Stainer – The Crucifixion

London Mozart Players
St Martin's Voices
Robin Bailey Tenor
Andrew Davies Baritone
Andrew Earis Conductor

Available to watch as many times as you like from 7.30pm, Thursday 1 April 2021, and available for 30 days.
PROGRAMME

The Crucifixion – John Stainer (1840-1901), arr. Iain Farrington

i. And They Came to a Place Named Gethsemane
   ii. The Agony
   iii. Processional to Calvary/Fling Wide the Gates
       iv. And When They Were Come
   v. The Mystery of the Divine Humiliation
   vi. He Made Himself of No Reputation
   vii. The Majesty of the Divine Humiliation
   viii. And As Moses Lifted Up The Serpent
      ix. God So Loved the World
      x. Litany of the Passion
   xi. Jesus Said, 'Father, Forgive Them'
   xii. So Thou Liftest Thy Divine Petition
   xiii. The Mystery of the Intercession
     xiv. And One of the Malefactors
   xv. The Adoration of the Crucified
   xvi. When Jesus Therefore Saw His Mother
      xvii. Is It Nothing to You?
   xviii. The Appeal of the Crucified
   xix. After This, Jesus Knowing That All Things Were Now Accomplished
      xx. For the Love of Jesus
The Crucifixion is an oratorio for Easter, retelling the passion of Christ through music. John Stainer’s original version from 1887 was scored for tenor and bass soloists with choir and organ and was, in many ways, deliberately straightforward so it could be performed widely by both professional and amateur church musicians. In this new arrangement by Iain Farrington (b. 1977), the organ music is reimagined for a small ensemble of strings and wind instruments, dramatically increasing the work’s scope for emotional nuance and expressive impact. Whilst preserving the beautiful vocal writing by Stainer, Farrington imbues this classic piece with vibrantly updated instrumental colours, delicate textural detail and renewed spiritual relevance.

John Stainer (1840-1901) was born in Southwark and entered the world of church music as a boy chorister at St Paul’s Cathedral. His keyboard skills were already excellent, thanks to the opportunities he had to practise on a small chamber organ in his family home, and during his chorister years he took organ lessons at St Sepulchre’s Church in Holborn. At age sixteen, he moved to Worcestershire to take up the position of organist at St Michael’s College, Tenbury, a newly established specialist school for Anglican church music. From here he progressed to Magdalen College, Oxford, and enrolled as a student whilst conducting his duties as choirmaster and organist. He composed large amounts of liturgical music, directed numerous ensembles and eventually obtained his doctorate and became an examiner for degree candidates. In 1872 he returned to St Paul’s Cathedral where, as organist, he raised standards and overhauled many of the traditions around choral music and liturgy. Throughout the latter decades of his career Stainer was endowed with a host of honorary teaching, adjudication and leadership positions. His music education advocacy and academic achievements were significant; he published treatises on music theory and organ technique and was a trailblazer in the study of Medieval and Renaissance music. During his retirement years, Stainer enjoyed travelling to the restorative climes of Italy. He died in Verona on Palm Sunday in 1901.

Although Stainer’s compositional output was extensive, the oratorio The Crucifixion has become his single most enduring legacy. In the tradition of the masterpiece passion settings by Johann Sebastian Bach, Stainer’s work portrays the events leading to Christ’s death on the cross. Stainer had encountered Bach’s passions as a chorister, singing at the first English-language performance of Bach’s St Matthew Passion when he was fourteen. When he came to compose his own passion oratorio at the height of his career in 1887, Stainer drew on many of the elements that make Bach’s music so powerful: narrative delivered through solo arias and recitatives, interspersed with choral reflections, rousing crowd scenes and accessible congregational singing. The libretto was by William John Sparrow Simpson (1859-1953), an Anglican priest and writer who had also provided the text for Stainer’s earlier cantata St Mary Magdalen. It brings together passages from all four gospels, as well as texts from Philippians and Lamentations.
The premiere performance of *The Crucifixion* was well-received but, in the 134 years since, fluctuating musical fashions have not always looked favourably on Stainer’s oratorio. Accused of Victorian sentimentality, it has received relatively little attention in concert halls and recording studios. However, Stainer’s powerfully accessible choruses and hymns have endured as core repertoire in churches across the nation and are relished during Passiontide services year after year.

A great achievement of the work lies in its passages of meditative simplicity. The centrepiece unaccompanied chorus *God So Loved the World* is a sublime movement, deservedly cherished by choirs and congregations, but it is certainly not the only moment of outstandingly beautiful simplicity. Other examples include the tenderly uttered unison refrain of the second hymn, “Crucified, I turn to thee, Son of Mary, plead for me,” and the evocative tenor and bass chorus which depicts Jesus’ seven last words from the cross. Stainer also attains heights of drama in *The Appeal of the Crucified* with wrenching Bach-inspired cries of “Crucify! Crucify!” The juxtaposition of these extremes lends the work a sense of emotional immediacy. In combination with the participatory element of congregational hymns, this encourages us to engage on a personal level with the story of Christ’s final days. Through Farrington’s expressive new orchestration this emotional resonance rings even more powerfully.

