



A Composer at the Cross: Interpreting John Stainer's "Crucifixion"¹

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Introduction

Few could hear John 3:16–17 in quite the same way after witnessing Sir John Stainer's 1887 setting of it.² This Victorian composer's oratorio *The Crucifixion*, of which *God so Loved the World* is the centrepiece, is largely based on a synthesis of the gospel accounts of the passion. These are interspersed by chorales and hymns devised by the librettist Rev. William Sparrow-Simpson. This oratorio has single-handedly kept Stainer's legacy flourishing today. Its dramatic, meditative and memorable choruses have endeared it to many churches' celebrations of Holy Week and instituted it as one of the most widely sung Passion oratorios in Britain. Stainer's *Crucifixion* however, has not always enjoyed universal appeal. It was severely derided by some quarters in his own time. The libretto especially fuelled vehement criticism from those who found Sparrow-Simpson's words too evocative of the liturgical styles of his time. The relative simplicity of Stainer's score likewise came in for a measure of elitist condemnation, being variously described as 'vulgar' and 'theatrical'³. If 'vulgarity' however, is the fiercest charge to be brought against the work, it is 'vulgar' in the best sense of the term⁴. Vulgar at base denotes association with the common people. If Stainer's oratorio achieves anything, it fosters communion between participants, functions as a tool for worshipping God and is accessible to amateur singers in common parish choirs and congregations.

The present discussion will seek to document the oratorio's biblical antecedents. Citations from biblical texts compose roughly forty-five per cent of the score of Stainer's *Crucifixion*. Whilst the biblical texts represented are drawn from all the gospels and the Christ hymn of Philippians, the poetic meditations on the text are noticeably Johannine. For this reason I will attempt to read the oratorio aside Johannine themes including revelation, Jesus as Son of God and King, the ascent

and descent myth and death as glorification. Whilst it is acknowledged that this approach bears fruit as regards our theological appreciation of the oratorio it is also true that an interpretation cannot be linked to one biblical text *per se*. Words and themes alien to John's presentation are also included in the oratorio. In light of this, an attempt will be made to assess the legitimacy of Stainer's confessional interpretation in reference to New Testament ecclesiological criteria: *kerygma*, *koinonia* and *leitourgia*.



I. The Oratorio & Its Biblical Antecedents

The following table documents the biblical texts featured in the respective pieces of *The Crucifixion*. Congregational hymns are not italicised.

Title of Piece	Biblical Texts Featured
<i>And They Came to a Place Named Gethsemane The Agony</i>	Mk 14:32//Matt 26:36 Mk 14:37–38 Matt 26:38–41
<i>Processional to Calvary & Fling Wide the Gates</i>	Mk 14:46//Matt 26:50 Mk 14:61//Matt 26:63 Mk 14:62//Matt 26:64 Mk 14:63–64//Matt 26:65 Mk 15:1//Matt 27:2 Mk 15:15 Matt 26:26 Mk 15:16
<i>When they had Come to a Place called Calvary The Mystery of the Divine Humiliation/ Cross of Jesus He Made Himself of No Reputation</i>	Lk 23:33 Phil 2:7–8

Title of Piece	Biblical Texts Featured
<i>The Majesty of the Divine Humiliation/ King Ever Glorious</i>	
<i>And as Moses Lifted up the Serpent in the Wilderness</i>	Jn 3:14–15
<i>God so Loved the World</i>	Jn 3:16–17
Litany of the Passion/ Holy Jesu, by thy Passion	
<i>Jesus said ‘Father Forgive Them’</i>	Lk 23:34
<i>So Thou Lifest Thy Divine Petition</i>	
The Mystery of Intercession/ Jesus the Crucified	
<i>And One of the Malefactors</i>	Lk 23:39–43
The Adoration of the Crucified/ I adore thee, I adore thee!	
<i>When Jesus therefore saw his Mother</i>	Jn 19:26–27 Mk 15:34//Matt 27:45–
46	
<i>It is Nothing to You?</i>	
<i>The Appeal of the Crucified/ From the Throne of His Cross</i>	
<i>After this, Jesus Knowing All Things were Accomplished</i>	Jn 19:28, 30 Lk 23:46 Jn 19:30
For the Love of Jesus/ All for Jesus	

