



Francis  
**POTT**  
**Christus**

Improvisation on Adeste, Fideles  
Schmücke dich, O liebe Seele • Surrexit Hodie

**Tom Winpenny, Organ**

## Francis Pott (b. 1957)

### Christus

*Christus* (1986–1990) owes little to the French organ symphony tradition. Its concern with motivic unity and evolving tonality arises mainly from interest in the (orchestral) symphonic methods of the Danish composer Carl Nielsen, while certain harmonic habits relate more specifically to his Fourth and Fifth Symphonies. Above all, *Christus* is an exercise in cyclical integration.

Respectively, the five movements trace the Coming of Christ; Gethsemane; Via Crucis/Golgotha/the Deposition; the Tomb; and, finally, Resurrection – portrayed not as victory already attained, but as a vast struggle towards ultimate triumph. A narrative dimension applies principally to the central three movements. The first four notes of the work (D–E–C sharp–F) articulate a progression which both dictates an overarching tonal cycle and becomes a continual motivic presence. The first movement responds to this motif by ultimately reaching the tonal centre F (the motif's fourth note). The second movement, opening with the motif transposed to start on F, duly ends on A flat. Repeated application of this principle brings about a fresh start from D at the outset of the finale. However, this movement eventually breaks the cycle by distorting the motif to D–E–C natural–F sharp. C is then enharmonically absorbed as a sharpened fourth of the transposed Lydian mode and the work ends in F sharp major.

The first movement, *Logos* [λογος], evolves into a listless *fugato* after a strict exposition, evoking a world as yet devoid of any affirmative or elevating impulse. After a brief climax a succession of ideas is heard. The mood becomes restlessly expectant and the tempo accelerates. After the first substantial climax in the Symphony comes an extended *Allegro*. Its rhythms inhabit a consciously middle ground between medieval and modern practices, while the intermittent presence of a pedal C sharp undermines an ostensible D tonality. Eventually a further climax occurs, temporarily consolidating C sharp. After a more spacious passage, a chorale theme is heard for the first time, ornamented by fragmentary patterns beneath.

This is destined for increasing significance throughout the work as a whole, assuming many harmonic guises and ultimately crowning the *Resurrectio* finale.

An extended free development follows. In due course the *Allegro* is recapitulated, but rising tension is dissipated by a remote chordal statement of the chorale (which shows a tendency to remain open-ended until its apotheosis near the work's conclusion). The resumed *Allegro* steadily escalates through successive restatements of the 'motto' four-note theme, beginning in the depths with an unceremonious interruption and rising inexorably towards the final bars. Fitfully dramatic and beset by sudden contrasts, the movement seeks to convey some impression of the Holy Spirit contending with a resistant force. Its peroration remains equivocal, as if not yet free from the shadow of the opening *fugato*.

*Gethsemane* begins with the motto theme, soon introducing a very slow procession of chords. These are in effect a non-vocal 'setting' of the word 'slowly' in the quoted text by Thomas Merton, whose vision depicts Christ as a spectral visitant embodying all the despair of human suffering. Eventually motivic counterpoint asserts itself in a transient chorale prelude (the chorale being sounded by the pedals). The chordal material returns, now silent on the first beat of each bar to allow a pedal development of the four-note motif to show through. An anguished climax intervenes suddenly, subsiding at length until the chordal texture is regained. The music becomes both more meekly accepting and more other-worldly thereafter, though perhaps not before Merton's vision has exposed the ineluctable humanity of Christ's frailty and defeat: that hairsbreadth of salvation which Christian perception of the resurrection as *fait accompli* threatens to obscure.

