

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

Seventy-third Year, No. 6, Whole No. 871

A Scranton Gillette Publication

ISSN 0012-2378

JUNE, 1982

A SONIC SPECTACULAR HERALDS A NEW ORGAN

The Crystal Cathedral unveils
its new 223 rank
Ruffatti/Aeolian-Skinner
pipe organ

by Richard Slater

Virgil Fox may not have lived to see his *magnum opus* brought to fruition, but his spirit was very much in evidence on the evening of May 7, 1982, when Notre Dame organist Pierre Cochereau, his conductor son, Jean-Marc, organist Ted Alan Worth, a full symphony orchestra and a massed choir (touted to be a thousand strong) celebrated the opening of the new Hazel Wright Ruffatti-Skinner pipe organ in the Crystal Cathedral, Garden Grove, California.

Fox would have reveled in the theatricality of the affair — the pomp and ceremony of the introductions; the red, blue and amber spotlights that illuminated the soloists as they played Saint-Seans, Liszt and Jongen; and the dazzling lights and gushing fountains that underscored the event's final orgiastic climax.

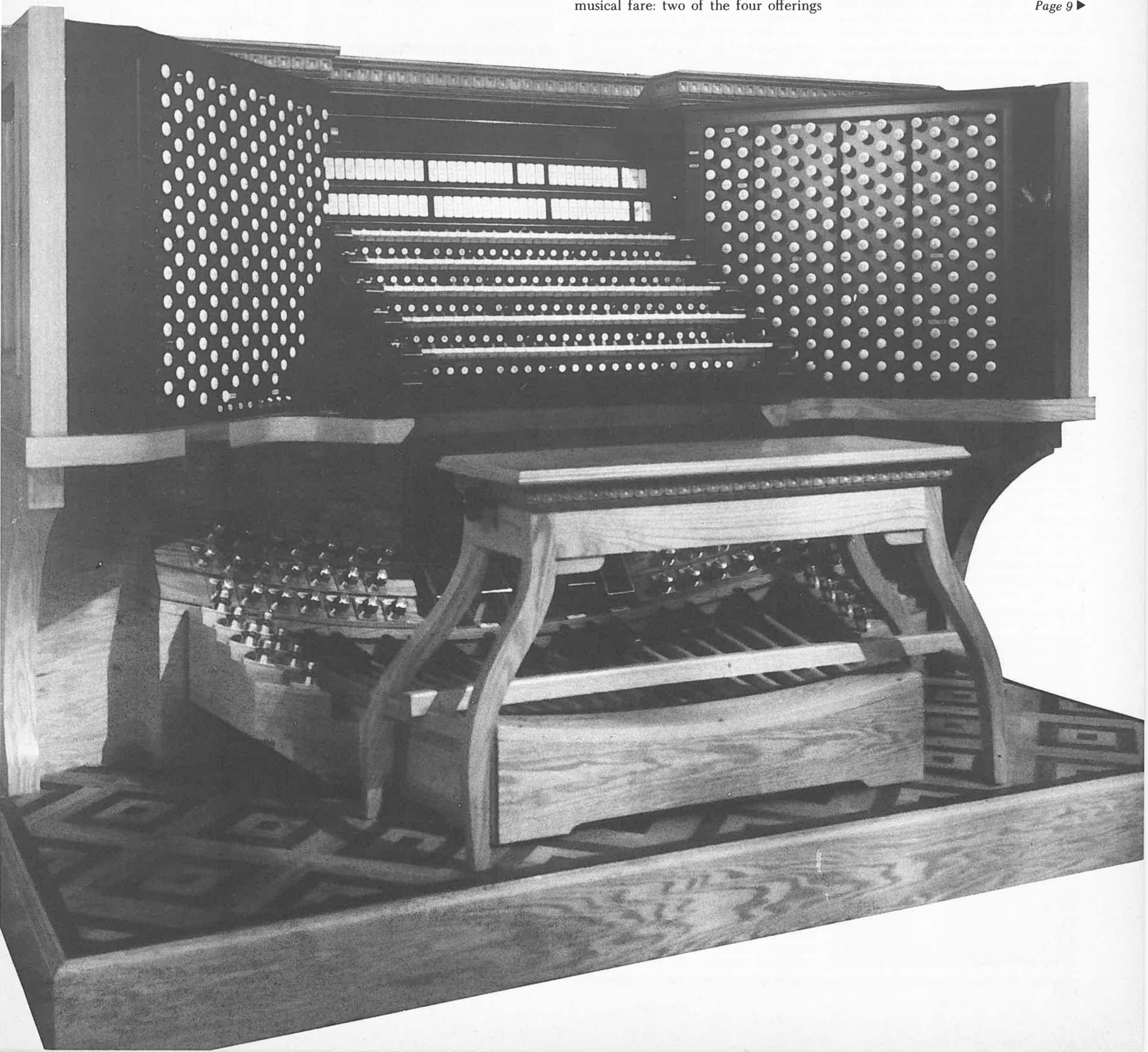
The Fox mystique could also be discerned in the selection of the evening's musical fare: two of the four offerings

being pieces long associated with the fabled recitalist.

But it was in the new organ that Fox's presence was most felt. It was he who, in 1978, convinced Dr. Robert Schuller of the need for an organ to match the colossal grandeur of the 400' by 200' by 167-foot high all-glass Cathedral, and it was Fox who envisioned the merger of the Garden Grove Church's Ruffatti organ with New York City's Lincoln Center 1962 Aeolian-Skinner organ that, with some new Ruffatti additions, several E.M. Skinner "orchestral" ranks (courtesy of the designer), and the Robert Morton 32' and 16' pedal Diapasons from the University of Southern California's Bovard (not "Bovine", as announced) Auditorium organ, has resulted in the 13,000-plus pipe behemoth heard for the first time at this concert.

No matter what perspective one takes in examining the Hazel Wright Organ,

Page 9 ►



JUNE, 1982

Managing Editor DAVID McCAIN

Assistant Editor WESLEY VOS

Contributing Editors LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRUCE GUSTAFSON
Musicology

MARGO HALSTED
Carillon

Prices:
1 yr.—\$10.00
2 yrs.—\$18.00
3 yrs.—\$26.00
Single Copy—\$2.00

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 209, Wilmington, OH 45177, which can supply information on availabilities and prices.

THE DIAPASON (ISSN 0012-2378) is published monthly for \$10 per year by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Second class postage paid at Des Plaines, IL and additional mailing offices.

POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 5th. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts

Having passed its embryonic stage, the phenomenon referred to as the "electronic church" has reached a level of sophistication that no longer relies on Bible-thumpers or neck-grabbing faith healers and now provides a variety of programs that range from unabashed entertainment, complete with live-audience applause, to telecasts of actual church services. On either side of the pulpit varying opinions are expressed concerning the overall effects of this medium on both church attendance and the quality of spirituality being proffered the viewer of this new form of religious expression.

For many, the day has passed when church-goers groomed themselves to the background accompaniment of familiar choral groups or broadcast sermons, while preparing to attend Sunday morning worship services. The elected option of a growing number of church attendees is to supplement their weekly worship with religiously-oriented telecasts. For others, the television set supplies their total worship "experience," passively gained.

The audible and sometimes visible organ, long thought to be a requisite factor in the act of worship has largely been excluded from any other than a perfunctory role in the electronic church. But this is not surprising, as the musical aspect of the majority of the medium's programming reflects the quality and depth of the messages emphasized in the non-musical portions and results in mass-appeal productions whose audiences' preference in music would preclude any interest in the organ. But there do exist some notable exceptions to this approach.

With weekly viewers numbering some 2,500,000, the Hour of Power, the taped, edited and delayed telecast of services at Garden Grove, California's Crystal Cathedral is one such exception which enjoys a reputation of displaying quality in all aspects of its programming, including those portions of the televised service given to the role of

music. Among the offerings of the program's musical pallet which range from gospel songs simply and effectively rendered, to the grandeur of solo or ensemble classical works that are skillfully executed, the organ is not overlooked, and indeed plays an important part of each of the televised services in its proper roles as an accompanimental and solo instrument.

An organ long planned for the Cathedral's glass and steel structure (completed, 1980) is now a reality and is doubtless to become one of the better known, most widely seen and heard organs in this country. Although the Crystal Cathedral, like the rest of the electronic church, does not claim the impressive ratings enjoyed by major network programs, it is still most likely that the Cathedral's new instrument will provide the basis of reference to what an organ is, in the thinking of the great number of non-musical people who will be exposed to this organ.

Church and university musicians of the "authentic performance" school could readily question the concept of what appears to be organ-design-by-size, and readily point out that there is no literature for the organ which requires an organ of five manuals and 223 ranks of pipes (much less the planned-for 300-plus rank size to which this organ is to grow), but if any instrument is to mirror its intended application, surely this one will.

In this issue, Richard Slater relates his perspective of the dedication service of the Cathedral's organ, a gift to the church and to devotees of organ music everywhere by a single donor, Hazel Wright. His commentary could serve as a prologue for those who have yet to see or hear it, either in person or on television.

Interested readers should note that a specially taped and edited portion of the dedication service is scheduled for national telecast on September 19th of this year, and should consult their local listings for time and station information.