Stainer’s *Crucifixion* has (despite comprising an assortment of biblical material) a typically Johannine theological edge. Both John the Evangelist’s and Stainer’s Jesus are glorified at the cross. A cursory glance at the titles of choruses in *The Crucifixion* reveals its high christological perspective. Classic two-natures christology is shown in the title *The Mystery of Divine Humiliation*, whereby on the cross

‘Perfect man was tortured’ and ‘Perfect God bled’⁵. Similarly the *Majesty of Divine Humiliation* is evident in the kenotic image of the Son’s self emptying: ‘Who shall fathom that descending? From the rainbow-circled throne?’ Atonement theology is encapsulated in the central anthem that *God so Loved the World* and Jesus’ invitation for all to come to him for redemption’s price has been met in his death.

Intercession is also an important structural element of the work. Whilst never explicitly defined as such, the christological outlook of the oratorio sees Jesus in an office of divine appointment akin to that portrayed in Hebrews 5:7–10. As priest and victim he proffers the once and for all sacrifice, shown in the raising anthem from the cross that declares this ‘tremendous sacrifice is paid for you’. According to the oratorio, profits are not the result of intercessory prayer alone, but from the bond forged by love between the crucified and the beneficiaries of his sacrifice. It is no coincidence that Sparrow-Simpson later wrote a theological work on the reconciliation between God and Man and constructed a principle of reparation, which consisted, he believed, in a perfect sorrow for the sin of the world.⁶ He culminated his book with a section on the Eucharist, a sacrament that for him was a sign of God and the world’s intimacy. These theological convictions are aligned with the ethos portrayed in the libretto of *The Crucifixion*. Jesus’ intercession on the believer’s behalf and the worshipful adoration of the crucified by the church is displayed in the closing hymn:

All for Jesus, all for Jesus,
this the church’s song must be

In line with this theological stance notable omissions are made from the passion tradition in the oratorio. Group desertion and betrayal of Judas are omitted to turn the focus very much on Jesus Christ and the listeners or congregational participants. Many of the arias and hymns personalise the Passion account so that the believer becomes the one who nails Jesus to the cross, the one that shouts ‘Crucify’ and the one who is ultimately saved by his death. One particularly notable example of such personalising occurs in the numbers *Jesus said ‘Father*

forgive them, *So thou Lifest thy Divine Petition* and *The Mystery of Intercession*. The first of these recounts the petition of Jesus in Luke 23:34 to forgive those who nail him to the cross, for they do not know what they are doing. The following tenor duet moves the immediate setting of this petition from Calvary to another plane:

Thou in Pity, deep, divine and burning,
 lifest e'en for me thy mighty prayer.
 So thou pleadest e'en for my transgression,
 bidding me look up and trust and live.

The following congregational hymn completes the transferral of the recipients of the cry from those crucifying Jesus to the contemporary singer of the oratorio:

Lord, I have done it, Oh ask me not how
 Woven the thorn for thy tortured brow
 Yet in his pity so boundless and free
 Jesus the crucified pleads for me.

Similar personalising devices are evident at the cross where Christ issues the powerful lament.

Behold me and see, pierced through and through
 with countless sorrow, and all is for you.
 For you I suffer, for you I die.

The libretto features synoptic material from the Gospels of Mark and Matthew, which provide succinct raw materials for the Gethsemane and trial narratives. As mentioned above, the characterisation of the actual players in this scene are severely truncated, no Judas, no named disciples, no backhanded manipulation by the chief priests and scribes and no emotional evaluation of Pilate. Rather, the choir intercepts the narrative so that they themselves, as representatives of Christendom, are in the Garden whispering the words 'Help us to pray, and watch and mourn with thee'.

