

Pictures at an Exhibition

The Ruffatti Organ of BUCKFAST ABBEY



Martin Baker



DOM SEBASTIAN WOLFF (b.1929)

1 Fanfare for Easter Day 1' 33

JOHANN SEBASTIAN BACH (1685–1750)

2 Passacaglia (BWV 582) 13' 37

NICOLAS DE GRIGNY (1672–1703)

3 Récit de tierce en taille (Livre d'orgue) 5' 30

JOSEPH JONGEN (1873–1953)

4 Chant de mai (Op. 53, No. 1) 5' 40

CHARLES-MARIE WIDOR (1844–1937)

5 Allegro (Sixième Symphonie Op. 42, No. 2) 9' 53

MODEST MUSSORGSKY (1839–1881)

arranged Martin Baker (b.1967)

PICTURES AT AN EXHIBITION	38' 05
6 Promenade I	1' 36
7 Gnomus (The Gnome)	2' 44
8 Promenade II	0' 58
9 Il vecchio castello (The Old Castle)	4' 54
10 Promenade III	0' 35
11 Tuileries (The Tuileries)	1' 05
12 Bydło (The Cattle)	2' 51
13 Promenade IV	0' 45
14 Ballet des poussins dans leurs coques (Ballet of the Unhatched Chicks)	1' 33

15 Samuel Goldenberg and Schmuyle	2' 40
16 Promenade V	1' 39
17 Limoges—Le marché (The Marketplace)	1' 42
18 Catacombæ (The Catacombs)	2' 22
19 Cum mortuis in lingua mortua (With the Dead in a Dead Tongue)	2' 33
20 La cabane sur des pattes de poule 'Baba Yaga' (The Hut on Fowl's Legs)	3' 42
21 La grande porte de Kiev (The Great Gate of Kiev)	6' 26





THE RUFFATTI ORGAN OF BUCKFAST ABBEY

It is the dream of many an organist to be involved in the process of the installation of a new organ. Many of us inherit instruments which are often over a century old, which have been poorly maintained, with specifications that lack that one rank we really desire. Making the decision to start from scratch is both daunting and exciting. There are so many aspects to consider: available finance, use of the new instrument, tonal character, builder, and a façade which is sympathetic to the building. This was the situation I faced when appointed as Organist & Master of the Music at Buckfast Abbey, Devon.

Music is given pride of place at the Abbey, both within the liturgy and in the many concert performances that take place in the Abbey Church. The installation of a new organ was part of a decade-long project of major refurbishment in preparation for the Abbey's millennium celebrations in 2018.



The decision to remove the old Walker instrument – latterly voiced by the great Ralph Downes – was not taken lightly. The old instrument was removed in 2014 during the restoration work on the Abbey Church. An extensive survey of the pipework and mechanical parts found that the instrument had come to the end of its working capabilities. This, in addition to the ever-increasing demands on the organ in an expanding musical foundation, gave the opportunity to assess the future requirements of an organ in the Abbey.

Firstly, the accompaniment of the monastic chant was paramount. It is the tradition of the Benedictine monks to sing daily Mass and seven offices to the ancient Gregorian chant melodies. The majority of these services have organ accompaniment, not only as a way of maintaining pitch but also to add textural and tonal variety. An assortment of soft stops at 8-foot pitch was desired for this purpose, in close proximity to the Quire.

Secondly, the accompaniment of the Abbey Choir. The choir of semi-professional adult singers has a vast repertoire. Whilst specialising in polyphony, the Choir also draws upon the French Romantic tradition and the best of the English choral tradition for its repertoire, much of which is accompanied. For this purpose, an organ able to support a wide repertoire of accompanied music was necessary, also to be located in the Quire.

Thirdly, an instrument able to inspire congregational singing. Unusually for a Roman Catholic church, the congregation of the Abbey sings, with gusto! The congregation sings a large amount of the Ordinary of the Mass to Gregorian chant, as well as hymns and responses. For this reason, a division in the West Gallery was desired, to project sound down the longitudinal axis of the building.

Fourthly, the ability to successfully play a wide range of organ literature. The Abbey boasts three full-time



*Pipes of the Quire Organ,
including an embossed
central pipe, in the
Italian Renaissance style*

professional organists. Organ preludes and voluntaries are considered integral to services. In addition, organ improvisation at various points throughout Solemn Mass is a common feature of the liturgy.