FEATURES

- A Sonic Spectacular Heralds a New Organ by Richard Slater 1
- Specification of the Hazel Wright Organ 8
- Flexibility in Well-Tempered Tuning by Richard Troeger 6
- Peter Cornet's Music by Paul Walker 11

REVIEWS

- New Recordings 2
- Organ Recitals at Piccolo Spoleto 10
- Music for Voices and Organ by James McCray 3

NEWS

- AIO News 2
- Here & There 3
- Appointments 3, 4
- San Diego Competition 10
- Announcements 15
- Honors 15
- NEW ORGAN 20
- CALENDAR 18
- CLASSIFIED ADVERTISEMENTS 21

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow 8 weeks for change to become effective.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

New Choral Recordings

Three recent recordings made by as many choirs, each distinguished and each comprised mostly or completely of men and boys, provide an interesting opportunity for comparisons. In each case the music is well performed and the literature on each is distinct from the others. All three are warmly recommended.

Music from Saint Luke's. Choir of St. Luke's Church, Richard Webster, organist-choirmaster; Pitzen Brass Ensemble. Hymns for Advent, Christmas, Easter, Saints' Days, and Evening, with Preces and Responses for Evensong. Stereo recording (from St. Luke's Church, 939 Hinman Ave., Evanston, IL 60602), \$11 postpaid.

Most of the selections on this disc were taken from actual services and include choir, congregation, brass, and organ joining in such hymns as "Hark! A thrilling voice is sounding," "Jesus Christ is risen today," and "Ye watchers and ye holy ones." Since the recording is technically well made, one has the feeling of being present in the church and the effect is quite thrilling. The special musical settings, largely by Mr. Webster, make the most of the reverberant space and the instruments; they are exuberant but tasteful and often include descants. The choir of men and boys, perhaps the best in the Chicago area, sings beautifully in the English cathedral tradition, and the building itself is also in that tradition. The 72-rank E. M. Skinner of 1922 is noteworthy.

All texts are given on the record jacket and the stereo sound is good. Audience noise is minimal and the surfaces are quiet. Everything combines favorably to produce a record well worth having.

Rejoice! Give Thanks and Sing—Music by 20th-century American compos-

ers. Choir of Trinity Church, Princeton, James Litton, director; Harld Pysner and Irene Willis, organists. Rorem: Three Motets on poems of Hopkins; Sowerby: Psalm 122; Wyton: A Hymne to God the Father; Bristol: Let your bearing in life; hymn settings by Furnivall, Dawson, Copland, Ives, and Dirksen. Gamut stereo UT 7501 (from German News Co., 218 E. 86th St., New York, NY 10028, or from Trinity Church, 33 Mercer St., Princeton, NJ 08540), \$10.75 postpaid.

Although this choir, which includes variously men, boys, and girls, sings with a luminous sound, the most interesting point about the recording rests in the music itself. Of the larger pieces, the Sowerby psalm is a lovely vintage setting, the Wyton is arresting for its effective text setting (with timpani and speaker), and the Rorem motets exhibit gracious vocal lines. One hears this literature all too little and these radiant performances make one want to hear it more. Mr. Litton achieves a colorful but unforced choral sound which suits the pieces well. The shorter settings are equally well treated; even the trite Dawson spiritual "Good News" sounds more than respectable.

The recording, made in New College Chapel, Oxford, England, has excellent sound. Jacket notes include information on the music and the choir, and an insert gives the complete texts. A little different from the usual choral recording, this is a record which should be of particular interest.

William Byrd: The Great Service. Choir of St. Thomas Church, Gerre Hancock, director. Stereo recording (from Music Office, Saint Thomas Church, 1 West 53rd St., New York, NY 10019), \$10 postpaid.

The "Great" Service, for two five-voice antiphonal choirs, dates from about 1600 but apparently has not been previously available in a complete recording. It is comprised of the Venite, Te Deum, Benedictus, Kyrie, Credo, Magnificat, and Nunc Dimittis, whose texts, the titles notwithstanding, are set in English. They exhibit some of the

finest settings of English to be found, providing rich musical tapestries of the late Renaissance. The sound of the choir is well suited to the music, since it is excellently blended and stays within the necessary dynamic bounds of the music without being precious or restricted.

The jacket notes include the texts, and the engineering produces a good stereo effect, particularly effective for the more polyphonic passages. This is a record which provides a marvelous transport back in time.

—Arthur Lawrence



The 1982 Convention of the American Institute of Organbuilders will be held in Hagerstown, MD on Oct. 3-6. A series of workshops and lectures will involve a wide variety of subject matter. Each event will be recorded by video or cassette and made available to AIO members.

There will be tours to M.P. Möller, Inc., Reiser, Inc., and Trivo, Inc. A 4-manual Wurlitzer in the Richard Kline residence, Thurmont, MD will also be heard. There will be a concert at the Shenandoah Conservatory and a dinner at the Winchester Country Club.

This area of the beautiful Cumberland Valley has many important sites of historical and scenic interest. An option-

al fourth day on October 7 will offer the following alternatives: a tour of The Smithsonian Institution and its research potential (Susan Tattershall); a visit to the Tannenburg organ at Lititz and other points of interest on the way (Jim McFarland); tours of the Klann plant and Taylor & Boody shop (Philip Klann).

For further information on the Convention, write: Nancy Lewis, AIO Registrar, P.O. Box 101, Hagerstown, MD 21740.

Each year on the Saturday prior to the Convention, the examination committee offers the testing program for the Master and Journeyman Organbuilder certificates. For further information on these examinations, write: Randall E. Wagner, c/o Organ Supply Industries, Box 1165, Erie, PA 16512.

At the 1981 Cleveland AIO Convention, Frank Friemel successfully passed the Master Organbuilders exam, and William Visscher passed the Journeyman Organbuilders requirements.

Music for Voices and Organ

By James McCray

Easy Anthems for Summer Choirs

*Summer is icumen in,
Lhude sing cuccu!
Groweth sed, and bloweth med,
And springth the wude nu—
Sing cuccu!*
(Cuckoo Song, c. 1250, Anonymous)

Summer choirs are usually a problem in that one rarely has a full group and the reliability factor takes a downward dip. Many directors use only soloists and chamber music for these halcyon summer Sundays, but for those of you brave enough to continue your church choir, the reviews this month offer suggestions of anthems which could be used with almost any modified summer choir. They are all recently published settings and most are in unison. Incidentally, the 13th-century text above does not mean to suggest that anyone who sings in summer choirs is "cucco," it is merely a reminder for you to think of Proverbs, "Set the cart before the horse." In other words, choose some new music for the group, but keep it simple enough to adapt to any population.

Psalm 23. Roger Petrich, Unison, optional congregation and organ, Augsburg Publishing House, 11-0683, 65¢ (E).

The piece is organized into alternating sections of refrain and verse; the back cover contains a performance plan with the musical parts for the congregation which may be duplicated for their use. The music is simple, slow and has a limited vocal range throughout. The

organ has no registration other than pedal indications and is on two staves. A tonal and tuneful anthem.

When I Survey The Bright Celestial Sphere. Virgil Thomson, Unison with organ or piano, C.F. Peters Co., Ed. 66836, 75¢ (M-).

In this anthem the keyboard has a detached, staccato rhythmic part that provides a contrast to the unison melody. The music is less predictable than many unison anthems and maintains interest as a through-composed six minute work. Thomson has provided alternate notes in those areas where the range moves above d. There is a rugged character to this which has charm. Limited suggestions for the registration are given, and there are brass parts available separately which have been transcribed by Scott Wheeler for 2 trumpets, 2 horns and trombone; they may be substituted for the keyboard. Interesting music.

The Greatest Is Love. Carlton Young, Choir in unison, congregation, narrators and keyboard, Hope Publishing Co., CY 3353, 60¢ (M-).

There are many musical moods used in this anthem. Most of it is in unison with a brief antiphonal section between the women and men. The congregation has both speaking and singing parts. The speaking area employs a leader; he/she and the congregation have alternating dialogue above a somewhat peculiar keyboard background which is more harmonically ambitious than the rest of the piece. There are moments of silence indicated in seconds. This is not

a difficult work and would add variety to the usual summer anthems.

Great Lord God! Thy Kingdom Shall Endure. George Handel, arr. by John Carlton, Two-part with organ or piano, Theodore Presser Co., 312-41348, 55¢ (M-).

The two parts may be sung by mixed or SA voices making this even more useful for summer groups. Carlton has added some alternative notes in case the voice ranges prove too taxing, but they are suitable for most sopranos. The music is typically Handel with a solid accompaniment and blocks of homophonic and melismatic vocal passages. It is fast and somewhat stately in character. Versions are also available from Presser in SAB or SATB.

I Will Lift Up Mine Eyes Unto The Hills. Joel Suben, Two-part treble voices with piano, Bourne Co., B237487-352, 45¢ (M).

This is a mildly dissonant and sophisticated setting of Psalm 121. The piano is used sparingly yet provides an effective complement to the voices. The vocal lines are not especially challenging and have one section similar to a unison recitative above rolled piano chords. The music is sensitive and has quality. This would also be useful to high school women's choirs. Highly recommended.

The Sovereign God. David Peninger, SAB and keyboard, Harold Flammer of Shawnee Press, D-5317, 60¢ (M-).

The text of this joyful SAB anthem is by Isaac Watts. It is clearly designed for a small church choir with each verse having a separate treatment, but all based on the same thematic material. The last verse modulates up and moves into a majestic closing. The keyboard is

on two staves, has variety without doubling the voices, yet is not difficult. This general anthem could be used for many occasions and is certain to be a hit with the congregation.

