

Processional

ORGAN MUSIC BY DOM SEBASTIAN WOLFF



Richard Lea



DOM SEBASTIAN WOLFF OSB (b.1929)

DISC 1

1 Processional 4' 57

ADVENT & CHRISTMAS

2 Advent Chorale 1' 08

3 Chorale Prelude on 'O come, O come,
Emmanuel' (Veni Emmanuel) 1' 42

4 Chorale Prelude on 'Lo! He comes with
clouds descending' (Helmsley) 3' 41

5 Chorale Partita on 'Unto us is born a Son'
(Puer nobis nascitur) 7' 08

6 Chorale Prelude on 'Christe Redemptor
omnium' 2' 32

7 Chorale Prelude on the Somerset Carol 2' 32

FANTASIA & FUGUE

8 Fantasia 6' 40

9 Fugue 3' 13

PASSIONTIDE & EASTER

10	Chorale Prelude on 'O sacred head, sore wounded' (Passion Chorale)	2' 52
11	Fanfare for Holy Saturday (Westminster Festival Mass)	1' 17
12	Chorale Prelude on 'Aurora lucis rutilat'	3' 07
13	Entry for Easter Sunday Morning on 'Jesus Christ is risen today' (Easter Hymn)	1' 32
14	Chorale Prelude on 'At the Lamb's high feast' (Salzburg)	2' 34
15	Fanfare for Easter Day	1' 24

DISC 2

1	Carillon (Hommage à Mulet et Vierne)	5' 08
2	Chorale Partita on 'Christ the Lord is risen again' (Orientis partibus)	7' 24

INTRODUCTION, CHORALE & FUGUE
ON 'LET ALL MORTAL FLESH'

3	Introduction	1' 34
4	Chorale	2' 13
5	Fugue	4' 10

6	Chorale Prelude on a melody by Orlando Gibbons (Song I)	1' 55
7	Chorale Prelude on 'Our Father' (Vater unser im Himmelreich)	1' 48
8	Chorale Prelude on 'Most ancient of all mysteries' (St Flavian)	1' 59
9	Chorale Prelude on 'Come, Holy Ghost' (Tallis' Ordinal)	1' 58

ADAGIO & FUGUE
ON 'LIEBSTER IMMANUEL'

10	Adagio	2' 17
11	Fugue	2' 08
12	Chorale Prelude on 'Adoro te devote'	2' 50
13	For a Festive Occasion	2' 21
14	Chorale Prelude on 'Te beata sponsa Christi'	2' 55
15	Nocturne	4' 25

arranged Richard Lea (b.1962)

16	Fanfare (Cantata for a New Era)	1' 49
----	---------------------------------------	-------



ABOUT THE MUSIC

Born in Ireland in 1929, Dom Sebastian Wolff became a monk of Buckfast Abbey in 1948. After his ordination to the priesthood, he studied organ with Dr Lionel Dakers, the distinguished organist of Exeter Cathedral, and gained his Fellowship of the Royal College of Organists in 1962.

Shortly afterwards, Wolff was appointed musical adviser in the Diocese of Plymouth to assist in the process of the introduction of the vernacular in the liturgy of the Roman Catholic Church, following the decrees on sacred music of the Second Vatican Council. This transformative process became the catalyst for Wolff's compositional career, and his settings of music for the Ordinary of the Mass in English formed the starting point of what has become a considerable catalogue of his music. His rich corpus of composition has explored a wide range of styles, texts and musical forces, and this recording celebrates Wolff's significant contribution to the world of organ music in the twentieth century.



Wolff's name is synonymous both with his acclaimed tenure as Organist of Buckfast Abbey, and with the previous 1963 organ in the Abbey Church, designed by Ralph Downes. This instrument was, in many ways, the precursor to Downes' more famous schemes that came to be built in the London Oratory, in Gloucester Cathedral, and in the Royal Festival Hall. Downes' design principles were not commonly found at that time in the UK, and featured, for example, the promotion of low wind pressures and corresponding organ pipe voicing inspired by organ building techniques of the eighteenth century. This approach was part of a wider European rediscovery and appreciation of the *Orgelbewegung* movement that came out, in part, as a reaction against the orchestral type of organ that had developed over the previous century.