The project was put out to tender and bids from seven organ builders worldwide were submitted. The Italian firm Fratelli Ruffatti was chosen. Located in Padua, near Venice, they are famous for some high-profile five- and six-manual instruments in the United States, including the instrument in Christ Cathedral, Garden Grove, California (formerly the 'Crystal Cathedral'). In addition to new installations, the firm works extensively on the restoration of historical organs in Italy, faithfully preserving the original tonal and technical features, whilst restoring the instruments to full working condition. Established by three brothers in 1940, Fratelli Ruffatti continues to be a family-run business. With over five hundred instruments in Italy alone, as well as prestigious instruments in Europe, Asia, Africa and Australia, the Ruffatti name is well established.



All mechanical components of the organ, including all the pipework, were made by Ruffatti, to ensure that they can guarantee reliability. A visit to the factory in Padua in January 2015 gave me the opportunity to see their craftsmanship first hand, and to officially sign the contract.

The Gallery Organ features an elegant and traditional design that fully integrates with the architectural style of the building. A façade that is unobtrusive, yet defined. In the design, the exposed pipework which is not encased at the top gives the impression of lightness. Carved panels intertwine with the pipework, without an obvious top edge, so that the line is continuous. These lattices feature elegant hard-carved decorations. In contrast, the exposed pipework of the Quire Organ is simpler in design, and recessed into the arches, enabling the sight-line from the Nave to the High Altar to be unobscured. Each bay includes an embossed central pipe, in the Italian Renaissance style. This technique is achieved by diagonally scoring the sheet of metal on the inside before

the pipe is shaped. The effect of this is particularly striking when light is reflected off the decorative texture.

The organs are conceived as two distinct instruments, which blend harmoniously when used together. The Quire Organ is a four-manual instrument with pedal. The Great, Swell, Positivo and Pedal divisions are located in bays behind the Quire. The Solo division is situated in the north triforium. The Positivo is unique in England in being distinctly Italian in character, including such stops as a 'Flauto Veneziano' or Venetian flute, and a 'Voce Umana', making the division unrivalled in its ability to perform the organ music of Frescobaldi, Gabrieli and Scarlatti. A slight chuff at the start of the sound is characteristic of some stops, allowing for clearly defined articulation.

The Positivo was also conceived as a secondary Great, to provide balance and contrast in Baroque literature. In addition to the sounding pipes, the division includes a number of features common in the organs of Renaissance



Italy. Fixed-pitch Bagpipes allow improvisation with special authentic effect. The features also include a Nightingale (five pipes submerged in oil, giving the effect of birdsong), a Cymbelstern and a Drum (three pipes at pitches C, C sharp and D, sounding together as a drone or for a rumbling effect).

The Quire Organ boasts three different types of Cornet, voiced differently, under different pressures and expression. The vast majority of pipes in the Quire Organ are voiced with the 'open toe' technique, as opposed to the more common 'closed' or 'regulated toe' method. This way, a full, unobstructed flow of air goes through the pipe foot and reaches the mouth, maintaining all its energy, and is regulated there as appropriate.

Having two distinct organs gives the ability to have two approaches to voicing. The Gallery Organ, which comprises two divisions (Grand-Orgue and Expressif) and pedal is fundamentally inspired by the French Romantic style, and consequently pays homage to the genius of Aristide Cavallé-



Coll. The pipework features the characteristic arched upper and lower lips and is scaled widely with precise pipe measurements and scalings collected from a number of French organs in Paris and other locations, to physically reproduce the pipes in shape and dimensions, as well as in the character of their sound. Consequently, the voicing reproduces the timbre of the great French masters of the period.

The organ features two high-pressure reed stops: a bright Pontifical Trumpet *en chamade*, protruding horizontally from the West Gallery casework, and a darker, more tuba-like Abbatial Trumpet, located in the triforium. A pressure of 185 millimetres ($7\frac{1}{4}$ inches) is used for the Pontifical Trumpet so that it can be clearly heard in solos over the full tutti of the organ. The variety of choruses available also promotes a great tonal contrast during antiphonal exchanges.