*Via Crucis* is an exercise in contraction. Its Passacaglia 'ground' sounds five times beginning on A flat, then four on A natural, three on B flat, two on B natural and one on C – the furthest point in the chromatic scale from ultimate 'resurrected' F sharp. Meanwhile, the

ground itself begins to distort rhythmically and to unfold in fewer bars, as if unsteady beneath hostile buffeting. The flow of ancillary counterpoint progressively features a descending chromatic motif from the previous movement, as well as the chorale outline and ironic mimicry of the 'ground' notes, whose final reiteration (now reduced almost beyond coherence) ignites a jagged scherzo. At its height three abruptly recessed quiet passages occur, marking the arrival at Golgotha and each followed by related and dissonant outbursts symbolising the hammered nails. The intention is to suggest the gulf separating extremities of physical torment from the soul's silent struggle within. The third outburst escalates towards the central climax of the Symphony, headed 'CRUCIFIXUS' in the published score and bearing words from Revelation: *Every eye shall see Him, and they also which pierced him*. This insistent climax finally collapses. Upward harmonic progressions offer an unashamedly literal suggestion of suffering ended and a winging of the spirit out of this world into another (influenced by Paul Nash's watercolour, *The Soul Visiting the Mansions of the Dead*). The chorale returns, simply harmonised in quasi-Renaissance fashion.

*Viaticum* provides extended repose between the inexorable treadmill of the third movement and the explosive opening of the last. Its title, meaning 'wages for a journey', symbolically denotes prayers attending the departure of a soul from this world into the next. At first the music makes as if to recapitulate the work's opening in a new key, thereby evoking a spiritual regression to that world before Christ. This is short-lived, and, after a static chordal passage (balancing that of *Gethsemane*), a lengthy movement evolves in the time signature of 5/4, its principal melodic idea being a free inversion of the chorale's later stages. (This recurs momentarily, late in the finale, where it signifies satanic opposition to the true chorale's determined upward progress.)

*Viaticum* evokes a world locked in sleep or some deep midwinter of the spirit. Its rhythmic tread consciously resembles the tenor solo in the *Agnus Dei* of Britten's *War Requiem*. The music remains confined to modest dynamic levels and pursues its course to the prescribed

tonal point, D. Far-distant references to the chorale conjure a faint memory of the living world reaching into an entombed stillness.

*Resurrectio* attempts formal balance with *Logos* while articulating a great struggle toward the light. It begins with thunderous declamation of the motto theme and a stormy cadenza-like introduction which comes to rest on a chord of F sharp (anticipating but not forestalling the work's peroration). The movement 'proper' then embarks from the tonal point E and gives prominence to a new, irregular motif. *Logos* is recalled rhythmically. The chorale reappears, leading to free development of itself and the motto theme. A chromatic outline, first heard in *Gethsemane*, appears in inversion, climbing with each recurrence. A *moto perpetuo* of detached chordal quavers initiates an immense cumulative process, embracing progressive jaggedness of rhythm and the steady return of earlier toccata figuration. The chorale is declaimed first by the manuals over rapid chordal patterns and then, in augmentation and in octaves, by the pedals. Fleeting references to the tonal cycle of all five movements are heard. The eventual climax is as massive as that of *Golgotha*.

Descent from this summit induces a semblance of calm. References to the opening of *Logos* lead to a passage where the sustained chords of *Gethsemane* become fused to phrases from the work's opening and from the chorale, embellished by triplet quaver figuration. The music becomes hesitant: the first sign of yet greater struggles ahead. From uncertain beginnings a semiquaver line emerges. This becomes the exposition of a fugue, but a distorted one and an essay in elusive tonality. Its entries are pitched not at tonic and dominant, but at the distance of an augmented fourth ('tritone'). The device therefore relates to the work's tonal structure, since the diminished chord comprising each movement's starting pitch consists also of interlocking tritones. Such a modal form was shunned in early music, since it supplanted the conventional 'perfect' interval between first and fifth note, thus running counter to the established harmonic order of things – hence also to the sophisticated medieval mind's apprehension of known creation and

divine providence as a pattern mystically and mathematically echoed in music. Eventually the fugue moves unobtrusively from the time signature of 4/4 to 7/8, without breaking its semiquaver flow. A fugal *stretto* for three voices is succeeded by the rare, eccentric device known as *cancrizans*. Beloved of Baroque contrapuntists, this earns its historical name through a bizarrely approximate likening to sideways ('crabwise') motion, whereas actually a melodic strand (in this case, ten bars long) is heard simultaneously forwards and backwards without concession to pitch or rhythm. Scholes observed in the *Oxford Companion to Music* that a *cancrizans* is a futile conceit, the listener being unequipped to perceive it happening. That in itself was apt, since the fugue itself loses its way shortly thereafter and expires on a perplexed, unresolved chord, much as if will and rational thought had shied back in the face of some onslaught yet to come. To those familiar with Nielsen's *Symphony No. 5* the parallel will be obvious.