Therefore, it is possible to see this essentially neoclassical organ as an ideal inspiration to Wolff's adoption of neoclassical musical language – with a debt to J. S. Bach, to



*Fr Sebastian pictured
at the 1963 organ*



the Lutheran chorale, to Mendelssohn and to contemporary masters that included Flor Peeters. The iconic French traditions of Olivier Messiaen and Jean Langlais inform much of Wolff's language, while, in contrast, one often encounters a nod to both the English pastoral style of Vaughan Williams and to the soundscape of Gaelic music. The generous acoustical properties of Buckfast Abbey are as much a part of Wolff's music as are the notes themselves, and, indeed, this is an acoustic that continues to resonate with the timeless strains of Gregorian chant.

The recording opens with a uniquely personal work: *Processional* was composed for Wolff's sister's wedding in 1977, and is written unashamedly in an Edwardian English style. True to this form, the work features a central section that recalls the *nobilmente* melodies so beloved in works such as Elgar's *Pomp and Circumstance* marches.

Advent Chorale is a setting in the style of J. S. Bach's *Orgelbüchlein*, the comprehensive collection of chorale preludes mirroring the liturgical year, and one that is acclaimed for its richness of musical diversity. Here, it is a melody from Thomas Ravenscroft's *The Whole Booke of Psalmes* (1621) that provides the thematic material for Wolff's inventive reworking of the hymn tune known most commonly as Salisbury.

Few hymns proclaim the Advent season with such power as does *O come, O come Emmanuel*. Wolff amplifies the energy of the hymn in a relatively severe setting that employs the use of parallel fourths, and which is reminiscent of the acerbity of the writing of Paul Hindemith. The melody is presented *forte* in the pedals, its shape lending itself ideally to this *cantus firmus* treatment.

The *Chorale Prelude on 'Lo! He comes with clouds descending'* is a setting of the familiar Advent hymn, Helmsley. It alternates between a florid baroque-style approach and a four-part

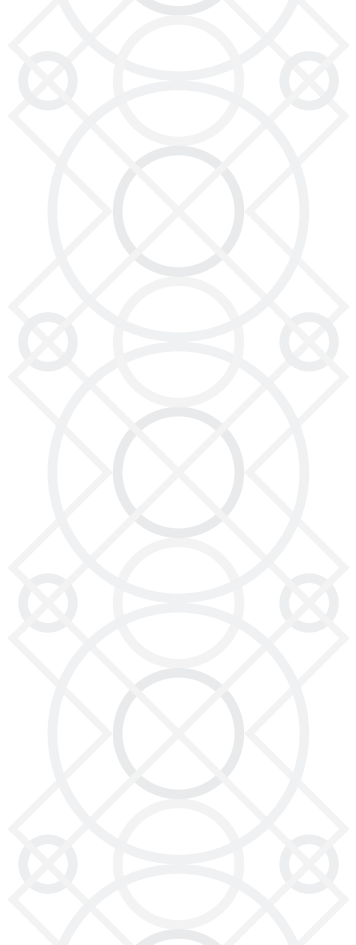
harmonisation of the melody, phrase by phrase. This technique allows for a varied musical exploration of the individual elements of the hymn tune, and permits an effective, cumulative process to unfold.

The *Chorale Partita on 'Unto us is born a Son'* (*Puer nobis nascitur*) is dedicated to the late English virtuoso organist Jennifer Bate, and takes the form of a theme and five variations. It begins with a four-part harmonisation of the melody, in typical Wolff style, with the part-writing creating gentle dissonances. Variation I is a bicinium (a two-part setting with a florid bass); Variation II is a canon at the octave between the pedals and right hand, the left hand providing an undulating chromatic accompaniment; Variation III is a toccata-carillon-type setting, with the melody in the pedals; Variation IV features a slightly ornamented version of the melody on a reed stop in the right hand, while the accompaniment becomes quite chromatically discordant. The final variation is a fugato that soon develops into carillon-style textures.

Undoubtedly among the most beautiful of the Gregorian Office hymns is *Christe Redemptor omnium*, a mode I melody that frames the Vespers hymn for Christmas. Wolff's setting alternates a florid melody for flute stops with a four-part harmonisation of the melody, chorale style, on contrasting string sonorities.