The music recorded on this disc all featured in the inaugural recital, given by Martin Baker on Friday 20 April 2018.

Buckfast is proud to host an annual ‘Grand-Orgue’ recital series which has included some of the finest exponents of the instrument in the world. Recent recitals have been given by David Briggs (Cathedral of St John the Divine, New York), Vincent Dubois & Olivier Latry (Notre-Dame de Paris), James O’Donnell (Westminster Abbey), and Peter Stevens (Westminster Cathedral).

For further information about organ recitals at Buckfast Abbey, visit www.buckfast.org.uk/music

PHILIP ARKWRIGHT
Organist & Master of the Music



Detail of the Gallery Organ casework, featuring the distinctive arched upper and lower lips characteristic of the work of Aristide Cavaillé-Coll

QUIRE ORGAN SPECIFICATION

POSITIVO *Unenclosed* Manual I

Principale	8'
Bordone	8'
Voce Umana	8'
Ottava	4'
Flauto Veneziano	4'
Decimaquinta	2'
Decimanona	1 ½'
Sesquialtera II	2 ⅔'–1 ⅓'
Ripieno III (26-29-33)	⅔'
Cromorno	8'
<i>Tremulant</i>	
Abbatial Trumpet (Solo)	8'
Pontifical Trumpet (Solo)	8'
Glockenspiel	30 bells
Nightingale	5 pipes
Cymbelstern	12 pipes
Drum	3 pipes

Bagpipe C	4'
Bagpipe F	3'
Bagpipe G	2 ⅔'

GREAT *Unenclosed* Manual II

Bourdon	16'
Principal	8'
Bourdon	8'
Spitzflöte	8'
Octave	4'
Blockflöte	4'
Quint	2 ⅔'
Superoctave	2'
Mixture IV (19-22-26-29)	1 ½'
Terz Zimbel III (29-31-33)	½'
Trumpet	8'
Clarion	4'
Abbatial Trumpet (Solo)	8'
Pontifical Trumpet (Solo)	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	

SWELL *Enclosed* Manual III

Flûte à Cheminée	8'
Gemshorn	8'
Viole de Gambe	8'
Viole Céleste	8'
Prestant	4'
Flûte Creuse	4'
Nazard	2 ² / ₃ '
Octavin	2'
Tierce	1 ³ / ₅ '
Plein Jeu IV (15-19-22-26)	2'
Basson	16'
Trompette Harmonique	8'
Hautbois	8'
Clairon Harmonique	4'
<i>Tremulant</i>	
<i>Sub Octave</i>	
<i>Unison Off</i>	
<i>Super Octave</i>	

SOLO *Enclosed* Manual IV

Lieblich Bourdon	16'
Orchestral Flute	8'
Doppelflöte	8'
Salicional	8'
Unda Maris	8'
Flûte Douce	8'
Flûte Céleste	8'
Flauto d'Amore	4'
Harmonic Nazard	2 ² / ₃ '
Harmonic Piccolo	2'
Harmonic Tierce	1 ³ / ₅ '
Bassett Horn	8'
Vox Humana	8'
<i>Tremulant</i>	
Abbatial Trumpet	8'
Pontifical Trumpet	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	
<i>Super Octave</i>	

PEDAL *Unenclosed*

Contra Bourdon	32'
Contrabass	16'
Subbass	16'
Bourdon (Great)	16'
Lieblich Bourdon (Solo)	16'
Quint	10 $\frac{2}{3}$ '
Octave	8'
Flûte Ouverte	8'
Nazard	5 $\frac{1}{3}$ '
Superoctave	4'
Flûte	2'
Mixture IV (12-15-19-22)	2 $\frac{2}{3}$ '
Fagott	32'
Bombarde	16'
Basson (Swell)	16'
Trompette	8'
Schalmei	4'



GALLERY ORGAN SPECIFICATION

GRAND-ORGUE *Unenclosed*

Bourdon	16'
Montre	8'
Flûte Harmonique	8'
Bourdon	8'
Prestant	4'
Flûte Octaviante	4'
Cornet III	2 $\frac{2}{3}$ '-2'-1 $\frac{3}{8}$ '
Doublette	2'
Plein Jeu III-V (15-19-22)	2'
Clarinette	8'
<i>Tremblant</i>	
Abbatial Trumpet (Solo)	8'
Pontifical Trumpet (Solo)	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	