Five Hymns. Franz Liszt (1811-1886), edited by Richard Slater, Unison and Keyboard, Augsburg Publishing House, 11-2030, 70¢ (E).

Each of the hymns is about two pages in length, and most have several verses. They are based on chorales with simple keyboard parts on two staves. The harmony is in a Bach style rather than the typical chromaticism of Liszt. These are very simple pieces which could also be used for prayer responses or as solos; a real bargain.

Praise Him Who Loves Us All. Sam Batt Owens, Unison and two-part with organ, Augsburg Publishing House, 11-9361, \$2.50 (E/M).

The collection contains seven anthems which offer organ registrations. Two of the settings require handbells and flute is on another one. Although not all are suitable for the summer (some are seasonal), it is a lovely collection of easy anthems which are tastefully composed. Most of them are three pages duration, and they are predominantly in unison.

Psalm 150. Robert Hutmacher, SA and keyboard, G.I.A. Publications, G-2452, 60¢ (M-).

This happy setting places more emphasis on the accompaniment than on the voices. The keyboard, which is for organ or piano, is very busy with a bravura harmonic character. Most of the choral singing is in unison. It is an anthem that is celebrative and will be enjoyed by the accompanist and congregations.

Here & There



Robert Sutherland Lord, University of Pittsburgh, performed the world premiere of Daniel Godfrey's "Rhapsody for Organ" on June 6 in Notre Dame Cathedral, Paris. Dr. Lord is on tour with the Heinz Chapel Choir.

The world premiere of a new mass by John Rutter was performed at Emory University, Atlanta, GA on May 2. The work was commissioned as part of the dedicatory series for the new Cannon Chapel. Three of the university's choirs participated in this performance, which was conducted by the composer. Mr. Rutter also gave three lectures as part of the dedication event.

A concert at Trinity Church, New York City, on May 30 involved Larry King, conductor, Bruce Neswick, organist, the choir of Trinity Church, and a string quintet: *At the round earth's imagined corners*, Hoiby; *Thee will I love*, Siciliano for a High Ceremony, Howells; *Ascendo ad Patrem meum*, Handl; *When Jesus sat at meat*, Nicolson; *Dum complerentur*, Victoria; *Three Lenten Poems of Richard Crashaw* (chorus, strings, and handbells), Pinkham; *Four Motets for the Season of Lent*, Poulenc; *Rejoice in the Lord*, *Remember not, Lord, our offenses*, O sing unto the Lord, Purcell.

The 1892-pipe Great Division of the organ at Washington Cathedral was dedicated on May 10 to the memory of Fred J. Cooper (1884-1941). Frederick R. Haas, a senior at Oberlin College and grandson of Mr. Cooper, played the following program before Evensong: *Prelude & Fugue in G Minor*, Bach; *Pièce Héroïque*, Franck.

Harpichordist John Metz and baroque violinist Lisa Lyons are now represented by Artist Recitals, Los Angeles, CA under the name of Affetti Musicali. A west coast recital tour is planned for March, 1983. Dr. Metz is assistant professor of music at Arizona State University. He received the DMA from the Juilliard School where he studied with Albert Fuller.

Lisa Sandow Lyons holds degrees from Radcliffe College and the Yale School of Music. She studied violin with Ivan Galamian and Broadus Erle and has coached baroque styles with Stanley Ritchie, Jaap Schroeder and Sigiswald Kuijken.

Eighty-one grants totalling \$433,200 have been awarded by the National Endowment for the Arts to assist professional choruses, independent and orchestra choruses, and chorus service organizations throughout the United States in fiscal 1982. The majority of these grants will support salaries for choral singers, improved salaries for

choral conductors and accompanists, and fees for soloists. The NEA also plans to assist National Public Radio in presenting a series featuring live performances by professional American choruses recorded in concert, and to support the National Choral Festival to be held at The Kennedy Center in June, 1983.

Richard W. Slater, Glendale, CA played organ continuo for two performances of the Mozart *Requiem* with the combined Glendale College choruses during Easter season. He also provided the organ accompaniment for the Fauré *Requiem* in three separate performances by the choir of the Church of the Lighted Window, La Canada, the Hollywood Presbyterian Church Choir, and the Pasadena Repertory Singers. With the latter group he played continuo for Handel's *Dixit Dominus*. In May he appeared with the same group as organist for Bach's Cantatas 78 and 191, and the Motet *Singet dem Herrn*.

Appointments

Janet Krellwitz has been appointed associate professor of music at Azusa Pacific University, Los Angeles, CA. Dr. Krellwitz has studied at Juilliard School of Music, Northeastern College, The American Conservatory, and Columbia University where she received the doctorate. She has studied organ with Paul Liljestrang, Dean Kincaid, Richard Grant, Grady Wilson, and Leonard Raver. She has also coached with Jean Lavlais.

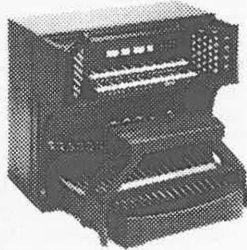
Dr. Krellwitz concluded a recital tour of Germany in May and June with a program at Nanuet Baptist Church, Nanuet, NY on July 4. She is represented by Artist Recitals, Los Angeles.



RODGERS CHURCH ORGANS



Pipe Organs. Augmented or Standard. Rodgers remains the choice of discriminating organ committees as well as leading organists. Built to AGO standards, Rodgers offers the most complete organ in all its price ranges.



CLASSIC SERIES
250 WITH PIPES

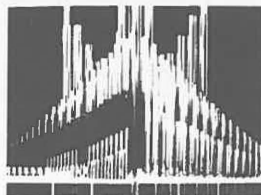
OUR LADY OF POMPEII SHRINE CHURCH/New York, NY

Rev. Charles J. Zanoni,
C.S., Pastor

C. Stephen Thomas,
Director of Music/Organist

Frederick A. Tripodi,
Artist in Residence

RODGERS
Organ
Showroom



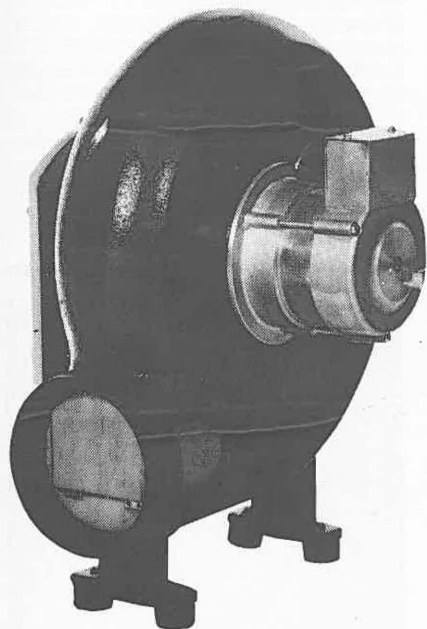
Call or
write for
complete
information.

Telephone (212) 582-0032

Out of town, call collect

154 WEST 57th STREET (at CARNEGIE HALL) NEW YORK, N. Y. 10019
OPEN DAILY - 10:00 to 5:00 - Saturday and other times by appointment

If you're looking for a better blower, don't hold your breath.



RH-25 Series Organ Blower

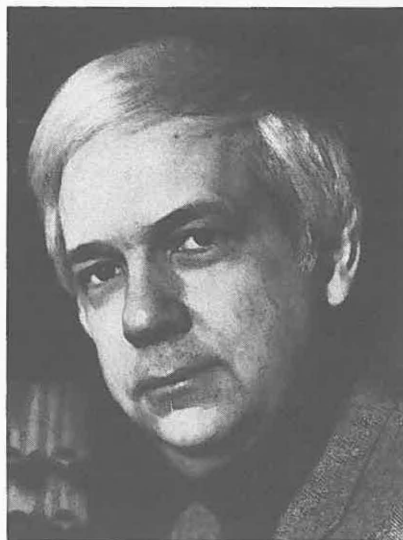
The Reisner-Hunt RH-25 series blower is a high speed cast-iron centrifugal blower with a cast-aluminum fan. The series features two models differing in fan size, static pressure, volume capabilities, and noise level. Among improvements over some similar designs, the RH-25 features lower noise levels, less frequent lubrication, quality American workmanship, easy access to replacement parts, and cooler operating temperatures. The complete unit carries a five-year guarantee.

Reisner

REISNER, INC.

240 North Prospect Street, P. O. Box 71
Hagerstown, Maryland 21740

Appointments



James Litton has been appointed organist and director of music at St. Bartholomew's Church, New York City. He assumes the post held for the past 24 years by Jack Ossewaarde, and previously by Harold Friedell, David Mck. Williams, Arthur Sewell Hyde and Leopold Stokowski. He leaves the posts of organist and director of music at Trinity Church, Princeton, NJ, and C.F. Seabrook Director of Music at Princeton Theological Seminary. He will continue his affiliation with Westminster Choir College.

While at Trinity Church, Mr. Litton developed an important choral program and founded the Trinity-All Saint's Series of Concerts and Musical Services. He continues to serve as consultant member of the Standing Commission on Church Music of the Episcopal Church, and as Chairman of the Service Music Committee as well as a member of the Executive Committee for Revision of the Episcopal Hymnal.