The rousing chorus of *Fling Wide the Gates* follows this. Presented in double fortissimo the battle cry has begun, the pomp and ceremony of the saviour ‘treading in his royal way’ provides an image more reminiscent of the triumphant entry into Jerusalem than the road to Calvary. The image of gates can symbolise entry into a different realm. In an extension of the metaphor Jesus is himself a gate in John’s gospel, for ‘whoever enters by him will be saved’ (John 10:9).⁷ Also Jesus is shown to carry the burden of sin, not symbolised with a cross but rather a victor’s banner. The cry dims to pianissimo when it comes to the solemn words of ‘dying on this passion day’ which sets the scene for the inevitable fulfilling of duty through death and suffering.

The brief note on the crucifixion at Calvary with the malefactors is drawn from Luke 23:33. Inserted here is the famed Christ hymn (Philippians 2:7–8) emphasising the self-emptying of the redeemer. Hence the piece is entitled *He Made himself of No Reputation*. Moving to the heart of the oratorio the references and images drawn from John’s gospel become more prominent. Among these are Moses lifting up the serpent in the wilderness (John 3:14–15) and God sending his son to redeem the world (John 3:16–17). The libretto presents the seven words of Jesus from the cross featured in the gospels, but glosses their theological meanings, not least in reference to the cry of dereliction—‘My God, My God, Why hast thou forsaken me’. This line is noticeably absent from the Johannine biblical account (usually accounted for by the fact that a seeming cry of weakness would not fit John’s picture of Jesus’ death as the hour of glory). However the cry is featured in the oratorio, not as a cry of dereliction but rather one that appeals for a faithful response from the people. It is immediately followed by a royal call of Jesus from ‘the throne of his cross’ petitioning people to believe and ultimately come to him.

John’s passion narrative provides the script for the final words of Jesus and the close of the oratorio ‘he bowed his head and gave up the ghost’. The worship hymn *All for Jesus* closes this musical act of veneration – completed with a choral ‘Amen’.



2. ‘The Crucifixion’ and John’s Theological Emphases

As a preliminary exercise I want to see if John’s theology could in fact be used as a framework through which the choruses, arias and hymns can be read. It is in these more meditative pieces that the libretto relies less on biblical citations.

For purposes of this exercise I have identified a number of commonly agreed elements of John’s gospel and tried to find parallels with themes and movements in the oratorio. These are (a) revelation of God (b) Jesus as Son of God and King (c) the ascent and descent myth (d) death as glorification.



a. Revelation of God

The ‘world’ for John is effectively a synonym for the created cosmos (John 1:29; 3:16; 4:42; 6:63). It is also the primary domain for divine redemption. For John’s Gospel and Stainer’s *Crucifixion*, Jesus comes to the world to reflect the glory of God. In *Fling Wide the Gates* Jesus is referred to as God and friend. This belies the divine identity of the descending redeemer, but also draws on the friendship images, which have been important to John throughout his gospel. Jesus will act out the ultimate display of this relationship for ‘no greater love has a man than to lay down his life for his friends’ (John 15:13).

The hymns also witness to Jesus as the revelation of God in pronounced ways. *Cross of Jesus* directly states ‘very god himself is bearing all the suffering of time’. Likewise in *Jesus the Crucified* the congregation wonder at the mystery of the incarnate for them bleeding. Both John the Evangelist and Stainer see the identity of Jesus to be found in the identity of God.



b. Jesus as Son of God and King

Related to the revelation of God theme, the familial title ‘Son’ is also common in John’s gospel. John denotes the eschatological occasion of Jesus’ advent as the giving of the Son (John 3:16–17). John also

underlines the exclusive intimacy of the relationship between father and son (John 3:35; 5:20; 17:5, 24). Likewise the libretto is centred theologically and structurally by the Johannine message that God so loved the world that he sent his only son to redeem it. Kingship is also a dominant christological designation in the gospel. Nathaniel hails Jesus the king of Israel; Jesus enters the city of Jerusalem as a king and in death whilst rejected by his own people is nevertheless presented as the King of Israel. Whilst in the direct context of the gospel narrative ‘his own’ are the Jews, for Stainer and Sparrow-Simpson the Christian church are now in effect the group who risk rejection of Christ. For this reason there are no elements of John’s anti-Jewish slant in this libretto. No blame apportioned to anyone else but us, as declared in the spine tingling reminder that Jesus even in death, finds ‘for each low fallen creature, one redeeming spot.’

