



Worth Abbey

ORGAN MUSIC 2022

CORPUS CHRISTI

Saturday June 18 Parish Mass – 5pm

<i>Communion</i>	Chorale Prelude: Schmücke dich, O liebe Seele,	J. S. Bach (1685-1750)
<i>Postlude</i>	Allegro from Voluntary Op.5 No.1 in C	John Voluntary (1712-1786)

The Lutheran communion hymn 'Deck Thyself, beloved soul, with gladness' reflects on texts appropriate to Corpus Christi.

Stanley was blinded at the age of two when he fell in the street – these being little more than open sewers at the time – and got dirt in his eyes. Yet he became the most admired organist London of his day: even Handel used to go to listen to him playing at the Temple Church where Stanley served as organist for over fifty years. He wrote three sets of 'voluntaries' – a generic term peculiar to English music of the time – and the instruments they played which were greatly behind the developments of organs in Europe: of much more modest size, they also lacked any pedals. Each of these 'voluntaries', in effect groupings of varied and various short movements, has an elegant freshness and refinement that epitomised Georgian music.

Sunday June 19 Abbey Mass – 9.30am

<i>Communion</i>	Versets on Pange Lingua: III. En taille à 4	Nicolas de Gringy (1672-1703)
<i>Postlude</i>	Lauda Sion <i>from Suite Latine, Op.86</i>	Charles-Marie Widor (1844-1937)

Two Gregorian chants set to texts written by Saint Thomas Aquinas for the feast of Corpus Christi feature today. The texts of both reflect on the mysteries and doctrines of transubstantiation

His Pange Lingua ('Tell, my tongue, the mystery of the glorious Body and of the precious Blood'), written c. 1260, is heard during communion embellished formc (in the tenor line) in one of three versets found in de Gringy's Premier Livre d'Orgue (1699). Considered one of the most important works of the French Baroque, de Gringy's volume held such a draw on the young J. S. Bach that he made his own copy by hand of it 1713 – by candlelight, quill and parchment...

The saint wrote his Lauda Sion ('Sion, lift up thy voice and sing; Praise thy Saviour and the King, Praise with hymns thy shepherd true...') in 1264: it is one of only five medieval Sequences preserved in the Missale Romanum (1570) following the Council of Trent.

Widor - the great old man of French organ music - wrote his paraphrase on the chant at the age of 81. Having dispensed with the flamboyance of youth, his offering is far removed from the brilliant

celebratory toccatas and finales he is so associated with: this work is profound and almost austere, but ably expresses the text. In grand march-like mode, Widor marshals the music in what feels like an amassing of forces, something which becomes ever more powerful and intense. There is definitely a sense of it chasing itself in an urgent need to praise (Widor facing his own mortality). At the climax the theme is heard in the pedals in a massive harmonisation which leads to a great 'Amen!'.



D'Arcy Trinkwon
Abbey Organist