Prior to beginning his duties at St. Bartholomew's in early September, Mr. Litton will lecture at the Royal School of Church Music in England and will play a series of eleven organ recitals in England during July and August.



Will O. Headlee, professor of organ at Syracuse University, has been appointed director of music at the University's Hendricks Chapel. He will also continue in his posts as chairman of the division of keyboard, guitar and harp, and as university organist. He replaces current music director Winston Stephens, who has served the chapel since 1977 and is leaving to pursue graduate studies.

In his new post Mr. Headlee will be responsible for directing the Hendricks Chapel Choir, serving as organist for weekly services, and coordinating all music associated with chapel programs. He has been a member of the faculty since 1956 and has served as university organist since 1972.

Mr. Headlee holds a bachelor's degree from the University of North Carolina at Chapel Hill and a master's degree in organ from Syracuse University, where he studied with Arthur Poister.



Dan Locklair has been appointed to the faculty of Wake Forest University, Winston-Salem, NC. He leaves a position at the First Presbyterian Church, Binghamton, NY where he has been in charge of the music program since 1973. At Binghamton he founded the Abendmusiken series and was lecturer in music at Hartwick College, Oneonta.

Dr. Locklair's primary teaching responsibilities at Wake Forest will be in the area of music composition and theory. He is the composer of numerous published works, including his *Prism of Life*, winner of the 1981 Howard Hanson Award, and an opera, *Good Tidings From The Holy Beast*, which was premiered in 1981.

Dr. Locklair's degrees are from Mars Hill College, The School of Sacred Music-Union Theological Seminary, and the Eastman School of Music.



Murtagh/McFarlane Artists Management announces the Catharine Crozier will limit her concert availability as of the 1982-1983 concert season. Although she will play a select number of recitals in addition to performing at the 1983 Regional Conventions in Indianapolis and Worcester, she will place more emphasis on research in connection with *The History of Organ Music and Performance* being completed by Dr. Crozier and Orpha Ochse. This book, the result of many years of collected materials, was begun by Dr. Crozier's late husband, Harold Gleason.

During the next two years she and Orpha Ochse will present two series of organ literature classes at Whittier College, California. Particular emphasis will be given to the actual performance of these works and a discussion of performance practice. The first series of 15 classes will begin this fall and will cover organ literature through the 17th century.

Allen[®]

Reintroduces
the
Harpsichord



the
Allen[®] DIGITAL harpsichord[®]

Allen organs

...for sound reasons

Macungie, Pennsylvania 18062

(215) 966-2202

COPYRIGHT © 1982

Please send free literature to:

Name _____

Address _____

City _____ State _____ Zip _____

Allen Organ Company, Dept. D62 Macungie, PA 18062

In recent years, the varieties of historical keyboard temperaments have received increasing attention. Quarter-comma meantone, in fact, has been in use by knowledgeable players for some years now; it and equal temperament, which is of course the standard today, represent the extreme limits of usable tuning systems. (Quarter-comma, with its pure major thirds and limited modulatory range, is the most colorful temperament for diatonic music; equal temperament allows unlimited modulation and use of any key as a tonal center.) The shades of grey in between, the "well-tempered" systems, are now being explored,¹ for these offer a wider range of modulation than does quarter-comma without the uniformity of color among different tonalities which is the greatest fault of equal temperament. J.P. Kirnberger remarks on this in his *Kunst des Reinen Sätzes*, Part I; after describing equal temperament, he goes on to list its disadvantages. As well as being too difficult to tune,

... through equal temperament, the variety of the tonalities is thrown away [aufgehoben], because it unfortunately allows only two characteristics; on the one hand all the major keys and on the other all the minor tonalities are made the same.²

Interest centers in J.S. Bach's *Well-Tempered Clavier*; whereas in the early years of this century the question raised was "for what instrument was the *Well-Tempered Clavier* written?"³ the query now is, "for what temperament?" The focus on this work stems of course from both its musical value and its avowed concern with the demonstration of some variety of temperament. Enquiry generally discusses the systems advocated by Bach's contemporaries (Werckmeister, Kirnberger, Marpurg). Unfortunately, all solutions must remain conjectural, and often unsatisfactory as well, for reasons which will appear below. The emphases on specific historical temperaments and on the *Well-Tempered Clavier* itself are both unfortunate, for they blur over the various advantages of the many shades of temperament possible. This paper will outline certain points in reference to the *Well-Tempered Clavier* and outline an approach to well-tempered tuning in general.

The purpose of any well-tempered system is to allow enharmonic relationships (which quarter-comma does not) and use of all keys, while preserving some degree of individual key color. This color is determined by the size of the third of each major triad; the fifths have far less vital a role, due to both their intrinsic acoustic quality and the fact that they do not vary as much as the major thirds. The major triads closer to C (those on the "white keys") tend to be purer than others; those on C-sharp, F-sharp, G-sharp, etc., have thirds so wide as to be extremely harsh; they are really

acceptable only in brief encounters at a distance from the tonic. In assessing temperaments for the *Well-Tempered Clavier*, a temperament is sought, perforce, which will preserve individual key colors and yet provide an acceptable tonic for every tonality. Sadly, discernable variety of key color is not quite compatible with having all major thirds acoustically pleasing. Thus, the Prelude in C-sharp major, *Well-Tempered Clavier*, Book II, receives a harsh quality entirely out of keeping with its gentle and slow-moving character (see Ex. 1). Its dissonant major thirds are exposed to far too great a degree to be in keeping with this character. Indeed, Bach transposed it from an original in C major (obviously of a far different aural effect in a well-tempered system) in order to fill out the key sequence of the whole of Book II. Colin Tilney comments that "evidently, the specific colors of the different keys were of little importance to [Bach]."⁴ What he has in mind is such an integral performance of the *Well-Tempered Clavier* as those which Bach reportedly played for H.N. Gerber:

... Bach played through [the *Well-Tempered Clavier*] altogether three times for him with his matchless art, and my father counted these among his happiest hours, when Bach, under the pretext of not feeling in the mood to teach, sat himself at one of his fine instruments and thus turned hours into minutes.⁵

If, as Tilney suggests, key color meant so little to Bach, it would be more than likely that the latter employed equal temperament. This would hardly seem compatible, however, with his pupil Kirnberger's attack on the system, quoted above. Nor is it altogether reasonable to attribute to Bach indifference to so glaring a disparity between qualities of key color and music. There is of course no final solution to the question of Bach's preferred temperament. It is, however, entirely conceivable that he may have altered the pitch of an occasional string in going through the work (improving F as a working E-sharp, etc.) much as one does in quarter-comma when playing different pieces demanding different accidentals. (Not all instances of a given pitch on all stops need to be changed, only the specific notes required on one or two stops; they can easily be restored, as this writer has confirmed by practical experience.) In this way, all keys may be used as tonics while different colors appear in the course of modulation. Certain keys, of course, were expected to be harsher than others; this is the hard acoustic fact of differentiation of key colors. John Barnes makes out a case for Bach having taken such qualities into account,⁶ but such cases as the C-sharp major Prelude (Ex. 1), the pieces in F-sharp major and others seem to require some kind of adjustment as suggested above.

It is not the intention of this article to take on all of the issues involved in

setting a temperament for the *Well-Tempered Clavier*. Without setting forth specific solutions in regard to a practice which is infinitely varied, another direction in pursuit of well-tempered systems will be indicated. The key word in this regard is "circumstances."

The well-tempered systems inherited from the various 18th-century writers all differ in detail; those from pupils of Bach are possibly attempts to codify the latter's practice. As with most codifications after the fact, a certain flexibility may have been lost: a flexibility which modified, however slightly, the basic temperament to which one was accustomed.

The *Well-Tempered Clavier* represents an unusual case of all 24 major and minor keys being used as tonics. (As mentioned, it is possible that small adjustments could be made for the remoter keys.) The more usual case for the period, as with quarter-comma in the 17th century, is the performance of a group of pieces in one key: suites, variations, etc. Of course, such works are generally in common keys, and the remote keys which are so problematic as tonics in the "48" would be touched on only in passing. Therefore, when playing in and around one or a few tonic areas, the music to be played may be used as a basis for the selection of keys to favor in the temperament. The tuner should of course be familiar with the systems described by Werckmeister, Kirnberger, *et al.*, but indiscriminate application of these for the sake of "historical accuracy" alone may fail to accentuate harmonic and tonal tension and repose, as may be accomplished by adaptation of the temperament to the tonality and/or the specific music. The general procedure involved will be outlined below, followed by application of the approach to an important work centered in G major and yet with chromatic interest: Bach's *Goldberg Variations*.

As anyone who has tuned quarter-comma will avow, purity of major thirds is achieved at the expense of the fifths. Therefore, the first four fifths of the temperament (tuning from the tonic) should be flattened sufficiently to make the first major third (the major third above the starting point) discernably "pure" (e.g., nearly beatless). The four fifths should be flattened equally, although one or more may be modified subsequently; how close the major third is to being beatless depends on other requirements of the music. Obviously it cannot be made absolutely pure, or the Pythagorean comma will be distributed entirely over the first four fifths and quarter-comma will be the result. The more the remote keys must be made tolerable, the less purity is possible on the tonic and its related keys. (Unfortunately, a great deal of the purity which distinguishes the common keys from ordinary equal temperament must often be

sacrificed in order to make comparatively slight adjustments to the advantage of the remote tonalities.) At least two more fifths will generally require flattening; the remainder of a temperament cannot be set forth abstractly, as it depends too closely on circumstances. In general, the more enharmonic relations are required, the more compromises will be necessary. On the other hand, some unpleasantly exposed wide major thirds may be disguised by judicious added ornamentation.