Jesus in Stainer’s oratorio ‘treads in his royal way’ to the cross, cries out in majesty from the throne of his cross and provides in lowliness the most arresting picture of greatness. As declared in the rousing tenor solo of *King Ever Glorious*: ‘Far more awful in thy weakness, more than kingly in thy meekness, thou art the king’.



c. Ascent and Descent Myth

Jesus’ descent from heaven (John 8:32) is logically related to his pre-existence – a fact that is also referred to a number of times throughout the oratorio. John’s great theme that Jesus has the choice to lay down power and take it up again (John 10:18) is echoed in Sparrow-Simpson’s composition: ‘I laid my eternal power aside, I came from the home of the glorified.’

The difference between this world and another world is brought out in *King Ever Glorious* when the melody lowers at one point to represent the descent of the redeemer. The ascent/descent motif is also apparent in the hymns. In *Cross of Jesus* it is declared that ‘God has taken mortal weakness, God has laid aside his power’ also Jesus is referred to in *I Adore Thee* as ‘glorious ere the world began’. After Jesus’ death in John,

he ascends to the father (12:32) allowing the death to be denoted as a ‘rising’ or ‘lifting up’ with apocalyptic and eschatological overtones. Whilst the oratorio closes with Jesus giving up the spirit, nevertheless the ‘lifting up’ is apparent in the lyrics of the closing hymn. Jesus is shown as King in another realm and present with his people through the sacraments and liturgy of the church. For at his altar ‘We shall receive thee in the solemn sacrament’.



d. Death as Glorification

For John, Jesus’ death is not suffering (as shown in the epistle of the Hebrews) or humbling (as in Philippians 2), but rather glorification. Of course we have already established that atonement, divine humiliation and kenotic images can be seen within the oratorio, nevertheless John’s glorification theme (7:39, 12:16; 12:23; 13:31) is also very prominent. *The Crucifixion* emphasises the glorification of the son through his traumatic death. The image of a crown of honour laid aside for a thorn wreath of woe is particularly poignant. The irony of a king nailed on a cross is also given stark representation in the lyrics:

Not in thy majesty, robed in heaven’s supremest splendour,
but in weakness and surrender, though hangest here.

This image has certain resonance with the picture of divine weakness constructed in 2 Corinthians 13:4. As well as glorification, the cross is also seen as the central emblem of love. This of course reflects a central Johannine interest. Love is the new commandment given by Jesus (John 13:34) and love is shown in no greater way than a man laying down his life for his friends (15:13). The participants in the oratorio are likewise brought into this relationship of love:

By the spirit which could render
love for hate and good for ill.
By thy mercy sweet and tender
poured upon thy murderers still.



3. Situating Stainer's 'Crucifixion'

If George Steiner is right to recognise that the production and impact of art and music is rooted in the transcendent and is of a religious nature⁸ it should come as no surprise that artistic avenues have been widely used to express devotion and veneration. Stainer's *Crucifixion* must also primarily be placed within interpretation of the bible in a confessional context. The work is subtitled *A Meditation on the Passion of the Holy Redeemer*.