Farrington wrote on his arrangement: “I wanted to breathe new life into the simple, somewhat passive organ part, creating something more elaborate and detailed. The instrumental writing is highly expressive, giving greater urgency and emotional intent to the piece.

Stainer’s musical language belongs to the world of Mendelssohn, and I’ve tried to imagine how a composer like Mendelssohn would have scored the piece. I hope to add new variety, colour and relevance to this familiar work.”
Recitative

And they came to a place named Gethsemane,
and Jesus saith to His disciples:
Sit ye here, while I shall pray.

The Agony

Recitative

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.

Chorus

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.

Recitative

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?

Chorus

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.

Recitative

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.

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,
Art Thou the Christ, the Son of the Blessed?
Jesus said, I am:
and ye shall see the Son of man sitting on the right hand of power,
and coming in the clouds of heaven.
Then the high priest rent his clothes, and saith:
What need we any further witnesses?
Ye have heard the blasphemy.
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.

Processional to Calvary / Fling Wide the Gates

Chorus
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.
His Cross is the sign of a love divine,
His crown is the thorn-wreath of woe,
He bears His load on the sorrowful road,
And bends 'neath the burden low.

Recitative
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.

Chorus
Then on to the end, my God and my Friend,
With Thy banner lifted high!
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! for the Saviour waits
Then on to the end, my God and my Friend,
To suffer, endure, and die.
Recitative
And when they were 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
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.

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

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.

Recitative
He made Himself of no reputation, and took upon 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 the Cross

Recitative
The Majesty of the Divine Humiliation
King ever glorious, King ever glorious! The dews of death are gath’ring round Thee; Upon the Cross Thy foes have bound Thee — Thy strength is gone, 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 though they be?
Thou art sublime, Thou art sublime:
Far more awful in Thy weakness,
More than kingly in Thy meekness,
Thou Son of God, Thou Son of God.
Glory, and honour:
Let the world divide and take them;
Crown its monarchs and unmake them;
But Thou, Thou wilt reign.
Here in abasement; crownless, poor, disrobed, and bleeding;
There, in glory interceding,
Thou art the King, Thou art the King!
There, in glory interceding, there, in glory interceding,
Thou art the King,
Thou art the King,
Thou art the King!

Recitative
And as Moses lifted up the serpent in the wilderness,
even so must the Son of Man be lifted up;
That whosoever believeth in Him should not perish,
but have everlasting life.

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

Hymn
Litany of the Passion
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 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.

Recitative

**Jesus said, ‘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,  
Though 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, mighty prayer.  
So Thou pleadest, e’en for my transgression,  
Bidding me look up, and trust, and live;  
So Thou murmurest Thine intercession,  
Bidding me look up and trust and live;  
So Thou pleadest, Yea, he knew not, yea,  
he knew not; for My sake forgive.

Hymn

**The Mystery of the Intercession**

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!
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!

Recitative
And one of the malefactors which were hanged, railed on Him saying,
‘If Thou be the Christ, save Thyself and us.’
But the other, answering, rebuked him, saying,
‘Dost not thou fear God, seeing thou art in the same condemnation?
And we indeed justly; for we receive the due reward of our deeds:
But this man hath done nothing amiss.’
And he said unto Jesus, ‘Lord, remember me when Thou comest into Thy Kingdom.’
And Jesus said unto him, ‘Verily I say to thee, today shalt thou be with Me in Paradise.’

Hymn
The Adoration of the Crucified
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.
Recitative

**When Jesus therefore saw His Mother,**
and the disciple standing by, whom He loved,
He saith unto His Mother,
‘Woman, behold thy son.’
Then saith He to the disciple,
‘Behold thy mother!’
There was darkness over all the land.
And at the ninth hour Jesus cried with a loud voice, saying,
‘My God, My God, why hast Thou forsaken Me?’

Recitative

**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,
wherewith the Lord hath afflicted Me in the
day of His fierce anger.

Chorus

**The Appeal of the Crucified**
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! Crucify!’
Is it nothing to you?
Behold Me and see: pierced through and through
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?
O 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, is paid for you —
Oh! why will ye die?
O come unto Me,
For why will ye die?
O come unto me.

Recitative & Chorus

After this, Jesus knowing that all things were now accomplished, saith: ‘I thirst.’
When Jesus had received the vinegar,
He saith: ‘It is finished. Father, into Thy hands I commend My spirit.’
And He bowed His Head, and gave up the ghost.