In devising a temperament for the *Goldberg Variations*, the chords and intervals were the decisive factors. The temperament centers on the tonic, G major. The musical context of different chords (fairly constant in the harmonically oriented Variations) guided the distribution of the Pythagorean comma. The tonic, dominant and subdominant triads were allowed major thirds as close to pure (approximately one to two slow beats per second) as possible. This necessitated setting the fifths C-G-D-A-E-B-F-sharp somewhat flatter than in equal temperament, between two and three beats per second depending on range. (See Fig. 1 for a diagram of the tuning order described.)

C-sharp was next tuned so as to beat slowly with A and to beat three to four beats per second with F-sharp: the C-sharp-F-sharp fourths appears in no important position in the Variations, whereas the arrival on a consonant dominant of the dominant (A major) in Variation 25 (see Ex. 2) enhances the relief of the approaching cadence on the dominant after the preceding chromaticism.

A test point for setting this temperament occurs on the major thirds E-G-sharp and A-flat-C. both are wide of acoustical purity and equally so; when the enharmonic difference between G-sharp and A-flat is divided equally, both thirds should emerge wide, but usable. Indeed, their sharpness enhances the distance from the tonic and suitably colors such passages as Ex. 3.

D-sharp was tuned in a similar fashion, as an enharmonic compromise between B-D-sharp and E-flat-G, favoring the former just slightly. The wide third B-D-sharp occurs in the triad of the dominant of the submediant (as in m. 20 of the Aria), but open sounding of the somewhat dissonant third is generally obviated by ornaments or textural considerations (see Ex. 4). (When devising this temperament for a performance of the work in 1978, the width of the B-D-sharp third occasioned me some uneasiness, but I soon discovered the manner in which the interval is camouflaged. This encouraged me in pursuit of this unequal temperament; perhaps the treatment of the interval occurs for reasons of the temperament expected, just as ornaments may be used to eliminate similar problems in quarter-comma repertory.) The wide major third E-flat-G occurs only in such contexts as

Ex. 5; again, such passages warrant the less consonant variety of major third.

C-sharp, G-sharp and D-sharp were set by their tertian relations, rather than in fifth-relations. The fifths C-sharp-G-sharp and G-sharp-D-sharp emerge as "wolf" intervals in this temperament, which is allowable because they are not called for.

Tuning in the other direction from C, the fifth F-C and the major third F-A were allowed to emerge nearly pure; the B-flat-F relation is flat to the same degree as the first fifths of the setting; A-sharp is not required except in contexts in which its sharpness (as B-flat) to F-sharp is hardly problematic (see Ex. 6 and 7). The fifth E-flat-B-flat emerges another "wolf."

The temperament just described is, I believe, valid both historically and musically. It is well within the range of the temperaments advocated by various 18th-century authors; and in rendering the *Goldberg Variations* it accentuates the harmonic and tonal tension and repose in a way of which equal temperament is simply incapable. The dissonant quality of chromatic passages such as abound in Variations 15, 21 and 25 (see Ex. 8) is enhanced without exceeding the bounds of what is acoustically tolerable, just as the increased consonance of the tonic and its related keys reinforces them as arrival points.

This article has suggested 1) that application of any unequal tuning system to the *Well-Tempered Clavier* is met with difficulties from the incongruity of certain dissonant major thirds with the lyrical quality of pieces in uncommon keys; 2) that one solution to these difficulties is the occasional adjustment of particular notes when performing pieces which center on these tonalities; 3) that such practice has precedent in the use of quarter-comma meantone; and 4) that such flexibility can be extended to the invention of well-tempered systems adapted to the requirements of particular compositions or sets of compositions in one key or in related keys. Bach's *Goldberg Variations* was used to demonstrate the development of such a temperament in relation to the work's specific requirements. Finally, it was suggested that such "inventions" are justifiable both historically and musically.

BIBLIOGRAPHY

- Barbour, J. Murray. *Tuning and Temperament: An Historical Survey*. New York: Da Capo, 1972.
- Barnes, John. "Bach's Keyboard Temperament: Internal Evidence from the Well-Tempered Clavier." *Early Music* VII (1979): 236-49.
- Kirmberger, Johann Philipp. *Die Kunst Des Reinen Satzes in der Musik*, Part I. Berlin: 1771.
- Lindley, Mark. "Instructions for the Clavier Diversely Tempered." *Early Music* V (1977): 18-23.
- Tilney, Colin. "Why did Bach write the 48?" *American Organist* XV/11 (November, 1981): 40-41.

NOTES

¹ Cf. Mark Lindley, "Instructions for the Clavier Diversely Tempered," *Early Music* V (1977): 18-23 and John Barnes, "Bach's Keyboard Temperament: Internal Evidence from the Well-Tempered Clavier," *Early Music* VII (1979): 236-49.

² Johann Philipp Kirmberger, *Die Kunst des Reinen Satzes in der Musik*, Part I (Berlin: 1771), p. 11.

³ F. Wanda Landowska, "Für welches Instrument hat Bach sein 'Wohltemperiertes Klavier' geschrieben?" *Neue Zeitschrift für Musik* 78 (1911): 308-10.

⁴ Colin Tilney, "Why did Bach write the 48?" *American Organist* XV/11 (November, 1981), p. 41.

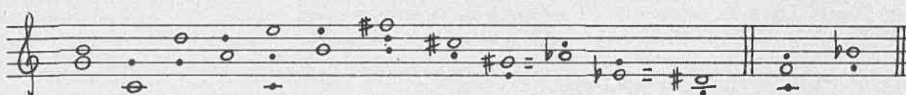
⁵ Quoted in Tilney, *op. cit.*

⁶ Cf. the article by John Barnes cited in Footnote 1.

Richard Troeger is a harpsichordist, clavichordist, and fortepianist, completing a doctorate in early music at Indiana University. He has been an assistant to Anthony Newman, and has studied with Thomas Binkley and Hans Tischler.

Mr. Troeger has performed extensively in recitals at colleges and universities and on museum series. He played a successful debut recital at Goodman House, New York City, on Feb. 21, 1981. He contributed the chapter on dance to Anthony Newman's forthcoming *Bach and the Baroque* (MacMillan), and is preparing books on the French unmeasured harpsichord prelude and on harpsichord technique.

Figure 1. Tuning Scheme for J. S. Bach's *Goldberg Variations*.



Example 1. J. S. Bach, Prelude III in C-sharp Major, *Well-Tempered Clavier*, Book II, measures 1-3.



Example 2. J. S. Bach, *Goldberg Variations*, Variation 25, measures 13-16.



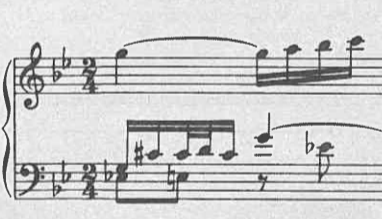
Example 3. Bach, *Goldberg Variations*, Variation 21, measures 3 and 4.



Example 4. Bach, *Goldberg Variations*, Aria, measure 23.



Example 5. Bach, *Goldberg Variations*, Variation 15, measure 3.



Example 6. Bach, *Goldberg Variations*, Variation 13, measure 25.



Example 7. Bach, *Goldberg Variations*, Variation 24, measure 22.



Example 8. Bach, *Goldberg Variations*, Variation 25, measures 17-22.



Specification of the HAZEL WRIGHT ORGAN

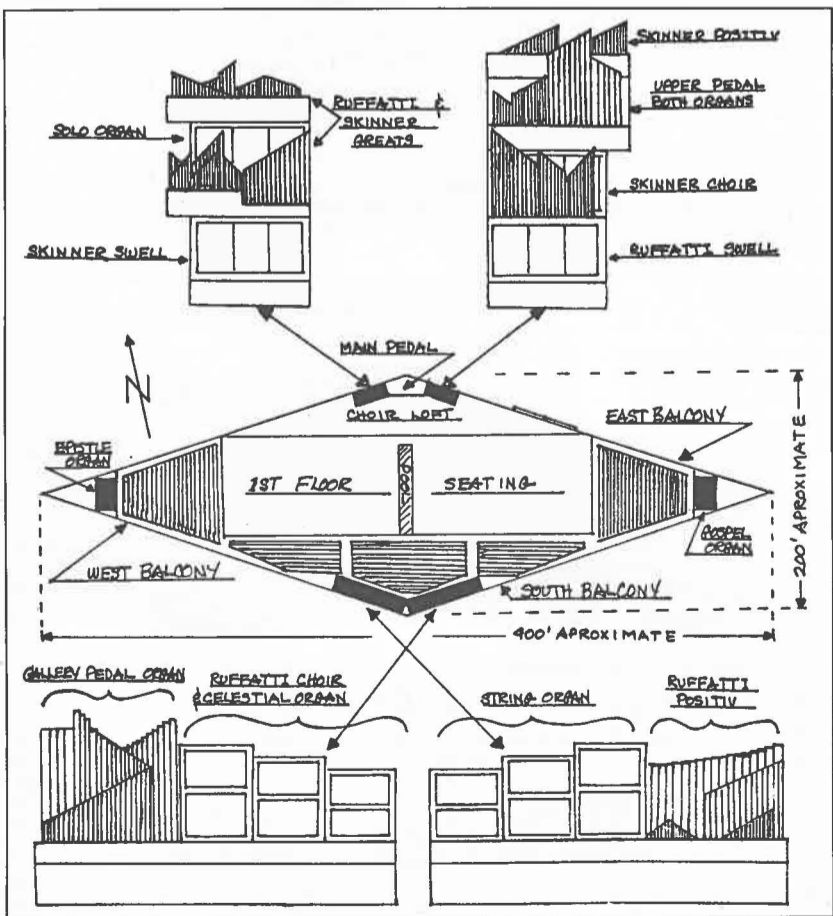
The Crystal Cathedral □ Garden Grove, California

Fratelli Ruffatti 1982 □ 5 Manuals □ 13 Divisions □ 223 Ranks □ 13,029 Pipes

This organ combines the resources of 94 ranks of a 116 rank organ built in 1977 for the Cathedral's former sanctuary, and a 100 rank instrument built by Aeolian-Skinner in 1962 for the Lincoln Center for the Performing Arts in New York City. The latter organ was purchased by the Crystal Cathedral in 1976.