The image shows a musical score for the hymn 'Christe Redemptor omnium'. It consists of three staves of music. The first staff is a single melodic line starting with a treble clef and a common time signature. The second and third staves are four-part harmonizations of the same melody, with the second staff using a bass clef and the third staff using a soprano clef. The lyrics are written below the staves: 'C Hriste, Redemptor omni-um, ex Patre, Patris U- ni- ce, solus an- te prin- ci- pium natus in- ef- fa- bi- li- ter.'

The *Chorale Prelude on the Somerset Carol* is a somewhat grandiose setting of a folk carol collected from a Mr Rapsey,



of Bridgwater, by Cecil Sharp, and first published in 1905. Rapsey said the carol had been taught to him by his mother, and that, in company with other children, he used to sing it in the streets of Bridgwater at Christmas time, thus fitting in with the Wassail tradition. The carol was later used by Sharp's friend and fellow collector, Ralph Vaughan Williams, in his *Fantasia on Christmas Carols*.

The *Fantasia & Fugue* is one of Wolff's most substantial organ pieces which is best seen as a true fantasia, a somewhat improvisatory structure with the following ingredients:

- i. A fanfare with dotted rhythms;
- ii. a faster section based on a dotted melody accompanied by toccata figurations based on diminished chord harmony;
- iii. a softer syncopated section using whole tone harmony;
- iv. a short fanfare for trumpets;

- v. the second section recapitulated and developed;
- vi. a more sustained, softer section played on flutes;
- vii. a return to the style of the first section;
- viii. a toccata.

The harmonic language throughout is amongst Wolff's most advanced, with the particular use of parallel fourths, and diminished and whole-tone harmonies creating an unsettled – at times, perhaps, defiant – atmosphere which is rare in the composer's music. The *Fugue* uses a more conservative harmonic idiom, with a nod to Felix Mendelssohn. The main subject is based on the opening fanfare of the preceding fantasia. It has two (fairly) regular countersubjects, and builds to a thrilling conclusion.

In contrast, and taking its place amongst many comparable chorale preludes, Wolff's treatment of *O sacred head, sore wounded* is a setting of the well-known Passion Chorale melody *Herzlich tut mich verlangen*, originally by Hans Leo

Hassler and adapted by Johann Crüger. J. S. Bach famously harmonised it in several different versions in his *St Matthew Passion*, and here, Wolff responds to the innate yearning both of the melody and of the text it sets.

The declamatory possibilities of an organ's high-pressure reed stops are often celebrated in Wolff's music, and his *Fanfare for Holy Saturday*, taken from the *Westminster Festival Mass*, alternates trumpet fanfares with the organ's mighty tutti. We also hear a medieval influence with the use of parallel fifths, a sonority that allies effectively with the intended organ registration.

The *Chorale Prelude on 'Aurora lucis rutilat'* is based on an Easter hymn which, although sometimes attributed to St Ambrose, certainly has its roots in the eighth or ninth century. This setting is delightfully pastoral in mood, with the melody appearing in the tenor, accompanied by a lilting accompaniment.

VIII

A U-ró-ra lu-cis rú-ti-lat, cælum láudibus ín-
 tonat, mundus exsúltans jú-bi-lat, gemens in-fér-
 nus ú- lu-lat:

The *Entry for Easter Sunday Morning on 'Jesus Christ is risen today'*, marked 'with dignity', is based on the well-known Easter Hymn, the melody from *Lyra Davidica* (1708) and sung to the words 'Jesus Christ is risen today'. The melody appears in the pedals.

The *Chorale Prelude on 'At the Lamb's high feast'* is a trio comprising a slightly ornamented melody in the left hand (registered on an 8-foot reed stop and a 2-foot flute stop), a sparkling counter melody in the right hand, and a walking



bass in the pedals supporting these contrasting textures. The melody, by Jakob Hintze, dates from 1678 and is known as Salzburg, while the text is an English paraphrase of the Latin Hymn *Ad cœnam Agni providi*.