Hymn

For the Love of Jesus
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 — 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.
Amen.
PERFORMERS

London Mozart Players
St Martin's Voices

Robin Bailey Tenor
Andrew Davies Baritone

Andrew Earis Conductor
Iain Farrington Arranger

Violin I
Ruth Rogers

Violin 2
Antonia Kesel

Viola
Judith Busbridge

Cello
Sebastian Comberti

Double Bass
Benjamin Russell

Oboe
Gareth Hulse

Clarinet
Nicholas Carpenter

St Martin's Voices

Soprano
Hilary Cronin
Isabella Gibber
Daisy Walford

Tenor
Robert Folkes
Jack Granby
Richard Robbins

Alto
Jess Haig
Sophie Timms

Bass
George Cook
Nathan Harrison
The **London Mozart Players**, the UK’s longest established chamber orchestra, was founded to delight audiences with the works of Mozart and Haydn. Since 1949, the LMP has developed a reputation for adventurous, ambitious programming from Baroque through to genre-crossing contemporary music, and continues to build on its association with many of the world’s finest artists including Dame Jane Glover, Howard Shelley, Nicola Benedetti and Simon Callow. The orchestra enjoys an international reputation, touring in Europe and the Far East, and records frequently for Naxos, Convivium, Chandos and Hyperion Records.

The LMP performs regularly on London’s concert platforms, including the Royal Festival Hall, St John’s Smith Square and Cadogan Hall, as well as cathedrals and venues across the UK. The resident orchestra at Croydon’s Fairfield Halls, LMP plays an important part in the borough’s cultural life. LMP recently relocated its office to St John the Evangelist, SE19, undertaking an award-winning programme of initiatives within the community, including family concerts and collaborations with local schools.

As a pioneer of orchestral outreach work, LMP collaborates regularly with schools and music hubs across the UK and abroad to inspire the next generation of musicians and music lovers. LMP continues its 72-year tradition of promoting young talent: Nicola Benedetti, Jacqueline du Pré and Jan Pascal Tortelier are just three of many young musical virtuosi championed early in their careers by the orchestra.

LMP is the only UK professional orchestra to be managed operationally and artistically by the players. The orchestra has enjoyed the patronage of HRH The Earl of Wessex since 1988.
St Martin’s Voices is one of London’s finest and most flexible vocal ensembles. As the flagship professional choral ensemble of St Martin-in-the-Fields, they sing for concerts, broadcasts and special services at St Martin’s and beyond. Recent years have seen tours to the USA and South Africa and performances alongside the Academy of St Martin in the Fields, London Mozart Players, Southbank Sinfonia and Will Todd Ensemble. Their concert repertoire ranges from Bach Mass in B minor to Brahms Requiem, Purcell Dido and Aeneas to Parry Songs of Farewell.

At the heart of St Martin’s Voices performance schedule is Great Sacred Music, a hugely varied weekly exploration of our religious heritage in words and music. This is accompanied by regular podcast episodes, most recently as part of the series The Song and The Story with Rev Dr Sam Wells.

St Martin’s Voices feature frequently in BBC broadcasts including Radio 3 Choral Evensong, Radio 4 Sunday Worship and Daily Service. In addition, they have sung for a variety of televised events and services, along with performances at Lambeth Palace, the Houses of Parliament and Greenbelt Festival. St Martin’s Voices can also be heard on CD recordings, including two releases in collaboration with composer Will Todd, Christmas in Blue (2013) and Passion Music (2019).

In response to the challenges of the Covid-19 pandemic, St Martin’s Voices have extended their digital recording projects, sharing regular online services and concerts, as well as featuring in the Church of England online worship resources that have attracted more than 40 million views across digital platforms.

Robin Bailey trained at the Royal Academy of Music and Guildhall School of Music and Drama Opera Course, London. His roles include Fox/Vixen (ENO, Silent opera), Mayor/1st cover Anatoly Chess (ENO), Candide/Candide & Alfred/Die Fledermaus (West Green House Opera), Val Jean/Les Miserables & Tony/West Side Story (Pimlico Opera and Grange Park Opera), Fenton/Falstaff & Alfred/Die Fledermaus (Iford Opera), Bearded Wild Thing/Where the Wild Things are (Shadwell Opera), Rodolfo/Olivier in the award-winning La Boheme (Soho Theatre).

His oratorio work includes Bach’s B Minor Mass, Mozart’s Requiem, Berlioz’s Le Grand Messe de Morts (Canterbury Cathedral), Bach’s St Matthew Passion (Colston Hall, Bristol Beacon), Rachmaninov’s The Bells (Winchester Cathedral), Handel’s Israel in Egypt (Southwark Cathedral).