For this installation, 94 new ranks were supplied by the Ruffatti firm, or were obtained from the private collection of Virgil Fox, the organ's designer. The completed instrument is the seventh largest organ in America and reportedly the largest to have been built in the United States in the past fifty years.

GREAT (I, Unenclosed)		SWELL (III, Enclosed)		CHOIR (I, Enclosed)		POSITIV (Unenclosed) •	
16' Principal	R 61	16' Quintadena	R 68	16' Gemshorn	S 68	16' Holzquintade	S 12
16' Contra Geigen	S 61	16' Flute Courte	S 68	8' Viola Pomposa	S 68	8' Holzquintade	S 61
8' Open Diapason	S 61	8' Montre	S 68	8' Viola Celeste	S 68	8' Rohrflöte	S 61
8' Principale Maggiore	R 61	8' Principal	R 68	8' Cor de Nuit	S 68	4' Koppelflöte	S 61
8' Principal	R 61	8' Viole de Gambe	S 68	8' Flauto Dolce	S 68	2' Oktave	S 61
8' Gemshorn	R 61	8' Viole Celeste	S 68	8' Flauto Celeste	S 56	1-1/3' Larigot	S 61
8' Flute Harmonique	R 61	8' Viola da Gamba	R 68	4' Prinzipal	S 68	1' Sifföte	S 61
8' Holzbordun	S 61	8' Viola Celeste	R 68	4' Flute Triangulaire	S 68	III Zimbel (1/2')	S 183
8' Spitzflöte	S 61	8' Flauto Dolce	R 68	2-2/3' Rohr Nasat	S 61	8' Krummhorn	S 61
4' Oktav	S 61	8' Flauto Celeste	S 56	2' Zaubrerflöte	S 61	4' Rohrschalmei	S 61
4' Oktave	R 61	8' Flute Couverte	S 68	1-3/5' Tierce	S 61	Tremulant	
4' Rohrflöte	S 61	8' Bourdon	R 68	1-1/3' Larigot	S 61	Sub Octave Coupler	
4' Flute a Cheminee	R 61	4' Prestant	S 68	IV Scharf (2/3')	S 244	Unison Off	
2-2/3' Quinte	S 61	4' Oktave	R 68	16' Fagotto	S 68	Super Octave Coupler	
2' Super Oktave	S 61	4' Cor de Nuit	R 68	8' Millennial Trumpet	R (GP)	1 Blank Drawknob	
2' Fifteenth	R 61	4' Flute a Pavillion	S 68	8' Petite Trompette	S 68		
2' Blockflöte	S 61	2-2/3' Nazard	R 61	8' Clarinet	S 68		
II Sesquialtera (2-2/3')	R 122	2-2/3' Nazard	S 61	4' Fagotto	S 24	STRING (Enclosed) •	
III Cornet (2-2/3')	S 183	2' Octavin	S 61	8' Harp	N 61	16' Viola	N 73
IV-VI Mixtur (1-1/3')	S 305	2' Flute a Bec	R 61	4' Harp	N 12	16' Viola Celeste	N 73
IV Ripieno (1-1/3')	R 244	1-3/5' Tierce	S 61	Tremulant		8' Muted Viole I	N 73
III-V Zimble (1/2')	S 244	1-3/5' Tierce	R 61	Sub Octave Coupler		8' Muted Viole Celeste I	N 73
IV Cimbalo (2/3')	R 244	III Plein Jeu (2')	S 183	Unison Off		8' Muted Viole II	N 73
16' Contre Trompette	R 61	V Ripieno (2')	R 305	Super Octave Coupler		8' Muted Viole Celeste II	N 73
16' Fagotto	S (CH)	III Cymbale (2/3')	S 183	Gal. Pos. on Choir		8' Dulciana	N 73
8' Trompette	R 61	16' Bombarde	S 68	Echo on Choir		8' Unda Maris	N 73
4' Clarion	R 61	16' Basson	R 68	Gospel on Choir		8' Salicional	N 73
8' Harp	N 61	8' Trompette	R 68	Pos. on Choir		8' Voix Celeste	N 73
Chimes	N 25	8' Trompette	S 68	String on Choir		8' Dulcett	N 73
Carillon*	N —	8' Basson	R 68	Epistle on Choir		8' Dulcett Celeste	N 73
Tremulant		8' Hautbois	R 68			8' Violoncello	N 73
Sub Octave Coupler		8' Voix Humaine	R 68			8' Violoncello Celeste	N 73
Unison Off		4' Clarion	R 68			Tremulant	
Super Octave Coupler		4' Clarion	S 68			Sub Octave Coupler	
Gal. Pos. on Great		Tremulant				Unison Off	
Positiv on Great		Sub Octave Coupler				Super Octave Coupler	
String on Great		Unison Off				4 Blank Drawknobs	
Echo on Great		Super Octave Coupler					
Gospel on Great		Gal. Pos. on Swell				GOSPEL (Unenclosed) •	
Epistle on Great		Positiv on Swell				16' Trompette en Chamade	N 61
8 Blank Drawknobs		Gospel on Swell				8' Trompette en Chamade	N 61
		Echo on Swell				4' Trompette en Chamade	N 61
		String on Swell				Sub Octave Coupler	
		Epistle on Swell				4 Blank Drawknobs	
		2 Blank Drawknobs					
						EPISTLE (Unenclosed) •	
						16' Trompette en Chamade	N 61
						8' Trompette en Chamade	N 61
						4' Trompette en Chamade	N 61
						2' Trompette en Chamade	N 61
						Sub Octave Coupler	
						7 Blank Drawknobs	
						GALLERY POSITIV (Unenclosed) •	
						8' Principale	R 61
						8' Holzgedeckt	R 61
						4' Ottava	R 61
						4' Koppelflöte	R 61
						2' Fifteenth	R 61
						1-1/3' Nineteenth	R 61
						1' Twenty Second	R 61
						IV Zimbel (1/2')	R 244
						8' Millennial Trumpet	R 61
						8' Herald Trumpet**	S (SO)
						Tremulant	
						Sub Octave Coupler	
						Unison Off	
						Super Octave Coupler	
						1 Blank Drawknob	
						ECHO (Enclosed) •	
						8' Salicional*	N 73
						8' Vox Angelica*	N 73
						8' Flauto Dolce*	N 73
						8' Flute Celeste*	N 73
						8' Cor de Nuit*	N 73
						4' Fern Flute*	N 73
						8' Vox Humana*	N 73
						8' Cromorne*	N 73
						Tremulant	
						Sub Octave Coupler	
						Unison Off	
						Super Octave Coupler	
						PEDAL (Unenclosed)	
						64' Gravissima	N 20
						32' Diapason	N 32
						32' Contre Bourdon	N 32
						32' Kontra Geigen	S 12
						16' Diapason	N 32
						16' Contre Basse	S 32
						16' Contrabasso	R 32
						16' Principal	S 32
						16' Contra Geigen	S (GT)
						16' Principal	R (GT)
						16' Bourdon	S 32



The above diagram indicates the dispersed locations of the organ's 13 divisions and illustrates a description of this instrument as producing "surround-a-sound."