EXPRESSIF *Enclosed*

Violoncelle	8'
Violoncelle Céleste	8'
Cor de Chamois	8'
Cor de Chamois Céleste	8'
Prestant	4'
Trompette	8'
Clairon	4'

Tremblant

Sub Octave

Unison Off

Super Octave

PÉDALE *Unenclosed*

Soubasse	16'
Bourdon (Grand-Orgue)	16'
Basse	8'
Bourdon	8'
Flûte	4'
Bombarde	32'
Bombarde	16'
Trompette	8'



ACCESSORIES

Expressif on Manual III
Grand-Orgue on Manual II
Gallery Organ on Manual I

Sustain on each manual
All Swells to Swell

Pedal off *Thumb piston*
Reeds off *Thumb piston*
Mixtures off *Thumb piston*
Quire organ tutti *Thumb piston*
Full organ tutti *Thumb piston*

STATISTICS

81 speaking stops
100 ranks of pipes
5,542 pipes and 42 bells



ABOUT THE MUSIC

The starting point for any programme to inaugurate the organ at Buckfast Abbey surely must be the music of Dom Sebastian Wolff, who has been a monk at the Abbey since 1948, and has dedicated his life to its ongoing work and worship. Born in Ireland in 1929, he studied with Lionel Dakers at Exeter Cathedral, gaining his FRCO in 1962. After the Second Vatican Council, he turned his attention to composition, writing various Mass settings in English, then more diverse choral works and also music for organ. His *Fanfare for Easter Day* is a brief flourish for the tutti, expressing the glory of the resurrection. Fr Sebastian is still composing, and has recently completed a *Litanies* in homage to Jehan Alain.

There are many different ways of playing Bach's monumental *Passacaglia*, from a continuous *plenum* to an ever-changing Romantic tonal landscape, and the music (composed surprisingly early in Bach's career) is so

powerful that, in my opinion, they all work! Just as with the Mussorgsky later in the programme, the player of the *Passacaglia* is required to make decisions on how to transcribe it for performance on any particular instrument.

My own conception of the piece is influenced by Piet Kee's, where the individual variations can be formed into logical groups, played on different tiers of sound, something manageable on a period instrument as well as a modern, eclectic organ such as the Ruffatti instrument, so that the structure of the piece remains clear at the same time as allowing demonstration of the different choruses of the organ. The theme is heard 21 times before becoming the subject of a four-voice fugue, the answer to which is the first time the music modulates to the dominant in nearly 200 bars of music – one of the most uplifting points. Towards the end, a low pedal entry in F minor acknowledges the crucifixion, before the coda expands to a rich six-voice final cadence.

In his short life Nicolas de Grigny was organist of the

cathedrals of St Denis and Rheims, the places of burial and coronation of French kings respectively. His single *Livre d'orgue*, copied out in its entirety by Bach, contains a complete Mass setting and several office hymns. The *Récit de tierce en taille* from the Gloria of the Mass is a movement for foundation stops with a cornet solo in the tenor (*en taille* being the waist), a template often used by composers of the period but in this case reaching new heights of expression. Despite extreme levels of ornamentation and dissonance, the movement never loses its shape, direction or simplistic beauty.

Jongen and Widor both have Belgian connections, the former born in Liège and professor at the Brussels Conservatoire, the latter studying with Lemmens at the same conservatoire before moving to Paris, where he was organist of Église Saint-Sulpice for 64 years! It is not known whether Jongen's *Chant de May* (or *mai* as it later became) is dedicated to the month of May or an unknown female acquaintance of the same name. It was written while he was in England



and because its first performance was in April, Jongen changed the title to *Aria* for the occasion! The *Allegro* which opens Widor's great sixth symphony was provisionally entitled *Chorale et variations*, which gives a better idea of its structure. The opening, majestic chorale in G minor is followed by a dramatic recitative, before a rush of octave quaver sextuplets begins a *moto perpetuo* section featuring snippets of the chorale and climaxing in a chordal restatement of the opening bars. A section in F sharp minor ensues with the organist's feet dancing between extremes of the pedalboard in a staccato accompaniment, before a flourish of semiquavers leads to a recapitulation and blazing coda.

