Thou - Thou it reign!
Here in abasement
Crownless,
Poor, Disrobed, And bleeding:
There, in glory interceding,
Thou art the King! Thou art the King!

Narrator – bass
And as Moses lifted up the serpent in the widerness, even so must the Son of Man be lifted up: that whosoever believeth in Him, should not perish, but have everlasting life.

People
God so loved the world that He gave His only begotten Son, that who-so believeth in Him should not perish but everlasting life.
For God sent not His Son in to the world to condemn the world;
But that the world through Him might be saved.

HYMN – LITANY OF THE PASSION



Choir: Holy Jesu, by thy Passion,
By the woes which none can share,
Bourne in more than kingly fashion
By thy love beyond compare:
All: **Crucified I turn to Thee, Son of Mary, pray for me.**

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

Choir: 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:
All: **Crucified I turn to Thee, Son of Mary, pray for me.**

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

Choir: 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:
All: **Crucified I turn to Thee, Son of Mary, pray for me.**

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

Narrator
Jesus said,

Jesus
“Father, forgive them, for they know not what they do.”

Duet
So Thou liftest Thy divine petition,
Pierc’d with cruel anguish through and through
So Thou grievest o’er our lost condition,
Pleading, “Ah, they know not what they do.”
Oh ‘twas love, in love’s divinest feature,
Passing o’er that dark and murd’rous blot,
Finding e’en for each low fallen creature,
Tho’ they slay Thee, one redeeming spot.
Yes! And still Thy patient Heart is yearning
With a love that mortal scarce can bear.
Thou in pity deep, divine, and burning
Liftest e’en for me Thy mighty prayer.
So Thou pleadest, e’en for my transgression,
Bidding me look up, and trust, and live;
So Thou mumurest Thine intercession,
Bidding me look up, and trust, and live;
So Thou pleadest,
Yea, he knew not,
For My sake forgive.

HYMN – THE MYSTERY OF INTERCESSION



Choir: Jesus, the Crucified prays 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!
All: **Wonder of wonders, oh! How can it be?**
Jesus, the Crucified, prays for me!

Choir: 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;
All: Yet in His pity, so boundless and free,
Jesus, the Crucified, prays for me!

Choir: 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.
All: **Wonder of wonders it ever must be!**
Jesus, the Crucified, prays for me.

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

Narrator
And one of the malefactors which were hanged railed on Him saying:

First Malefactor
If Thou be the Christ save thyself and us

Narrator
But the other answering rebuked him, saying:

Second Malefactor
Dost not thou fear God seeing thou art in the same condemnation?
And we indeed justly; for we receive the due reward for our deeds:
but this man has done nothing amiss.

Narrator
And he said unto Jesus:

Second Malefactor
Lord, remember me when Thou comest into Thy Kingdom.

Narrator
And Jesus said unto him:

Jesus
Verily I say to thee, today shalt thou be with Me in Paradise.

HYMN – THE ADORATION OF THE CRUCIFIED (AUDIENCE STAND)



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

All: **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.

All: **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.

Narrator
When Jesus therefore saw His Mother
and the disciples standing by, whom he loved;
He saith unto His Mother:

Jesus
Woman! Behold thy son.

Narrator
Then saith He to the disciples:

Jesus
Behold thy mother!

Narrator
There was darkness over all the earth.
And at the ninth hour Jesus cried with a loud voice, saying:

Jesus
My God! My God!
Why hast Thou forsaken Me?

Jesus
Is it nothing to you, all ye that pass by?
Behold, and see if there be any sorrow like unto My sorrow.
Which is done unto Me,
Wherein the Lord hath afflicted Me in the day of His fierce anger.

THE APPEAL OF THE CRUCIFIED

People
From the Throne of His Cross, the King of grief
Cries out to a world of unbelief:
Oh men and women, afar and nigh,
Is it nothing to you, all ye that pass by?
I laid My eternal power aside, I came from the Home of the Glorified,
A babe in the lowly cave to lie.
Is it nothing to you, all ye that pass by?
I wept for the sorrows and pains of men,
I healed them and helped them and loved them,
But then, but then, they shouted against Me,
"Crucify! Crucify!"
Is it nothing to you?

Behold Me and see: pierced thro' and thro' with countless sorrows,
and all is for you;
For you I suffer, for you I die.
Is it nothing to you, all ye that pass by?
Oh! men and women your deeds of shame,
Your sins without reason and number and name,
I bear them all on the Cross on high,
Is it nothing to you?
Is it nothing to you that I bow My Head?
And nothing to you that My Blood is shed?
Oh! Perishing souls to you I cry,
Is it nothing to you?