8' Doppelflöte	N 81	8' Gamba	R 61
8' Gamba Celeste	R 61	8' Flauto Mirabilis	R 61
8' Flauto Celeste	R 61	4' Flute	R 61
2-2/3' Quint Flute*	N 61	VII Chorus Mixture	S 427
8' English Post Horn	R 366	VI Harmonics	R 366
8' Corno di Bassetto	S 12	16' English Post Horn	S 12
8' Millennial Trumpet	N 61	8' Herald Trumpet**	R (GP)
8' Herald Trumpet**	S 61	8' English Post Horn	S 61
8' English Post Horn	S 61	8' Trompette Harmonique	S 61
8' Trompette Harmonique	S 61	8' French Horn	N 61
8' French Horn	N 61	8' English Horn*	N 61
8' English Horn*	N 61	8' Orchestral Oboe	N 61
8' Orchestral Oboe	N 61	4' Clarion Harmonique	S 61
4' Clarion Harmonique	S 61	Tremulant	
Tremulant		Sub Octave Coupler	
Sub Octave Coupler		Unison Off	
Unison Off		Super Octave Coupler	
Super Octave Coupler		Gal. Pos. on Solo	
Gal. Pos. on Solo		Echo on Solo	
Echo on Solo		Gospel on Solo	
Gospel on Solo		Pos. on Solo	
Pos. on Solo		String on Solo	
String on Solo		Epistle on Solo	
Epistle on Solo		6 Blank Drawknobs	
6 Blank Drawknobs			
		CELESTIAL (V, Enclosed)	
16' Erzähler	R 12	16' Bourdon	R 12
16' Bourdon	R 12	8' Principal*	N 61
8' Principal*	N 61	8' Viola Pomposa	R 61
8' Viola Pomposa	R 61	8' Viola Celeste	R 68
8' Viola Celeste	R 68	8' Erzähler	R 68
8' Erzähler	R 68	8' Erzähler Celeste	R 68
8' Erzähler Celeste	R 68	8' Flute a Cheminee	R 68
8' Flute a Cheminee	R 68	4' Principal*	N 68
4' Principal*	N 68	4' Principalino	R 68
4' Principalino	R 68	4' Flauto Veneziano	R 68
4' Flauto Veneziano	R 68	2-2/3' Nazard*	N 61
2-2/3' Nazard*	N 61	2' Oktave	R 61
2' Oktave	R 61	2' Oktave*	N 61
2' Oktave*	N 61	VI Mixture (1-1/3)*	N ?
VI Mixture (1-1/3)*	N ?	16' Bombarde	R 12
16' Bombarde	R 12	16' Dulzian	R 68
16' Dulzian	R 68	8' Bombarde	R 61
8' Bombarde	R 61	8' English Horn	R 61
8' English Horn	R 61	8' Vox Humana	S 61
8' Vox Humana	S 61	8' Cromorne	R 68
8' Cromorne	R 68	4' Cor de Schuller	R 61
4' Cor de Schuller	R 61	4' Rohrschalmei	R 68
4' Rohrschalmei	R 68	Tremulant	
Tremulant		Sub Octave Coupler	
Sub Octave Coupler		Unison Off	
Unison Off		Super Octave Coupler	
Super Octave Coupler		Gal. Pos. on Celestial	
Gal. Pos. on Celestial		Echo on Celestial	
Echo on Celestial		Gospel on Celestial	
Gospel on Celestial		Pos. on Celestial	
Pos. on Celestial		String on Celestial	
String on Celestial		Epistle on Celestial	
Epistle on Celestial		19 Blank Drawknobs	
19 Blank Drawknobs			

16'	Subbasso	R	32
16'	Gemshorn	S	(CH)
16'	Quintadena	R	(SW)
16'	Flute Courte	S	(SW)
16'	Holzquintade	S	(PS)
10-2/3'	Quinte	N	32
8'	Octave	S	32
8'	Principal	R	32
8'	Diapason°	N	32
8'	Geigen	N	32
8'	Geigen	S	(GT)
8'	Spitzflöte	S	32
8'	Quintade	S	(PS)
8'	Quintaton°	N	32
8'	Bordone	R	32
8'	Bourdon	S	12
8'	Gemshorn	S	(CH)
8'	Flute Courte	S	(SW)
5-1/3'	Octave Quinte°	N	32
4'	Octave	R	32
4'	Choralbass	S	32
4'	Spitzflöte	R	32
4'	Spillflöte	S	32
4'	Flute°	N	32
2'	Octave	R	32
2'	Spillflöte	S	12
IV	Fourniture (5-1/3')	S	128
VI	Ripieno (2-2/3')	R	192
II	Acuta (1-1/3')	S	64
32'	Contre Bombarde	S	12
16'	Posaune	S	32
16'	Bombarde	S	(SW)
16'	English Post Horn	S	(SO)
16'	Contre Trompette	R	(GT)
16'	Fagotto	S	(CH)
16'	Basson	R	(SW)
8'	Trompette	S	32
8'	Trompette	R	32
8'	Fagotto	S	(CH)
8'	Krummhorn	S	(PS)
4'	Trompette	R	12
4'	Klarine	S	12
4'	Krummhorn	S	(PS)
4'	Rohrschalmei	S	(PS)
2'	Rohrschalmei	S	(PS)
2'	Zink°	N	?

GALLERY PEDAL (Unenclosed)

32'	Contre Bourdon	N	32
16'	Open Wood	N	32
16'	Viola	N	(ST)
16'	Viola Celeste	N	(ST)
16'	Erzahler	R	(CE)
16'	Bordone	R	(CE)
8'	Viola	N	(ST)
8'	Viola Celeste	N	(ST)
8'	Erzahler	R	(CE)
32'	Contre Bombarde	R	12
16'	Bombarde	R	32
16'	Bombarde	R	(CE)
8'	Millenial Trumpet	R	(GP)
2	Blank Drawknobs		

COUPLERS

Swell to Great	16', 8', 4'
Choir to Great	16', 8', 4'
Solo to Great	16', 8', 4'
Celestial to Great	16', 8', 4'
Swell to Choir	16', 8', 4'
Solo to Choir	16', 8', 4'
Celestial to Choir	16', 8', 4'
Choir to Swell	16', 8', 4'
Solo to Swell	16', 8', 4'
Celestial to Swell	16', 8', 4'
Celestial to Solo	16', 8', 4'
Great to Pedal	8', 4'
Swell to Pedal	8', 4'
Choir to Pedal	8', 4'
Solo to Pedal	8', 4'
Celestial to Pedal	8', 4'
Positiv to Pedal	8', 4'
Gal. Pos. to Pedal	8', 4'
String to Pedal	8', 4'
Echo to Pedal	8', 4'
Gospel to Pedal	8'
Epistle to Pedal	8'

REFERENCE TO SPECIFICATIONS

- ° Console preparation for future addition.
- Herald Trumpet (Solo), hooded.
- Ancillary division.
- Ruffatti, 1977.
- S Aeolian-Skinner, 1962.
- N New Ruffatti stop or from the private collection of Virgil Fox. 32' and 16' Pedal Diapasons were built by Robert Morton.
- (GT) Borrowed from Great division.
- (SW) Borrowed from Swell division.
- (CH) Borrowed from Choir division.
- (SO) Borrowed from Solo division.
- (PS) Borrowed from Positiv division.
- (GP) Borrowed from Gallery Positiv division.
- (ST) Borrowed from String division.
- (CE) Borrowed from Celestial division.

COMBINATION ACTION

Capture-type combination action is operated by four (4) independent, locking, memories (A, B, C, D), equalling a total of 80 General pistons and four times the number of pistons in each division.

Thumb Only

Great:	1 — 8, Cancel
Swell:	1 — 8, Cancel
Choir:	1 — 8, Cancel
Solo:	1 — 8, Cancel
Celestial:	1 — 8, Cancel
Echo:	1 — 5, Cancel
String:	1 — 5, Cancel
Positiv:	1 — 4, Cancel
Gal. Pos.:	1 — 3, Cancel
Gospel:	1 — 3, Cancel
Epistle:	1 — 2, Cancel
Couplers:	1 — 3, Cancel
Set Piston	

Toe Only

Pedal:	1 — 8, Cancel
--------	---------------

Thumb and Toe

General:	1 — 20, Cancel
General Cancel	

REVERSIBLES

Thumb only:

Echo to Pedal	
Positiv on Great	
Gallery Positiv on Great	
String on Great	
String on Swell	
Echo on Swell	
String on Choir	
Positiv on Choir	
Gallery Positiv on Choir	
String on Solo	
Positiv on Solo	
Gallery Positiv on Solo	
Great on Choir Transfer	
32' Pedal Stops Silent	
Reed Tutti I & II (Celestial)	
Reed Tutti I & II (Solo)	
Reed Tutti I & II (Great)	

Toe Only

Swell to Great	
Solo to Great	
32' Diapason	
32' Contre Bourdon	
32' Kontra Geigen	
32' Bombarde (Chancel)	
Pedal FFF	

Thumb and Toe

Great to Pedal	
Swell to Pedal	
Choir to Pedal	
Solo to Pedal	
Celestial to Pedal	
Positiv to Pedal	
Gallery Positiv to Pedal	
String to Pedal	
Gospel to Pedal	
Epistle to Pedal	
All Mixtures Silent	
All Reed Silent	

Thumb, Toe and Coupler Tablet

16' Manual Stops Silent	
All Swells to Swell	
Orchestral Crescendo	
Zimbelstern	
Tutti (Full Organ)	

EXPRESSION PEDALS

Celestial	
Choir	
Swell	
Solo	
Grand Crescendo	

EXPRESSION COUPLERS

String on Celestial Pedal	
String on Choir Pedal	
String on Swell Pedal	
String on Solo Pedal	
Echo on Celestial Pedal	
Echo on Choir Pedal	
Echo on Swell Pedal	
Echo on Solo Pedal	

CONSOLE SPECIFICATIONS

Five manual drawknob console, mounted on movable platform.
 Each drawknob engraved with a letter ("R", "S", or "N") indicating origin and/or location of stop.
 "Tracker-touch" keyboards, 61-note compass.
 Concave and radiating A.G.O. Pedal clavier, 32-note compass.
 Adjustable bench and adjustable music desk.
 Crescendo pedal and Tutti indicator lights.
 Indicator lights in all thumb pistons and toe studs.
 Console exterior of Virginia Oak with Rosewood interior.