Returning to the proclamatory sound world of the organ, *Fanfare for Easter Day* is a joyful paean. Its textures suggest the pealing of bells while its harmonic language is made more exotic by its use of some dramatic modulations.

The *Carillon (Hommage à Mulet et Vierne)* was composed for the blessing of the Rt Rev. Dom David Charlesworth OSB when he was first elected Abbot of Buckfast in 1992. This is a virtuoso composition, full of exuberance and *élan*. As suggested in the subtitle, it reflects the French tradition of carillons, pieces suggesting the pealing of bells usually recreated by the use of repetitive toccata textures. Famous examples of this approach include Louis Vierne's *Carillon de Westminster* and Henri Mulet's *Carillon-Sortie*, both of which share their D major tonality with this piece by Wolff. The

Carillon
(Homage to Mulet and Vieux)
for organ and 2 trumpets in b
Alan Watts 1942

Allegro

The first page of the
Carillon from the
original manuscript

work also exists in an even more extrovert version for organ with two trumpets, a sonority that sounds particularly spectacular within the impressive resonance of the Abbey Church.

The *Chorale Partita on 'Christ the Lord is risen again'* is dedicated 'to my friend, David Precious' and is a suite of variations on a twelfth century Latin song, usually attributed to Pierre de Corbeil. First, we hear a straightforward four-part harmonisation of the melody. Following that, the first variation is a two-part setting (another bicinium – the ornamented melody accompanied by a florid left hand). The second variation is a mellifluous setting in three parts, the top part in triplets, the melody in the alto, and a lilting bass – reminiscent of J. S. Bach's *Jesu, joy of man's desiring*. The third is a canon at the fifth between the soprano and bass parts, the left hand providing a severe accompaniment using parallel fourths, while the fourth variation is a toccata-carillon-type setting with the melody played on the pedals.

The final variation, a fugue, is in four parts, complete with regular countersubject, stretto and a *fortississimo* chordal peroration marked *organo pleno* (full organ). The melody thunders forth in the pedals.

The *Introduction, Chorale & Fugue on 'Let all mortal flesh'* is dedicated 'for Fr James Courtney OSB' and is marked *Adagio*. The *Introduction* is a florid, overture-type movement in the Baroque style, while simultaneously hinting at the kind of expansive hinterland usually found in the large-scale compositional language of Max Reger's works. The *Chorale* is a slow meditation that projects the melody in the tenor, while the *Fugue*, marked *Allegro moderato*, is based on the melody throughout, with a hint of the florid Baroque-style writing returning towards the end. The melody on which the work is based, known as Picardy, dates back to the 17th century, and was originally used for the folk song *Jésus-Christ s'habille en pauvre*. The beautiful tune was popularised after its incorporation into the English Hymnal by Ralph Vaughan Williams in 1906.



Chorale Prelude on a melody by Orlando Gibbons sets the tune Song I, that beautifully restful melody usually sung to the words 'O thou, who at thy Eucharist didst pray'. Wolff's composition is reminiscent of Vaughan Williams' hymn tune prelude *Rhosymedre* (also in G major), with both works responding to the undulations of their respective melodic themes.

Designated to be performed *Allegro moderato*, and featuring a rolling triplet texture throughout, the *Chorale Prelude on 'Our Father'* is a setting of the Lutheran tune *Vater unser im Himmelreich*. The concision of the writing suggests the influence of J. S. Bach's *Orgelbüchlein* and demonstrates Wolff's ability to bring new ideas to established and well-known melodies.

Chorale Prelude on 'Most ancient of all mysteries' is a reimagining of the melody St Flavian. It is a flowing setting with the melody in the tenor, and contains some delightful harmonic twists, while the *Chorale Prelude on 'Come, Holy Ghost'* – based

on the well-known melody Tallis' Ordinal, the English words being a translation of *Veni Creator Spiritus* – is composed in a strict eighteenth century chorale prelude style. Each phrase of the melody (played in the pedals) is preceded by imitative counterpoint based on the phrase's notes in diminution.