O come unto Me, by the woes I have borne,
By the dreadful scourge, and the crown of thorns,
By these I implore you to hear My cry,
Is it nothing to you?

O come unto Me!
This awful price,
Redemption's tremendous sacrifice,
Is paid for you.

Oh! Why will ye die?
O come unto Me!
For why will ye die?
Come to Me.

Narrator
After this, Jesus, knowing that all things
were now accomplished, saith:

Jesus
I thirst.

Narrator
When Jesus had received the vinegar, he saith:

Jesus
It is finished! Father, into Thy hands I commend My Spirit.

Narrator
And He bowed His head, and gave up the ghost.

HYMN – FOR THE LOVE OF JESUS (AUDIENCE STAND)



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

Choir: 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: **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. Amen.

MARK FORKGEN

CONDUCTOR



Mark Forkgen has been the Music Director of London Concert Choir since 1996. He is also Music Director of Canticum chamber choir, Principal Conductor and Artistic Advisor of Kokoro (the Bournemouth Symphony Orchestra's New Music Group) and Director of Music at Tonbridge School.

He has conducted major UK orchestras, including the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, Northern Philharmonia and Manchester Camerata, and appeared at major venues, including the Royal Festival Hall, the Royal Albert Hall and the Barbican. Outside the UK he has conducted in Denmark, Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic, Italy, Bulgaria and Hong Kong.

A specialist in the field of choral and contemporary music, Mark also enjoys an active life as a pianist, focusing on twentieth-century and contemporary music, and has been Conductor and Artistic Advisor for a number of highly acclaimed festivals. Highlights this Spring include recitals of music by Brahms, Smetana and Ravel as a pianist and Saint-Saëns Organ Symphony as a conductor.

MARTYN NOBLE

ORGAN



Martyn is much in demand as a freelance musician, having spent over 10 years working at HM Chapel Royal, St. James's Palace, both as Sub-Organist and (Acting) Director of Music. Roles that included playing/conducting for Classic FM's annual broadcast of Carols from Buckingham Palace and performing and assisting in music for Queen Elizabeth II's Platinum Jubilee and The Coronation of King Charles III. Martyn is currently Teacher of Organ and Piano Accompanist at the Royal College of Music Junior Department, and Musician-in-Residence at Highgate School.

In 2023, he gave the opening concert at Himmerod Abbey (Germany), in 2020 had his debut with the Royal Liverpool Philharmonic Orchestra and in 2018, deputised for several shows as 'Keyboard 2' for the UK tour of 'Miss Saigon' The Musical.

Martyn has a first class Bachelor of Music degree from the Royal College of Music, and completed his FRCO and LRSM diplomas in Organ Performance. Martyn has appeared live on BBC Radios 3 and 4 and has recorded for Novello, Boosey & Hawkes, Priory, Delphian and Signum records.

Martyn is also a published composer and his choral works are published by Chichester Music Press.

WILLIAM SEARLE

TENOR



Anglo-Welsh tenor William Searle is enjoying the start of an international concert career, appearing in Handel's *Messiah* at the Royal Albert Hall and with Manchester Camerata, in J S Bach's *Magnificat* with the Royal Philharmonic Orchestra at Cadogan Hall and in a world premiere at Carnegie Hall, New York, as well as in Haydn's *Nelson Mass* with the Orquestra do Algarve, Handel's *Israel in Egypt* for the Semana de Musica Religiosa Cuenca, Purcell's *Dido and Aeneas* at the Festival de Torroella and evangelising J S Bach's *St John Passion* at the Festival Lyrique-en-Mer. He was a finalist in the 2025 Leach Competition for oratorio and English song and he has appeared with Graham Johnson as part of the Wigmore Hall Schubertiade. He recently recorded the tenor solos on Richard Blackford's *The Black Lake* with the Britten Sinfonia, having previously collaborated with Harriet Burns, Sebastian Wybrew and Marc Verter on a disc of the lieder of Robert Franz.

On the opera stage, William enjoyed two years as an Alvarez Emerging Artist at Garsington Opera, playing Ufficiale *Il barbiere di Siviglia* and covering Basilio *Le nozze di Figaro* and Circusmaster *The Bartered Bride*. Other recent roles include Saint-Brioche [cover] *The Merry Widow* (Scottish Opera), Tamino *The Magic Flute* (The Merry Opera Company), Bertram *La donna del lago*, Souffleur *Viva la Diva!*, Lensky [cover] *Eugene Onegin* (all Buxton International Festival), Sergente Marocchino *La Ciociara* (Wexford Festival Opera), Le Chef des Castellans *Le Carnaval de Venise* (Vache Baroque) and Gastone *La Traviata* (Wedmore Opera). He currently studies with Susan McCulloch, having trained at the Guildhall School of Music and Drama and as a Sybil Tutton Award holder at the Royal Conservatoire of Scotland. Upcoming operas include a return to the role of Basilio with Wild Arts and the world premiere of Rosalind by Peter Hugh White with the London Mozart Players.

www.williamsearletenor.com

TOBY STAFFORD-ALLEN

BARITONE



Toby Stafford-Allen studied at the Royal Northern College of Music, with whom he made his international debut singing Guglielmo *(Così fan Tutte)* at the Aix-en-Provence Festival. He then joined English National Opera, where his major roles included Guglielmo, Papageno *(Die Zauberflöte)*, Schaunard *(La Bohème)*, and Pish-Tush *(The Mikado)*.