An ironic outburst now launches a grotesque parody of the music following the introduction to *Resurrectio*. Of what follows, 'War in Heaven' (Revelation) best summarises the intention. A showdown between the affirmative and the destructive is implied through the simple expedients of upward or downward motivic direction and greater or lesser dissonance. The rhythm from the opening of the main part of the movement reaches a furious outburst marked *gridando* ('screeching') before the choral blossoms suddenly forth in C major. Its key indicates the distortion by which the work's tonal spiral will be broken, anticipating this by embracing both C and F sharp in its opening phrase. Reference to the central climax of the work (in *Golgotha*) shows that C and F sharp were in collision even there, at the work's opposite pole, with no resolution yet in sight.

The final change of the four-note motto theme (emphasised by juxtaposition of both its forms) propels the music into F sharp, now affirmed through rhapsodic treatment of the chorale. The precedent of all four preceding movements is followed, in that a cadential formula based upon a fragment of the chorale heralds the music's end. A final reference to the chorale intervenes

before sudden silence, then a greatly prolonged final chord.

Although *Christus* traces the Christian story from nativity through to death and resurrection, this was always because those are reference points to be recognised by anyone living through some personal existential crisis, not because they speak exclusively to the convinced Christian. The work's tonal cycle is such that it traverses a kind of 'dark side of the moon' in its middle stages, before breaking out of a spiral which could have continued forever, without intervention. In personal terms there was no existential crisis as such: specifically, *Christus* stands as a memorial to my father, who had died of pancreatic cancer in 1983 at the age of 59. It ramified slowly for three years before I began it, by which time its more universal resonances had asserted themselves as things to be explored. By pure accident, when I was already working on the central movements, the first Iraq war was underway and the tanks were rolling into Kuwait. I already had the idea that the vast final movement should reach a central climax which, though cataclysmic, failed to slay the beast and resolve conflict. Instead, initially beatific calm would gradually yield to deepening unease, from which would emerge the final showdown. In the event, later performances of *Christus* coincided with a second Iraq war: the tanks were back and the horror was recurring. This lent *Resurrectio* a certain prophetic dimension which is actually illusory: it is simply the case that if a composer addresses man's inhumanity to man, he or she will never be far wide of the mark.

*Surrexit Hodie*, a recessional voluntary for Easter Sunday, was commissioned in 2019 by Marko Sever, then Organ Scholar at St Albans Cathedral. Funding was generously provided by the eminent tenor, Rogers Covey-Crump (resident in St Albans and a member of the Cathedral's congregation).

The work begins with a broad introduction, from which fragments of the germinal plainchant *O Filii et Filiae* begin to emerge. These lead into a jig-like toccata in which the rising initial three notes of the chant are given especial prominence. A secondary episode presents a lengthier segment of *O Filii et Filiae*, first as a lyrical solo and then canonically between the hands. Discursive

development leads into a recapitulation of the toccata 'proper', its escalation eventually accommodating part of the plainsong in the pedal line, before the material of the work's introduction reappears, now subsumed into the toccata momentum. An extended canonic apotheosis of the plainchant between manuals and pedals ensues, followed by a declamatory statement by reeds of the chant's latter half and a headlong coda. Having begun in the tonality of E, with austere open fifths evoking mediaeval organum style, the work closes on a triumphantly unequivocal chord of E major.