Dedicated to Raymond and Fiona McCluskey, the *Adagio* & *Fugue on 'Liebster Immanuel'* is a chorale for feasts of the Blessed Virgin Mary and the Epiphany. The *Adagio* is a florid setting in the minor mode, although the melody itself is usually harmonised in the major. The *Fugue* follows, *Allegro moderato*, and demonstrates Wolff's comfort with wringing many contrapuntal possibilities out of the main melodic material.

Chorale Prelude on 'Adoro te devote' is dedicated 'To my friend Michael Scoble'. It is a meditative setting of the Eucharistic hymn by St Thomas Aquinas. The melody appears in the soprano part, accompanied by mellifluous (though sometimes highly chromatic) counterpoint.



The image shows a musical score for a vocal part and a piano accompaniment. The vocal part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a vocalization 'v' and a large initial 'A'. The lyrics are: 'D-ó-ro te de-vó-te, látens Dé-i-tas, quæ sub his fi-gú-ris ve-re lá-ti-tas: Tí-bi se cor méum tótum súbji-cit, qui-a te contémp-lans, tótum dé-fi-cit.' The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex, rhythmic pattern of eighth and sixteenth notes, often with beamed pairs, and includes a double bar line near the end of the visible section.

For a Festive Occasion was written for Elizabeth Keane, the organist at St Brendan's Cathedral, Loughrea, Co. Galway, Ireland, the very cathedral where Wolff's father was Organist. This fanfare-style piece relies much on discordant harmonies based on parallel fourths and fifths, and suggests the clashing of bells, with timpani-like punctuations in the pedals. In this

regard one can sense the influence of Kenneth Leighton's arresting style of writing, known for its concision and immediacy.

II
T
E be-á-ta sponsa Christi, te columba vír-
ginum, si-derum tollunt co- ló- ni laudi-bus,
Scholás-ti-ca: nostra te læ-tis sa-lútant vo-ci-bus
præcórdi- a.

In searching for a particularly recognisable and attributable Wolff 'style', one might not need look any further than his *Chorale Prelude on 'Te beata sponsa Christi'*, dedicated to Dame

Margaret Truran OSB. Here, immaculate flowing counterpoint accompanies the melody in the tenor, a favoured texture in the midst of Wolff's output. Sr Margaret Truran was a pianist and violist before making her solemn profession, and was, for many years, Organist and teacher of the Choir of Stanbrook Abbey. She has given public lectures and written articles, most especially on Gregorian chant and on liturgical theology.

Concluding this varied and colourful offering of music is the *Nocturne*, a dreamy adagio written for Trevor Jarvis, a former Choirmaster at Buckfast Abbey, followed by my own arrangement of a shortened version of the final chorus from Fr Sebastian's *Cantata for a New Era* that sets, originally, the words 'Rejoice, rejoice, let all men rejoice': the *Fanfare*.

RICHARD LEA



*Fr Sebastian in his studio with Richard Lea
between recording sessions*

SOME TRIBUTES TO FR SEBASTIAN

I played five concerts in Buckfast Abbey during the 1980s. On arrival the first time, Fr Sebastian met me with a wonderful welcome. I asked to hear the organ from the body of the church and he launched into a spectacular improvisation which thoroughly demonstrated the instrument he knew and loved. I was absolutely thrilled, and he sensed my excitement. We were friends from that moment on.

Obviously, I had to stop rehearsing for services, but I always made a point of staying to listen to his magical, subtle accompaniments to the Gregorian chants. This is no easy task, for the music was not written to be accompanied in the first place; however, his gentle support to the singing was so sensitive, it was sure to move the heart of anyone sitting in the Abbey Church.

In 1983, he then wrote a set of variations on *Unto us is born a Son* which I am very proud that he dedicated 'To my dear

friend Jennifer'. I returned to give a concert as part of the Ashburton Festival, when I was able to give the premiere performance of the piece he wrote for me.

What do I remember most? Well, fun and laughter, relaxing after practising, and talking about music.

JENNIFER BATE

In the late 1960s the choirmistress at Our Lady and St Neot, Liskeard, Cornwall, returned from a diocesan meeting at Buckfast bearing a draft setting of the Mass Ordinary by an unknown Dom Sebastian Wolff. It stood out from the ditties being created to meet the dearth of music in the vernacular, and was to greet me again when I entered Stanbrook.