Robin Bailey was awarded 2nd prize in the International Lotte Lenya competition in New York City, and the Young Artist’s prize at the Les Azuriales competition in Nice. He was also a founding member of the A Capella group Voces8, and a regular member of Gareth Malone’s professional choir Voices.
**Andrew Davies** read music at Cambridge University, where he was a choral scholar at Clare College and St John’s College, and continued his training at the Royal Academy of Music.

In opera, he has worked as a solo artist throughout the UK and across the world with conductors including René Jacobs, William Christie, Laurence Cummings, Robin Ticciati and Vladimir Jurowski. Highlights include solo appearances at Glyndebourne, Berlin Staatsoper, Aix-en-Provence Festival, Opéra Comique Paris and BAM New York. Andrew Davies created the dual role of Lady MacDuff/Porter in the world premiere of Luke Styles's all-male *Macbeth* at Glyndebourne and the Royal Opera House. He covered the title role in Monteverdi’s *L’Orfeo* for Bayerische Staatsoper at the Munich Opera Festival.

An experienced concert artist, he has worked extensively in all the major oratorio repertoire across the UK and in Europe, including, with orchestras including Manchester Camerata, Jerusalem Symphony Orchestra and ASMF. He has sung *Messiah* with the Orchestra of the Age of Enlightenment, *St Matthew Passion* in St John’s Smith Square and Fauré’s *Requiem* at the Three Choirs Festival. Most recently he performed Bach’s *Mass in B minor* in Cardiff’s St David’s Hall. Previous concerts at St Martin’s include *Elijah*, *The Creation* and *St John Passion*.

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**Andrew Earis** is Director of Music at St Martin-in-the-Fields where he oversees the music programme at this busy London church. Andrew is a graduate of the Royal College of Music and Imperial College, London, and holds a PhD from the University of Manchester.

Recent performances include Mozart’s *Mass in C Minor* and Handel’s *Messiah* with the Academy of St Martin in the Fields and Beethoven *Mass in C* with Southbank Sinfonia. He has given organ recitals in venues including King’s College Chapel, Cambridge, Westminster Cathedral, Westminster Abbey and Washington National Cathedral, and has performed as soloist in performances of Poulenc’s Organ Concerto and Saint-Saëns’ *Organ Symphony*.

In addition to his duties at St Martin’s, Andrew is a regular contributor to BBC Radio’s religious output as a producer of programmes including Radio 4 Sunday Worship and Radio 3 Choral Evensong.
Iain Farrington has an exceptionally busy and diverse career as a pianist, organist, composer and arranger. He studied at the Royal Academy of Music, London and at Cambridge University.

He has made numerous recordings, and has broadcast on BBC Television, Classic FM and BBC Radio 3. As a solo pianist, accompanist, chamber musician and organist, Iain has performed at all the major UK venues and abroad in the USA, Japan, Mexico, South Africa, Malaysia, Hong Kong and all across Europe. He has worked with many of the country’s leading musicians, including Paul McCartney, Willard White and Bryn Terfel.

Iain played the piano at the opening ceremony of the London 2012 Olympics with Rowan Atkinson, the London Symphony Orchestra and Sir Simon Rattle. In 2018 he performed his solo piano arrangements of Mahler's symphonies in a concert series in London. Iain has composed orchestral, choral and instrumental pieces and has arranged hundreds of works in many styles, including opera, orchestral, choral, African songs, cabaret, klezmer, jazz and pop. Iain has composed numerous works for the BBC Proms, including Beethoveniana in 2020, a song for the CBeebies Prom in 2019, Gershwinicity in 2018, A Shipshape Shindig in 2017, and two works for the Wallace and Gromit Prom in 2012. His chamber orchestrations of the symphonic repertoire are regularly performed around the world and his organ arrangement of Elgar's Pomp and Circumstance March No. 5 was performed at the Royal Wedding in 2011.

He is the Arranger in Residence for Aurora Orchestra.

Our thanks to The National Lottery Heritage Fund, for supporting the Fresh Horizons concert series at St Martin-in-the-Fields.

This concerts was pre-recorded in the church and edited together before broadcast. The performers and technical crew carefully adhere to all current government regulations for COVID-19.
Other online concerts from St Martin-in-the-Fields:

**Stile Antico: Toward the Dawn**
Thursday 4 March, 7.30pm

**Handel – Messiah**
Thursday 8 April, 7.30pm

**Academy of St Martin in the Fields:**
**Bach and Brahms**
Thursday 11 March, 7.30pm

**The Gesualdo Six**
Thursday 15 April, 7.30pm

**Peter Donohoe**
Thursday 18 March, 7.30pm

**Academy of St Martin in the Fields**
**with John Butt**
Thursday 22 April, 7.30pm

**Stainer – The Crucifixion**
Thursday 1 April, 7.30pm

**Chineke! Chamber Ensemble**
Thursday 29 April, 7.30pm

*All concerts are available to watch from 30 days after their release date*

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