The *Improvisation on Adeste, Fideles* was commissioned jointly by Christopher Jonas and the Eric Thompson Charitable Trust for Organists and Organ Music, as a recessional voluntary for the Service of Nine Lessons and Carols broadcast from the Chapel of King's College, Cambridge, in December 2005. It was written for and played by Tom Winpenny, at that time Senior Organ Scholar at King's.

The *Improvisation* presents various motivic fragments of the *Adeste* melody while disguising them through rhythmic alteration, as at the very start, where the first four notes of the tune are imitatively declaimed as catalyst for a broad introduction (longer stretches are obliquely apparent too, but much altered harmonically and tonally). When the piece gets fully underway as a sort of toccata based on jig-like rhythms, the tune's opening remains embedded within the flow of continuous semiquavers. After a quieter secondary presentation of the theme, snatches of it are subjected to canonic exploration, including inversions of its original content, before the music resumes its former energy in a brief *fugato*. A discursive development follows, in which fragments of the original tune's chorus can be intermittently heard as jaggedly dancing chordal rhythms.

Eventually the entire tune bursts forth in canon between the uppermost 'voice' and the pedals, a device heavily dependent upon the harmonic language used to lend the melody a modified tonal context. After this the earlier *fugato* passage is balanced and rounded off by a thunderous pedal entry of its subject, and the material of the work's opening bars recurs in modified guise, fanning out first in descending and then in ascending form. In its closing stages the piece settles upon modally-inflected D major as its definitive destination: one of several possibilities implicit in the music's very opening bar.

The manuscript of J.S. Bach's *Orgelbüchlein* ('Little Organ Book') contains 118 spaces where the composer penned only a title, indicating his intentions, but lived on without ever completing the chorale prelude in question. Curated by the organist William Whitehead, the recent *Orgelbüchlein Project* enlisted the participation of living composers, each producing one chorale prelude to fill the gaps.

The chorale prelude on *Schmücke dich, O liebe Seele* was privately commissioned for the Project by the organist Andrew Prior. Rather than exposing the theme too obviously at the outset, this gently contemplative piece first views it upside-down, with its rhythmic content changed. Patterns arising from this procedure then extend to form a freely contrapuntal dialogue, beneath which the chorale theme in its true form enters in due course, played on the pedals. When the chorale runs out, it is heard again on manuals alone, still in its definitive form and now at the top of the texture. The music ends as peacefully as it began. Written in 2013, this little movement is inscribed to the memory of a lifelong friend, Jon Leyne, sometime BBC 'anchor' news reporter at the United Nations and latterly its correspondent in Tehran and Cairo, whose death in that year from a malignant brain tumour left a lasting void.

Francis Pott



Christus

Superscriptions to separate movements

2 I. Λογος (Logos)

What is here but a heap of desolations, ...a mass of miseries and silence, footsteps of innumerable sufferings...  
Thomas Traherne (c.1636–1674)  
from *Centuries of Meditations*, 1.89

And the light shineth in darkness...  
John 1.5

Behold, I send my messenger before thy face...  
Luke 7.27 / Matthew 1.2

Hereafter shall ye see heaven open and the angels of God ascending and descending upon the Son of Man...  
John 1.51

3 II. Gethsemane

Slowly slowly  
Comes Christ through the garden  
Speaking to the sacred trees  
Their branches bear his light  
Without harm

Slowly slowly  
Comes Christ through the ruins  
Seeking the lost disciple

Slowly slowly  
Christ rises on the cornfields  
The disciple  
Turns in sleep

The disciple will awaken  
When he knows history  
But slowly slowly The Lord of History  
Weeps into the fire.

Thomas Merton (1915–1968)  
from 'Cables to the Ace': 80 by Thomas Merton, from *The Collected Poems of Thomas Merton*, copyright © 1968  
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4 III. Via Crucis

Passacaglia

I am the great sun, but you do not see me,  
I am your husband, but you turn away.  
I am the captive, but you do not free me,  
I am the captain you will not obey.

I am the truth, but you will not believe me,  
I am the city where you will not stay,  
I am your wife, your child, but you will leave me,  
I am that God to whom you will not pray.