Church music with its inclusive nature is an important context of living out biblical faith and a tool for disseminating theology.⁹ For example Ephesians 5:19–20 states 'be filled with the spirit as you sing psalms and hymns and spiritual songs among yourselves, singing and making melody to the Lord in your hearts, giving thanks to God the Father.' It was Stainer's own idea to construct a Passion oratorio as a meditative piece centred in the mystery of divine suffering and intercession. He intended it to be used in a worship context, indeed its first performance was at a Lenten meeting.¹⁰ Herman Klein was present at this occasion and later wrote:

It is music intensely imbued with the religious spirit and with a descriptive power that loses nothing on account of its simplicity and unaffected melodious sweetness – on the contrary it gains everything from these very qualities that differentiate it from modernism . . . such music enters into the hearts of the people and lives there.¹¹

The Crucifixion must also be situated within the passion tradition. Passion derives from the Latin *patio* meaning to suffer or endure. It is a term commonly used to denote the events of Holy Week.¹² In the Middle Ages many people were illiterate so dramatised productions of the passion story were produced. In church worship the priest would also often read the passion narratives using different voice registers for each part. It is interesting in this respect that Jesus' voice within Stainer's piece is sung by a harmonised male choir, whilst other individual characters are presented by solo voices. The introduction of polyphony

in the 15th century allowed musical composers more dramatic opportunities and motet passions laid the foundations for operatic works which synthesised biblical texts and other reflections.¹³

In the 18th century Bach's two surviving passions (based on biblical texts and other poetry) transformed narratives into 'a meditation for men to whom every saying of Christ, every reaction to his life and teaching has acquired a deeper meaning'¹⁴. Stainer introduced Bach's *St Matthew's Passion* into the Holy Week Services at St Paul's Cathedral where he served as organist and these compositions undoubtedly influenced the form of his own compositions. Not least the echoing of Bach's tendency to express a certain emotion or theological point (such as descent) by melody. Whilst Bach tried to bring a theological edge to music, Stainer's aim was to bring theology into liturgy and worship.

Stainer seemed self-consciously impervious to enlightenment claims and the Victorian crisis of faith and, in line with Victorian sacred music, seemed very 'word' orientated. Stainer recognised that incarnating a biblical text in a musical medium was one way to ensure that its power was not lost by over-familiarity.

In light of the Victorian revival in singing, Stainer composed pieces to be sung by all sectors of society from the lowly parish church to the cathedral and recognised that a proper appreciation of music within a church context was intimately related to its use in worship.

Despite these admirable intentions, Stainer's *Crucifixion* was, as noted above, rejected by many. This illustrates the fact that musical taste can be culturally conditioned so what is appealing to one person may be repellent to another. For this reason, recent interpreters of sacred music have tried to explore the possibilities of transcending taste and proposing theological categories as the rule against which church music should be evaluated. D. B. Pass in his book *Music and the Church: A Theology of Church Music* suggests categories of *Kerygma*, *Koinonia* and *Leitourgia*¹⁵ (often used to evaluate the true ethos of worship) in order to legitimate church music.

These concepts are of course central elements in the bible's presentation of the earliest communities of faith. *Kerygma* denotes proclamation of the gospel. As a rule this could measure how far a piece of music preached good news. *Koinonia* derived from *koinos* meaning 'sharing' denotes the fellowship and participation fostered within the community of faith. 1 John 1:3 characterises this fellowship in participatory terms and Romans 15:26 more concretely as willing contribution. In being true to this concept church music should seek to be inclusive and helpful to all members of the community. Third, *leitourgia* in biblical usage denotes a service or ministry, denoting action that is directed to God. Philippians 2:17 denotes this as 'service of faith'. The New Testament Church understood worship to be public and corporate rather than private. This is an important insight for us in a world that is becoming increasingly individualistic. Translated into the sphere of church music, the focus of praise must always be the Almighty, not personal fulfilment or artistic appreciation. This is particularly important given that music can risk being rooted in individualistic reception rather than corporate praise.

These criteria also have important ramifications as regards the use of music in corporate settings that seek to rise above individualistic tastes and motivations. By interpreting scripture for use in collective worship, one is undoubtedly also making a contribution to the interpretation and identity of the community of faith. One cannot indulge one's own tastes or preferences when composing music for a corporate context. Ascertaining how *The Crucifixion* would fare according to these criteria is my final task.