In the UK, he has sung Papageno for Glyndebourne Touring Opera, Belcore *(L'Elisir d'amore)*, Guglielmo with Opera Holland Park, and First Officer *(The Death of Klinghoffer)* with Scottish Opera. Internationally performances include Henry *(The Fairy Queen)* in Barcelona; Mars and Euro in Cesti's *Il Pomo d'oro* at the Batignano Festival and Schaunard at the Bregenz Festspiele.

His extensive concert repertoire includes Mozart's Requiem, Fauré's Requiem, Haydn's *The Creation* and Bach's B Minor Mass. He received excellent reviews for the role of Giuseppi Palmieri in Gilbert and Sullivan's *The Gondoliers* for ENO and Figaro in *Il Barbiere di Siviglia* for Opera Holland Park. He performed the role of Archibald Grosvenor in Gilbert and Sullivan's *Patience* at the BBC Proms under Sir Charles Mackerras.

In 2007, Toby Stafford-Allen made his début at the Hamburg Staatsoper as Donald *(Billy Budd)* and the following year sang Chao-Sun in a new production of Judith Weir's *A Night at the Chinese Opera* for Scottish Opera. In 2011 he took on the role of Professor Higgins in London Concert Choir's semi-staged version of *My Fair Lady;* with LCC the following year he sang in the premiere of *The Chalk Legend* by Stephen McNeff and in 2014 took part in *The Seasons* in both London and Assisi.

His recordings include Morales in *Carmen* under David Parry and Journalist in *Lulu* under Paul Daniel (both for Chandos); Schaunard under Wolf Schirmer for ORF, and *Trouble in Tahiti* under Paul Daniel for a BBC DVD.



LONDON CONCERT CHOIR

est. 1960

President
Roderick Williams OBE

Music Director
Mark Forkgen

James Finlay
Chairman

Martin Goodwin
Concert Manager

Tabitha Strydom
Treasurer

Stephen Rickett
Design and Communications

Jennifer Greenway
Membership

Keith Searle
Committee Secretary

Simon Livesey
Company Secretary

One of London's leading amateur choirs, London Concert Choir celebrated its 60th anniversary in 2020. The choir is notable for the commitment and musicality of its performances in an unusually varied repertoire and regularly appears with Mark Forkgen at London's premier concert venues, while tours abroad have included visits to France, Germany, Italy, Poland and Spain.

The choir's 50th anniversary was marked by two performances of Britten's War Requiem. Other major works have included Rachmaninov's choral symphony The Bells with the Royal Philharmonic Orchestra, and Elgar's Dream of Gerontius, Mendelssohn's Elijah, Brahms' German Requiem and Vaughan Williams' Sea Symphony, all with Southbank Sinfonia. The choir has also taken part in the St John's Smith Square Christmas Festival, together with Southbank Sinfonia.

Operas in concert performance have ranged from Purcell's King Arthur and Dido and Aeneas to Gershwin's Porgy and Bess. Performances with Counterpoint period instrumental ensemble include Handel's Messiah, Bach's St Matthew and St John Passions and Christmas Oratorio, Monteverdi's Vespers of 1610 and Mozart's 'Great' C minor Mass. LCC has also performed Rachmaninov's Vespers and Will Todd's Mass in Blue and a selection of highlights from the musicals of Rodgers and Hammerstein.