I am your counsel, but you do not hear me,  
I am the lover whom you will betray,  
I am the victor, but you do not cheer me,  
I am the holy dove whom you will slay.

I am your life, but if you will not name me,  
Seal up your soul with tears, and never blame me.

Charles Causley (1917–2003)  
'I am the Great Sun' from *Collected Poems 1951–2000* by Charles Causley, published by Macmillan.  
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**Scherzo / Golgotha**

*At the cry of the first bird  
They began to crucify thee O swan.  
Never shall lament cease because of that.  
It was like the parting of day from night.*

The Speckled Book (Irish, 12th century),  
translated by Howard Mumford Jones (1892–1980)  
from *The Romanesque Lyric: Studies in its background and development from Petronius to the Cambridge Songs, 50-1050* by Philip Schuyler Allen with translation by Howard Mumford Jones. © 1928 University of North Carolina Press.

*Every eye shall see him,  
And they also which pierced him.*

Revelation 1.7

*Their faces shall be as flames.*

Isaiah 13.8

**IV. Viaticum**

*... La Noche sosegada  
En par de los levantes de la aurora,  
La Musica callada,  
La soledad Sonora...*

*... The still night  
before the coming of the dawn,  
The voiceless music,  
The audible solitude...*

St John of the Cross (1542–1591)  
*Spiritual Canticle of the Soul, Stanza XV*

*... Acaba, Señor;  
Al que has de enviar envía...  
Y ábrase ya la tierra  
Que espinas nos producía...*

*... Finish now your work, O God;  
Send now your chosen one...  
... And rend the earth  
That bore for us such thorns...*

St John of the Cross  
from *Romance on the Gospel text 'In principio erat Verbum'*

*Tomorrow weeps in a blind cage  
Terror will rage apart  
Before chains break to a hammer flame  
And love unbolts the dark...*

Dylan Thomas (1914–1953)  
from 'Poem on his Birthday' from *The Poems of Dylan Thomas*, published by Weidenfeld & Nicolson.  
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and New Directions Publishing Corp (USA).

**V. Resurrectio**

*The sun shall be turned into darkness, and the moon into blood, Before the great and the terrible day of the Lord come...*  
Joel 2.31

Scriptural quotations from King James Bible

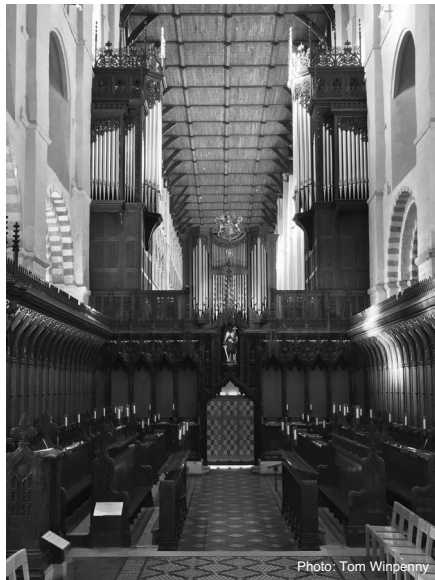
St John of the Cross translations by Francis Pott

## The Organ of St Albans Cathedral

Harrison & Harrison, Durham, UK, 1962

Restored and rebuilt by Harrison & Harrison, 2007–09

The Cathedral Organ was built in 1962 to a design by Peter Hurford (the Cathedral's then Master of the Music) and Ralph Downes. The design of the instrument was revolutionary, being the first organ in a British cathedral to be voiced and built on neo-classical lines. Hurford, who was already gaining international acclaim as a concert organist, was intent on realising a versatile and cohesive instrument which would serve with integrity both the major schools of organ repertoire and the Cathedral's choral services.