4. Stainer's Crucifixion: A Legitimate Interpretation?

Stainer's *Crucifixion* has a clear *kerygma* rooted in God's action on behalf of the world through the sacrificial death of his son. This message of salvation is inscribed within the whole work. Just as in the passion plays of times gone by, Stainer wanted this message of salvation to be preached anew in his own time – disseminated amongst the masses and responded to in faith. However it could also be said that putting words

to music is itself an act of interpretation that can mishandle a text, not least putting different emphases within it and decontextualising the scripture often repeating one short phrase and neglecting its overall position within the text.

Koinonia is also present within the oratorio. Music is itself a powerful tool of community, being a shared experience and shared stimulation. It has intrinsic communicative value. The personalising of the narrative so the congregation takes the place of particular protagonists in the drama also lends to the inclusive nature of the work. Stainer did not seek to provide an academic analysis or interpretation; his work was self-consciously *A Meditation on the Sacred Passion of the Holy Redeemer*. He sought to make the Passion's pathos meaningful to people from a devotional perspective. He capitalised on the dramatic nature of New Testament texts and frequently used the organ accompaniment to intensify particular passages.¹⁶ He also relied heavily on repetition as a combining force and this stands without doubt, as a major factor in the immense popularity of his works.¹⁷ Akin to repetition in oral cultures it enabled everyone to memorise and participate in the narrated events. In this sense the New Testament ideal of *koinonia* is lived out in this work. Also significant is the fact that unlike the solo voices that present the characters within the narrative, a male voice choir always presents the words of Jesus. This means that his words stand out, in harmony, from the other biblical citations. The voice of Jesus following the malefactors on the cross is a particularly good minor solo voice transformed into major harmony, tragedy transformed into resolution, agony transformed to paradise. A number of voices representing Jesus could also be seen to have important christological implications: namely Jesus himself is shown as representative of 'community' within the oratorio. His voice presents itself as a cosmic and inclusive symbol of humanity and its relationship with God. At a number of levels the oratorio involves participation, fellowship and jointly contributed benefaction – everyone has a voice to be heard. Unlike those who objected to harmonisation in corporate worship for it highlighted differentiation within the body, Stainer affirms diversity within the believing group.

Leitourgia involves worship of God. As an act of devotion this is certainly true of Stainer's piece. The story of salvation is proclaimed in liturgy through reading, drama, re-enactment and song. Further people are called to participate through liturgy in sacraments and worship. Many of the songs in the *Crucifixion* can be seen within a liturgical framework. In the closing hymn there is a direct reference to the sacrament of Eucharist. It is no accident that Sparrow-Simpson uses the terms 'litany' denoting communication but in ecclesiological contexts often denoting prayer for a title of one of the anthems: *The Litany of the Passion*. He also uses the term intercession, related of course to Jesus' mediatorial priesthood in heaven. *Adoration of the Crucified* also has liturgical resonance, given that adoration is an act offered to God alone in recognition of his supremacy and perfection.

On the above criteria Stainer's *Crucifixion* can be endorsed as a legitimate interpretation of the passion narratives. Those who derided this work mainly did so on account of its Victorian sentimentality and its simplistic score. However, if one is to evaluate artistic endeavours only on account of their emulation of trends of the time, one is likely to dispose of all culturally conditioned effects that stand in contrast to those of the time of the evaluator. It seems that more general criteria such as those established by Pass can help to transcend biases of time and place in order to read an interpretation as part of the legitimate repertoire of the community of faith. For indeed as the close of the *Crucifixion* witnesses:

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



5. Conclusion

Whilst Stainer's work was negatively received in some quarters for bearing the hallmarks of Victorian vulgarity and sentiment, by divesting oneself of relative cultural tastes, I approached the oratorio from a different standpoint. Namely its relationship to John's gospel and the other scriptural texts on which it draws. Also, the theological antecedents of the various themes and images on which it builds its choruses, arias and hymns. From this standpoint the work was seen as a creative and illuminating interpretation of the biblical texts. However, whilst the particular biblical images of the work could be viewed in this light, the beauty and endurance of Stainer's *Crucifixion* can only truly be seen within broader ecclesiological categories. Pass' theological criteria (*kerygma*, *koinonia* and *leitourgia*) were particularly useful in this respect. Such criteria allowed the fancies of particular eras to be overlooked and the real heart of artistic effects to be uncovered and evaluated.

