

# *One concert; two reviews*

## **D'Arcy Trinkwon at Worth Abbey**

**31 October 2013**

### **THE ORGAN**

#### ***FIRE & COLOUR: Recital at Worth Abbey***

It was with great delight that I joined the 300 strong audience on October 31<sup>st</sup> to attend the Celebratory Organ Recital at Worth Abbey given by the international concert organist D'Arcy Trinkwon. He had picked a particularly thrilling programme designed to present to best effect the wonderful colours present on the instrument within the Abbey, choosing some of the best loved repertoire written for the instrument.

The concert started with a striking performance of the Allegro from Widor's Symphonie No 6 in G minor with Trinkwon showing great skill in his at once bold yet sensitive registrations throughout the work, communicating its grandeur yet not forgetting its more reflective moments. The audience was struck by the huge range of colour that he produced, a taste of the fire and colour to come. This was followed by a sensitive performance of Handel's Organ Concerto No. 7 in B flat, showing great empathy with stylistic aspects present in this music and surmounting the challenges of performance on a modern instrument with stylistic flair and grace. Trinkwon's insertion of the famous *Largo* helped the audience to experience a taste of performance practices of the day which he described admirably in his introduction.

We were then transported into a totally different sound world through Duruflé's Suite Op. 5. This was as remarkable for its virtuosity as it was for its skilful use of registration. Trinkwon conveyed a true feeling in the Prélude of fear and uncertainty which gripped the audience and was released momentarily though Sicilienne. His virtuosic performance of the Toccata was simply breathtaking drawing on the full force that the instrument was capable of delivering.

Of great anticipation to all lovers of organ music in the audience was the last piece, one of only a handful of compositions Franz Liszt wrote for the instrument— The Fantasy and Fugue on *Ad nos ad salutarem undam*. Trinkwon captured brilliantly the brooding quality present at the beginning of this work, as the theme unfolds building to a prolonged crescendo. There were moments of great serenity created in the quieter middle section which form a chorale. Trinkwon's playing took the audience through every emotional and tonal possibility before the triumphant proclamation of the theme at the end of the work, ending in a blaze of glory. The performance was rewarded with an immediate standing ovation. This was a concert that swept the audience along on a sea of dazzling colour .....one not to be forgotten!

*David Spencer-McBride*  
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### **MID-SUSSEX TIMES**

#### ***UPLIFTING EVENING OF GREAT ORGAN MUSIC***

A captivated audience sat in the elegant surroundings of Worth Abbey for a very special evening of organ music from D'Arcy Trinkwon on October 31.

Halloween is regarded by many as an opportunity to indulge in the darker types of art and storytelling. However, the virtuoso musician who was appointed Organist of Worth Abbey in 2010, offered a concert full of light and uplifting music.

The first piece of the evening was the Allegro from Symphonie No.6 in G minor (Op.42 No.2) by Charles-Marie Widor. It was a dramatic start as the thunderous notes cried out from all directions. D'Arcy captured the complexity of the piece while emphasising the main melody, making it easy to follow and pleasing to listen to.

The second, gentler, piece was Organ Concerto Op.7 No.1 in B Flat by George Frideric Handel (arranged by Marcel Dupré). It started off in a soothing fashion as D'Arcy let the notes flow into each other and wash over the audience. Then, after a pause, it changed into a lively tune full of lightness.

The third piece was Suite, Op.5 by Maurice Duruflé. It was certainly the darkest piece of the evening, gaining much of its sinister feeling from its harsh sound and the fact that it was written as World War II was looming. However, even storm clouds have silver linings and the piece changed into something beautiful, with a calming section before the final exhilarating maelstrom of notes.

The final remarkable piece of the evening was Fantasia & Fugue on "Ad nos, ad salutarem undam" by Franz Liszt. D'Arcy explained that Liszt used this piece to transform one phrase through every conceivable emotion, texture and speed. He explained that the piece was about the human condition before launching into a spectacular performance that truly ended the evening with a bang.

*Lawrence Smith*  
**Mid-Sussex Times**