Mussorgsky's solo piano composition *Pictures at an Exhibition* has entered the repertoire as one of the highlights of all nineteenth-century music. Subtitled 'a Remembrance of Victor Hartmann', the work is dedicated to Mussorgsky's much admired friend, painter and architect, who died in 1873.

The work, composed in 1874 was inspired by a visit by Mussorgsky to an exhibition of over 400 works by Hartmann at the St Petersburg Academy of Fine Arts. Whilst paintings have often given musicians inspiration for composition, Mussorgsky was motivated to choose eleven pieces from the same display, integrating a lyrical ‘Promenade’ theme, taking the listener on a journey through the gallery to the next work of art.

Promenade: The theme is stated for the composer’s first stroll around the gallery. It returns at various points throughout the work, at various lengths, textures and dynamics.

Gnomus: Hartmann’s drawing of a mischievous gnome, running inelegantly on bent legs.

Il vecchio castello: A troubadour sings in the foreground with an Italian castle in the background.

Tuileries: A group of children squabble whilst playing, depicted with their nursemaids.



Ilya Repin's celebrated portrait of Modest Mussorgsky, painted 2–5 March 1881, only a few days before the composer's death

Bydło: A Polish cart, with huge wheels, drawn by cattle.

Ballet of the Unhatched Chicks: A picture of costume designs for the ballet 'Trilby, the Demon of the Heath' by Julius Gerber.

Samuel Goldenberg and Schmuyle: Probably a double portrait, integrated into one musical movement. A conversation between two Polish Jews, one character haughty and severe, whilst the other is pitiful and unrelenting.

Limoges: Two French ladies gossip about a missing cow, an inebriated neighbour and a set of false teeth. Mussorgsky wrote dialogue onto his score, before crossing it out.

Catacombæ: Entitled *Sepulcrum Romanum* in Mussorgsky's manuscript. Hartmann depicts himself wandering through the Parisian catacombs by a lantern light.



Cum mortuis in lingua mortua: Really the second half of the previous work. The Promenade theme is transformed into a mystical farewell to his friend.

Baba-Yaga: Depicting a witch of Russian folklore, the opening tritones evoke a garish nightmare and the chiming of her chicken-leg clock.

La Grande Porte de Kiev: After a dramatic climax in the previous movement, a glorious edifice of the Great Gate of Kiev portrays Hartmann's design in celebration of Tsar Alexander II's escape from an assassination attempt.

MARTIN BAKER



*Martin Baker
at the Quire console during
recording sessions*



MARTIN BAKER

Born in Manchester in 1967, Martin Baker studied at the Royal Northern College of Music, Chetham's School of Music, and Downing College, Cambridge, then held positions at London's Westminster and St Paul's Cathedrals before being appointed to Westminster Abbey at the age of 24. In 2000 he returned to Westminster Cathedral as Master of Music, where he is responsible for directing the world-renowned choir in its daily choral programme and busy schedule of concerts, tours and recordings. Martin Baker is also much sought after as an organist, playing frequent solo concerts in the UK and around the world.





Recorded at BUCKFAST ABBEY, 1–3 April 2019

Recording Engineer DAVID HINITT

Recording Producer ADRIAN PEACOCK

Assistant Producer MATTHEW SEARLES

Executive Producer PHILIP ARKWRIGHT

Organ maintained by GARY OWENS

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The Gallery Organ

PICTURES AT AN EXHIBITION

The Ruffatti Organ of Buckfast Abbey

Martin Baker *organ*

Wolff | Bach | de Grigny | Jongen | Widor | Mussorgsky

Martin Baker plays works selected from his inaugural concert on the acclaimed new organ of Buckfast Abbey. This magnificent instrument – the largest in the South West of England – was the first built in the United Kingdom by the renowned Italian organ builder Fratelli Ruffatti. Martin's programme opens with music by Dom Sebastian Wolff, the Abbey's long-serving monk, composer and organist. Other works explore each nuance and tonal variety of this innovative instrument, located in both the Quire and West Gallery of the Abbey Church. The recital culminates in Martin's own organ transcription of Mussorgsky's evocative *Pictures at an Exhibition*.



Total running time: 74' 19

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