The Crucifixion was conceived as a meditation, a work of devotion that would bring, as the dramatised passion tradition had for centuries, the story of the Holy Week to ordinary folk. Whilst the spine tingling melodies could have been viewed as aesthetic, theatrical manipulations, in the context of the ethos of the work they can be seen as tools of glorification for God. In participatory hymns, ritualising of time (for music always makes one stop and listen) and the emotion it invokes, Stainer's *Crucifixion* should be seen as part of a tradition of interpretation which seek to use the bible as a tool of worship to God. For this reason, I believe, the work of this composer at the cross should be recognised as music that attempts to convey theology and scripture at its most profound.

- ¹ A longer version of this paper was presented to the Biblical Studies Research Seminar, St Mary's College, University of St Andrews, on May 7th, 2003
- ² Stainer was a remarkable musician. He was appointed organist of St Paul's Cathedral in 1872, knighted in 1888 and served as Chair of Music at Oxford University from 1889–1899. His main output consisted of sacred music though he also wrote reference works on musical terms and the use of music in the bible. For comprehensive details of his life and work see P. Charlton, *John Stainer and the Musical Life of Victorian Britain*, Newton Abbot: David and Charles, 1984.
- ³ A. Hutchings, *Church Music in the Nineteenth Century*, London: Herbert Jenkins, 1967, pp. 127-128.
- ⁴ I am grateful to Revd Dr Ian Bradley for pointing out positive connotations of the word 'vulgarity' in reference to Stainer's work and for discussing issues in the production of this article.
- ⁵ Please note all quotations from Stainer's *Crucifixion* featured here are taken from the *Novello's Original Octavo Edition* of the score.
- ⁶ W. Sparrow-Simpson, *Reconciliation Between God and Man*, London: SPCK 1916.
- ⁷ 'Gates' pages 321–322 in *The Dictionary of Biblical Imagery*, Edited by L. Ryken, J. C. Wilhoit and R. Longmann, Illinois: Intervarsity Press, 1988.
- ⁸ G. Steiner, *Real Presences*, Chicago: University of Chicago Press, 1989.
- ⁹ J. W. de Gruchy, *Christianity, Art and Transformation*, Cambridge: Cambridge University Press, 213.
- ¹⁰ P. Charlton, *John Stainer and the Musical Life of Victorian Britain*, Newton Abbot: David and Charles, 1984, 146.
- ¹¹ Classics for Pleasure, CD Cover, *John Stainer, The Crucifixion – Performed by the Choir of Guildford Cathedral, Recorded 1968*. EMI Records 1990.
- ¹² 'Passion' page 628 in *The Dictionary of Biblical Imagery*, Edited by L. Ryken, J. C. Wilhoit and R. Longmann, Illinois: Intervarsity Press, 1988.

- ¹³ Thomas Selles, *St John Passion* (1643) was the first of these.
- ¹⁴ ‘Passion Music’ page 1397 in *The Concise Oxford Dictionary of Music*, Edited by A. Scholes, London: Oxford University Press, 1952.
- ¹⁵ D.B. Pass, *Music and the Church: A Theology of Church Music*, Broadman & Holman publishers, 1989. Also see the fascinating collection of essays on this theme by R. A. Leaver and J. A. Zimmerman (eds) *Liturgy and Music*, Minnesota: The Liturgical Press, 1998.
- ¹⁶ E. A. Wienandt and R. H. Young, *The Anthem in England and America*, London: Collier-Macmillan, 1970, 269.
- ¹⁷ E. A. Wienandt and R.H. Young, *op.cit.*, 270.