There I met Fr Sebastian when he attended a meeting of monastic musicians. The young novice was sent to the organ loft during Mass to guide him through the idiosyncrasies of

Stanbrook compositions, duplicated in fading blue ink. The occasional comments could evoke a surprising response. “That piece without any indication is in the first mode, up a tone.” “Ah yes. Do you have to listen to that drivel every day?” He was referring not to the singing but to the homily; our valiant chaplain was near the end of his life. The absence of humbug and dry humour made an unforgettable impression.

SR MARGARET TRURAN OSB

I first encountered Fr Sebastian in September 1978, when I was appointed Director of Music at Buckfast Abbey School. My work dovetailed with Fr Sebastian’s at the Conventual Mass on Sunday mornings at which the choristers from the school would sing. Fr Sebastian’s lasting legacy will no doubt be his compositions, including responsorial psalms for the entire three-year cycle, a Requiem

and various Mass settings. However, it is his organ compositions which stand out especially. Here, he shows complete mastery in the writing of chorale preludes, fanfares, and particularly well-constructed fugues.

Fr Sebastian was ever ready to help me personally, and car journeys with him were particularly memorable. Firstly, driving through South Brent, where he was Parish Priest, involved many hand-waving salutes between him and various villagers, giving one the sensation of making a royal visit. Secondly, Fr Sebastian would spend the journey recounting a series of jokes and funny stories he had heard recently. As he delivered the punchline, he would inevitably turn towards me to see if I had got the joke. As we were hurtling along the country lanes between Buckfast and Brent at the time, my response, whilst staring intently through the windscreen, was somewhat strained.

TREVOR JARVIS

As a seventeen-year-old music student, I first encountered Fr Sebastian while I was practising the organ in St Brendan's Cathedral, Loughrea. Unaware of his musical talent, we struck up a conversation about Loughrea and his connection with the place. His warmth, kindness and wit led to a lifelong friendship and his encouragement, advice and guidance has influenced my musical progression. Over a large glass of brandy one winter's evening, he suggested that he write a piece of music for me reflecting my style and interests; little did I realise that he would write such a piece considering his workload and commitments. I was truly humbled when it arrived in the post. I was even more delighted to hear about the publication of his biography. His story needs to be heard, his musical talent acknowledged by all, and I'm proud, honoured and humbled to call him a true friend.

ELIZABETH KEANE

ALSO AVAILABLE ON AD FONTES



Pictures at an Exhibition: The Ruffatti Organ of Buckfast Abbey (AF001)

Martin Baker *organ*

'Baker is on top form on this recording.' (Choir & Organ)

★★★★★ *'A persuasive reading, with nuance, energy, and excitement.'* (Organists' Review)

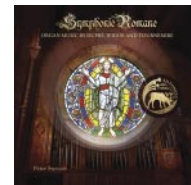


Ave Maria: First Vespers of the Solemnity of Our Lady of Buckfast (AF003)

The Choir of Buckfast Abbey

If you're pining for this kind of liturgy, this CD should transport you to heaven.'

(RSCM Church Music Quarterly)



Symphonie Romane: Organ music by Dupré, Widor and Tournemire (AF006)

Peter Stevens *organ*

★★★★★ *'I heartily recommend this recording to people who, like me are partial to French organ music from this era.'* (Organists' Review)

visit www.adfontes.org.uk for more information



Fr Sebastian pictured in his studio in 1994

I would like to thank the following people, without whom this recording would not have been possible: Fr Sebastian himself for his friendship and many hours of conversation (not just about music); Jennifer Bate, Sr Margaret Truran OSB, Elizabeth Keane and Trevor Jarvis for their warm-hearted (and witty) tributes; Jeremy Filsell for his seminal recording of some of Fr Sebastian's organ music; and Simon Uttley for his original idea and encouragement.

RICHARD LEA

THE RUFFATTI ORGAN OF BUCKFAST ABBEY

Buckfast Abbey is delighted to have the first organ in the United Kingdom by the renowned Italian organ builder Fratelli Ruffatti.