The instrument is based on the principles of open-foot voicing and relatively low wind-pressures that Downes had employed in his work on the landmark organ for the Royal Festival Hall, London in the 1950s. Downes was closely involved with the scaling and voicing of the pipes, and he considered spatial separation of all divisions, with sufficiently wide scaling of wide-open flutes, important for the projection of sound. Around one third of the pipework of the previous instrument was re-used, but was completely re-voiced. John Oldrid Scott's 1908 cases were retained: the pipework of the Swell and Great sits in north and south cases respectively. The pedal ranks are at floor level in the organ loft in both cases, and a new *Positive* case was designed by Cecil Brown to house the Choir division.

The instrument has for almost 60 years been the centrepiece of the St Albans International Organ Festival, founded by Hurford in 1963. In 2007-09 the organ was comprehensively refurbished by Harrison & Harrison of Durham (the original builders).

A detailed history, *The Organs and Musicians of St Albans Cathedral* by Andrew Lucas, is available from St Albans Cathedral: [www.stalbanscathedral.org](http://www.stalbanscathedral.org)

### Great Organ

16'	Principal
16'	Bourdon
8'	Principal
8'	Diapason
8'	Spitzflute
8'	Stopped Diapason
4'	Octave
4'	Stopped Flute
2½'	Quint
2'	Super Octave
2'	Blockflute
2'	Mixture IV-VI
16'	Bass Trumpet
8'	Trumpet
4'	Clarion
	Grand Cornet V

*Choir to Great*

*Swell to Great*

*Solo to Great*

### Choir Organ

16'	Quintaton
8'	Open Diapason
8'	Gedacktpommer
8'	Flauto Traverso
4'	Octave
4'	Rohr Flute
2'	Wald Flute
1½'	Larigot
	Sesquialtera II
	Mixture IV
8'	Cromorne

*Tremulant*

*Octave*

*Unison off*

*Swell to Choir*

*Solo to Choir*

### Pedal Organ

32'	Sub Bass
16'	Principal
16'	Major Bass
16'	Bourdon
10½'	Quint
8'	Octave
8'	Gedackt
5½'	Nazard
4'	Choral Bass
2'	Open Flute
	Mixture IV-VI
32'	Fagotto
16'	Bombardon
16'	Bass Trumpet
	(Great)
16'	Fagotto
	(from 32')
8'	Tromba
4'	Shawm

*Choir to Pedal*

*Great to Pedal*

*Swell to Pedal*

*Solo to Pedal*

### Swell Organ

8'	Open Diapason
8'	Rohr Flute
8'	Viola
8'	Celeste
	(tenor c)
4'	Principal
4'	Open Flute
2½'	Nazard
2'	Octave
2'	Gemshorn
1½'	Tierce
	Mixture III
	Cimbel III
16'	Corno di Bassetto
8'	Hautboy
8'	Vox Humana
8'	Trumpet
4'	Clarion

*Tremulant*

*Octave*

*Sub Octave*

*Unison Off*

### Solo Organ

16'	Corno di Bassetto
	(Swell)
	Grand Cornet V
	(Great)
8'	Fanfare Trumpet
	Cimbelstern
	(6 bells)

*Octave*

*Unison off*

*Great Reeds on Solo*

### Nave Organ (prepared for)

16'	Bourdon
8'	Principal
8'	Rohr Flute
4'	Octave
4'	Spitzflute
2'	Super Octave
	Mixture IV
16'	Pedal Sub Bass

*Nave on Great*

*Nave on Solo*

### Combination couplers

Great and Pedal  
Combinations Coupled  
Generals on Toe Pistons

Balanced Swell Pedal  
(mechanical)  
Adjustable Choir Organ  
shutters (rotary dial)

The manual compass is  
CC–a, 58 notes; the  
pedalboard compass is  
CCC–G, 32 notes