London Concert Choir often gives concerts for charity, including Christmas Carol concerts in aid of St George's Hospital Children's wards. The choir's new music commissions have included A Light not yet Ready to Go Out by Alison Willis, in aid of Breast Cancer Now, and Per Ardua ad Astra, a major work by Roderick Williams to commemorate the centenary of the RAF.

lcchoir.uk

LONDON CONCERT CHOIR MEMBERS

Soprano
Dagmar Binsted
Eleanor Blackman
Alison Carpenter
Emma Davidson
Christine Dencer
Emily Dresner
Emma Dixon
Sarah French
Jennifer Greenway
Dalia Gurari
Emma Heath
Elmina Homapour
Emily Hunka
Eva Ignatuschtschenko
Carol Ihnatowicz
Christine Ingram
Julija Jones
Jane Joyce
Julia Keddie
Vickie Kelly
Anna Kosicka
Joanna Kramer
Kate Leng
Susanna Lutman
Sue McFadyen
Hannah McFarlane
Megan McGrory
Annie Meston
Delyth Morgan
Adrienne Morgan
Ann Mortlock
Stephanie Moussadis
Ciara Munnelly
Margaret Perkins
Jutta Raftery
Jo Rideal
Elsa Ryder
Ines Schlenker
Hannah Schlenker
Frances Shaw
Caroline Sheppard
Trina Stevens
Chloe Stiens
Emily Taylor
Aisling Turner
Josephine von Zitzewitz
Janet Wells
Belinda Whittingham
Yammi Yip

Alto
Kate Britten
Janet Cole
Carys Cooper
Deborah Curle
Rosie de Saram
Kathleen Dormer
Rebecca Foulkes
Susan Furnell
Anna Garnier
Sarah Gasquoine
Mary Glanville
Muriel Hall
Penny Hatfield
Denise Howell
Chrina Jarvis
Laura Johnson
Sharon Kipfer
Carol Lane
Liz Lowther
Bridget Maidment
Adrienne Mathews
Karen McManus
Neetu Menon
Rosie Norris
Cathy Packe
Barbara Paterson
Judith Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Beccy Reese
Pamela Slatter
Mariella Steele
Tabitha Strydom
Josie Taylor
Gabriel West
June Williams

Tenor
James Azam
David Broad
Angela Bryant
Richard Davison
Dave Dosoruth
Fabyan Evans
Jonathan Gregson
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Andrew Lyburn
Eckart Marchand
Ben Martin
Alice Reed
Stephen Rickett
Arick Shao
Tim Steer
Andrew Sutcliffe
Ruth Yeo

Bass
Colin Allies
John Ancock
Mark Davies
Chris Finch
James Finlay
Martin Goodwin
Nigel Grieve
David Hannah
Robert Harris
Keith Holmes
Ian Judson
Robert Kealey
Simon Livesey
Mark Livingstone
Jeremy Lucas
Hamish Naismith
Paul Norris
Morgan Roberts
Jonathan Rogers
Tom Roles
Keith Searle
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Tony Trowles
Soeren von Buelow
Dai Whittingham

LONDON CONCERT CHOIR

SUPPORTING THE CHOIR

London Concert Choir appreciates the encouragement of our audiences, especially those of you who come along regularly, bringing friends and family with you, and those who share the word about our achievements, enhancing our reputation.

As one of London's leading choirs we want to share our joy in making music with as many people as possible, but performing large concerts at major venues with professional soloists and orchestras requires more financial support than we can get from ticket sales alone. We rely on donations from our Friends, Companions and Patrons who give regularly.

We would love you to join them by becoming a regular financial supporter! You will receive a mention in our concert programmes, regular communications from the Choir, invitations to supporter events and the gratitude of our membership!

To find out more, please email:
supporters@londonconcertchoir.org

JOINING THE CHOIR

London Concert Choir welcomes new members, who are invited to attend a few rehearsals before an informal audition. Rehearsals are on Monday nights at Bloomsbury Baptist Church near Tottenham Court Road station. If you are interested in joining the choir, please fill in your details online at:
londonconcertchoir.org

JOIN OUR MAILING LIST

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by clicking on the link on the home page of the website.

The information you provide is subject to data protection regulations (GDPR) and as such will be used exclusively by London Concert Choir.

LCC PATRONS

Karen and Fabyan Evans
Judith Greenway
Tim Ingram

LCC COMPANIONS

Alison Stone
Anthony Willson

LCC FRIENDS

Geoffrey Deville
Carolyn Knight
Miriam Kramer
Jill Marx
Janet and Michael Orr
Keith Searle

LCC LIFE FRIENDS

LCC is delighted to acknowledge the invaluable contribution made by the following individuals:

Colin Allies
Peter Barley
Deborah Bono
Anne Clayton
Eleanor Cowie
Fabyan Evans
David Greenwood
Jeremy Groom
Tim Ingram
Chris Joseph
Simon Livesey
Sue Logan
Sue McFadyen
Sally Munns
Gregory Rose
Anthony Sharp
Will Tilden
Charles and June Williams

DATES FOR YOUR DIARY

WEDNESDAY 17 JUNE 2026, 7:30PM

CADOGAN HALL

A NIGHT AT THE OPERA

SATURDAY 11 JULY 2026, 7PM

ST MARY'S CHURCH, HADLEIGH, SUFFOLK IP7 5DT

BEST OF BRITISH