The instrument consists of a substantial Quire Organ (four divisions and pedal) located on both sides of the Quire and the upper triforium, and a Grand-Orgue in the West Gallery (two divisions and pedal). The scale of the instruments allows a rich variety of tonal colour, which encourages creativity in the accompaniment of the Monastic Community and Abbey Choir, as well as providing the versatility necessary for a wide range of organ repertoire. An exciting feature of the two spatially separated instruments is the possibility of playing antiphonally, as well as the ability to play the instruments together (from one or both consoles).



A notable feature of the Quire Organ is an Italian-inspired Positivo division, which includes a number of special effects including a Nightingale, Cymblestern, Glockenspiel, Drum and Bagpipes: stops common in Italian organs of the Renaissance and unique tools in improvisation and organ repertoire 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.

The tonal character of the Grand-Orgue in the West Gallery is inspired by the French Romantic tradition, and the scalings and manufacturing practices of Aristide Cavallé-Coll. The pipes feature the characteristic arched and protruding upper and lower lips. The instrument is contained in two cases and designed to be in harmony with the surrounding architecture, so as not to obscure the stained glass. Since the organ speaks directly on the longitudinal

axis of the building, it supports congregational singing well, and whilst the instrument can be used independently, its tonal qualities integrate well with the Quire Organ, forming one homogeneous, cohesive instrument.

Two four-manual consoles control the instruments: one located in the West Gallery, and a moveable console, with electronic height adjustment, located in the Quire.

The instrument is used daily to accompany Mass and Vespers, and features regularly in our concert series. For further information, visit www.buckfast.org.uk/music

PHILIP ARKWRIGHT



Brass pipes of the Pontifical Trumpet

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





RICHARD LEA

Richard Lea is Organist at the Metropolitan Cathedral of Christ the King, Liverpool.

He studied at the Royal Northern College of Music in Manchester and Christ's and Notre Dame College in Liverpool, and was Organ Scholar at Liverpool Metropolitan Cathedral studying with Noel Rawsthorne, Terence Duffy and Philip Duffy. He was then Organist at the Church of St Oswald and St Edmund Arrowsmith, Ashton-in-Makerfield, Lancashire. He was appointed Organist at the Metropolitan Cathedral in 1999. From 2016 to 2018 he was Organist at Buckfast Abbey.

He has made numerous broadcasts and has recorded three discs of the music of Lefébure-Wély, the complete organ works of William Mathias and the world premiere recording of Sir John Tavener's *Requiem* with the Royal Liverpool Philharmonic Orchestra and Choir conducted by Vasily Petrenko.



Recorded at BUCKFAST ABBEY, 28–30 May 2021

Recording Engineer DAVID HINITT

Recording Producer PHILIP ARKWRIGHT

Assistant Producer MATTHEW SEARLES

Executive Producer PHILIP ARKWRIGHT

Booklet Proofreader AARON KIELY

Organ maintained by GARY OWENS

Front illustration: Brass pipes of the Pontifical Trumpet

Photography © Buckfast Abbey Media Studios (pages 4, 28–29, 41, 50–51, 52, 54, 56–57) and Buckfast Abbey Archive (pages 10, 20, 36).

© Ad Fontes 2022

© Ad Fontes 2022

All rights of the producer and of the owner of the recorded work reserved. Unauthorised copying, hiring, renting, public performance and broadcasting of this record are prohibited.

Manufactured in the EU

www.adfontes.org.uk



*Richard Lea with
Fr Sebastian preparing
for recording sessions*

PROCESSIONAL

Organ music by Dom Sebastian Wolff

Richard Lea

The name Dom Sebastian Wolff is synonymous with the music of Buckfast Abbey. Born in Ireland in 1929, Fr Sebastian became a monk of Buckfast in 1948, and has crafted a considerable oeuvre of music including settings of the Mass, responsorial psalms for the complete three-year cycle, and a *Requiem*. However, it is perhaps the organ which provided his greatest compositional inspiration. In this, the first recording of his complete organ music, Richard Lea presents an authoritative account of the works, following extensive consultation with the composer. This rich corpus of composition has explored a wide range of styles, texts and musical forces, and this recording celebrates Wolff's significant contribution to the world of organ music in the twentieth century.



Total running time: 93' 25

www.adfontes.org.uk