## Tom Winpenny



Photo: Colin Innes-Hopkins

Tom Winpenny is Assistant Master of the Music at St Albans Cathedral, where he accompanies the daily choral services and directs the Cathedral Girls Choir. Previously, he served as sub-organist at St Paul's Cathedral, London. He currently serves as a trustee of the Royal College of Organists. Winpenny has broadcast frequently on BBC radio and featured on American Public Media's *Pipedreams*. He was an organ scholar at King's College, Cambridge, twice accompanying *A Festival of Nine Lessons and Carols*. As a soloist, he has performed internationally, with recent engagements including recitals at Västerås Cathedral, Sweden, Trinity Cathedral, Phoenix, USA and Hildesheim Cathedral, Germany. His wide-ranging discography includes music by Mozart, Liszt, McCabe, Joubert and Francis Grier. For Naxos, his solo recordings include Messiaen's *La Nativité du Seigneur* (8.573332) and *L'Ascension* (8.573471), and music by Bingham (8.572687 and 8.574251) and Williamson (8.571375–76). Winpenny also directs St Albans Cathedral Girls Choir in recordings of music by Mendelssohn (8.572836), Mathias (8.573523) and Michael Haydn (8.574163).

[www.tomwinpenny.org](http://www.tomwinpenny.org)

## Francis Pott



Photo: Rumien Michinov Photography

Francis Pott began his musical life as a chorister at New College, Oxford. He held Open Music Scholarships at Winchester College and then at Magdalene College, Cambridge, where he studied composition with Robin Holloway and Hugh Wood while pursuing piano studies privately in London with Hamish Milne. Since 2007 he has been Professor of Composition at London College of Music, University of West London. He is married, has adult children and lives just outside Winchester. Pott's music has been performed and broadcast in over 40 countries, widely published and extensively recorded. Winner of four national and two international composition awards, in 1997 he received First Prize in the piano solo section of the Prokofiev Composing Competition, Moscow. He is currently orchestrating a violin concerto and working on the early stages of a symphony. In 2021 he was awarded the Medal of the Royal College of Organists for distinguished achievement in the fields of organ and sacred choral composition.

[www.francispott.com](http://www.francispott.com)

Acclaimed for his sacred choral and organ works, Francis Pott was recognised in 2021 with the Medal of the Royal College of Organists, its highest award. Regarded as an Everest of the organ repertoire, *Christus* is a Passion symphony that traces this dramatic Biblical narrative through evolving tonality, portraying Christ's vast struggle through betrayal and crucifixion towards ultimate triumph. *Christus* here enjoys its first studio recording, made in the presence of the composer. Included also are premieres of *Surrexit Hodie* (a toccata for Easter Sunday) and a commemorative chorale prelude, *Schmücke dich, O liebe Seele*.

Francis  
**POTT**  
(b. 1957)  
**Christus**

- |          |  |              |
|----------|--|--------------|
| <b>1</b> | <b>Improvisation on Adeste, Fideles (2005)</b>                             | <b>5:53</b>  |
|          | <b>Christus – Passion symphony for organ (1986–1990)</b>                   |              |
| <b>2</b> | <b>I. Logos</b>  | <b>32:41</b> |
| <b>3</b> | <b>II. Gethsemane</b>  | <b>17:11</b> |
| <b>4</b> | <b>III. Passacaglia (Via Crucis) – Scherzo – Golgotha</b>                  | <b>16:20</b> |
| <b>5</b> | <b>IV. Viaticum</b>  | <b>15:50</b> |
| <b>6</b> | <b>V. Resurrectio</b>  | <b>38:26</b> |
| <b>7</b> | <b>Schmücke dich, O liebe Seele (2013)*</b>                                | <b>6:02</b>  |
| <b>8</b> | <b>Surrexit Hodie (Fantasia-Toccatà sopra ‘O Filii et Filiae’) (2019)*</b> | <b>8:28</b>  |

**\*WORLD PREMIERE RECORDING**

**Tom Winpenny, Organ**

Recorded: 26–28 August 2020 at The Cathedral and Abbey Church of St Alban, St Albans, Hertfordshire, UK,  
by permission of the Dean and Chapter • Producer, engineer and editor: Mark Hartt-Palmer, Willowhayne Records

Console assistant: Dewi Rees • Booklet notes: Francis Pott • Recorded in the presence of the composer

Publishers: Edition Peters **1** **7** **8**, Francis Pott **2**–**6**

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