Crystal Cathedral

◀ Page 1

its proportions are mind-boggling. With 223 working stops (another 21 are prepared-for) controlling 224 ranks (with 26 prepared for) and 13 12-note extensions of other ranks, and at least one electronic pedal stop (the 64' Gravissima, although there was at least one electronic 32' in the old Ruffatti which may have been retained, but is not identified on the specification), the organ is the largest instrument built in the United States in the past fifty years and one of the ten largest in the world. And, it's not going to stop there! Besides the prepared-for stops, there are 54 blank drawknobs on the console and the church is planning the addition of another 75 ranks at a future date.

The organ is divided into thirteen divisions, including an Echo Organ of which only console preparations have been made. The Choir, Great, Swell, Solo and Celestial Organs correspond to the console's five manuals, while both the Main Pedal and Gallery Pedal Organs are playable, simultaneously, through the console's pedals. All of the remaining divisions, the Positiv, Gallery Positiv, String, Gospel, Epistle and Echo are ancillary divisions and are available on all of the manuals.

The two loudest stops on the former organs, the Ruffatti's *en chamade* Millennial Trumpet and the Skinner's hooded Herald Trumpet, are handled in a somewhat similar manner. The former, located in the Gallery Positiv, is also included in the stoplists for the Choir, Solo and Gallery Pedal Organs. The latter, located in the Solo, is also drawable on the Gallery Positiv.

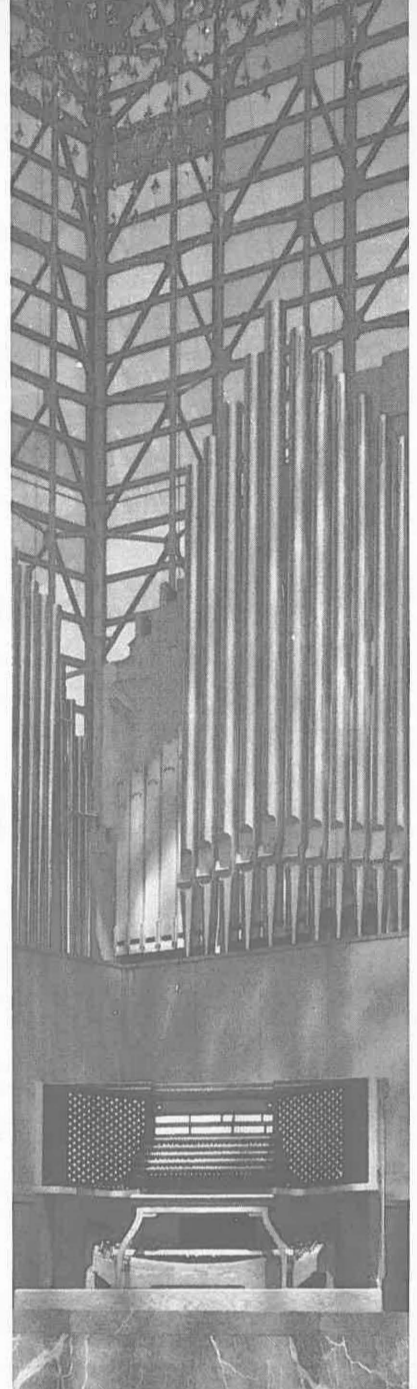
En chamade pipes abound in this organ, with 549 of them located in clusters in the main organ, and the Gospel and Epistle Organs (in addition to the Gallery Positiv), producing a sound-in-the-round stereo effect from all four corners of the building.

The Hazel Wright organ's generous proportions also include 73 ranks of mixtures (six of them prepared for). One might question the duplication of Nazards and Tierces in the Swell, but without a thorough run-through on the instrument it is impossible to judge matters where scale and voicing may be entirely different. Elsewhere, the mixtures of the former instruments complement each other beautifully as to fundamental pitch, size and tonal character, giving the player a wide variety of choice.

Borrowings, the bane of many smaller instruments, have been kept to a minimum here. Although again, because of size, they may seem exorbitant, particularly in the pedal where 21 of the 57 stops in the main Pedal Organ, and all but four of the 13 stops in the Gallery Pedal Organ are borrowed from other divisions. A close look, however, will show that most of the acquisitions are from the lighter flue and reed stops of various divisions.

Controlling this formidable mélange of pipework is the largest drawknob console ever built. With an exterior of Virginia Oak and an interior of Rosewood, its five 61-note compass keyboards have "tracker-touch" and its 32-note concave and radiating Pedal clavier is built to A.G.O. specifications. The console's capture-type combination action is operated by four independent, locking, memories (A, B, C, D), giving it a total capacity of 80 general pistons and 4 times the number of pistons in each division. In addition, there are thumb and toe reversibles for just about everything except brewing a cup of tea or mixing a martini.

All of the usual manual-to-pedal couplers are represented, along with 14 inter-manual reversibles. There are also toe studs for four of the pedal 32' stops, and thumb buttons for "Reed Tutti I" and "Reed Tutti II" on the Celestial, Solo and Great Organs. The thumb can also silence all of the pedal 32-foot stops, but only the toe can bring on, or take off the FFF pedal. Devotees of French literature will be happy to note thumb and toe pistons for "All Mixtures," "All



The five manual console and pipes of the 32' stops in the pedal division of the Ruffatti/Skinner organ at the Crystal Cathedral appears ready to challenge the skills of any performer who would attempt to control it. With 80 general pistons, it is possible that one could play this organ forever without having to touch a single one of the console's 366 stopknobs.

Reeds," and "All 16' Manual Stops" silent. And then there are the usual "All Swells to Swell," "Tutti" and Zimbelstern. When you add indicator lights for the crescendo pedal and the Tutti, and lights in all of the myriad thumb pistons and toe studs, the console almost becomes a show in itself.

Important occasions demand extraordinary events to underscore their significance. So, for a concert billed as "A World Event at the Crystal Cathedral," possibility-thinker Robert Schuller and company produced a 4-star spectacular capitalizing on the talents of a pair of organists, a conductor, a full symphony orchestra, and an enormous host of choral singers.

From France, came the redoubtable organist of Notre Dame Cathedral in Paris, Pierre Cochereau, and with him his 30-year-old conductor-son, Jean-Marc Cochereau. From San Francisco, came Fox's close friend and protégé, Ted Alan Worth who, in addition to playing a major role in the Friday evening festivities, oversaw the completion of the organ's installation by the Long Beach firm of Henderson and Wilson after Virgil Fox's death in April, 1980.

The program brought together two staples, Camille Saint-Saëns enduring *Symphony No. 3 in C minor, Opus 78* and the engaging *Symphonie Concertante for Organ and Orchestra, Opus 81* by the late Belgian composer, Joseph Jongen, with an oddity thrown in between, an arrangement for organ, orchestra and choir, by Jean-Marc Cochereau, of Franz Liszt's monumental *Fantasia and Fugue on the Chorale*

Organ Music by Joseph Roff

22 Organ Interludes.....	\$3.25
Festival Suite	2.50
Six Pieces for Organ	4.25

Please send for Organ/Choral catalogue.

THOMAS HOUSE PUBLICATIONS

P.O. Box 6023 • Concord, California 94520

SCHLICHER

for excellence of design, the finest of quality materials, and the highest order of craftsmanship in mechanical and electric action pipe organs of two to 200 ranks.

Buffalo, New York 14217
1530 Military Road

brochure available

member APOBA

Wisner Keyboard Instruments

Architects and Builders

Fine Traditional Instruments Built by
Commission Only

PIPE ORGANS • PEDAL CLAVICHORDS
HARPSICHORDS • FORTEPIANOS

For our brochure, write

Wisner Keyboard Instruments

P.O. Box 21

Marion, Ma. 02738

AUSTIN ORGANS, INC.

ORGAN ARCHITECTS AND BUILDERS



Since 1893

156 WOODLAND STREET - HARTFORD, CT. 06105 (203) 522-8293

MEMBER: ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

San Diego Chapter Inaugurates New Competition



Pictured above, left to right, are the judges of the 1982 Wanda T. Edmiston organ scholarship competition at La Jolla Presbyterian Church; Orpha Ochse, Catharine Crozier, and Wilbur Held. Also shown is L. Robert Slusser, chairman of the competition committee, and Gabriel Arregui, first place winner.

The San Diego Chapter of the AGO held its first Wanda T. Edmiston Organ Scholarship Competition on April 26. A gift to the chapter has made possible this annual award for winners of an organ competition.

L. Robert Slusser, organist and minister of music at La Jolla Presbyterian Church, is chairman of the competition committee. The competition on April 26 was held at the La Jolla church, and the

first place winner was Gabriel Arregui. He is majoring in organ at Loma Linda University, Riverside, CA where he is a student of Donald Vaughn. Second place winner was Edward McGee, a student of Brett Michael Hauser at Pt. Loma College, San Diego.

Plans are underway to expand this competition next year. Details on the 1983 competition will be announced later this year.

Organ Recitals at Piccolo Spoleto

The fourth annual series of organ recitals was presented in May and June as part of the 1981 Piccolo Spoleto Festival at Charleston, SC. Piccolo Spoleto is an extension of the Spoleto USA Festival, funded in part by the South Carolina Arts Commission, the National Endowment for the Arts, and a grant by the Charleston Chapter, AGO. Coordinators for the series were William D. Gudger and W. Benjamin Hutto.

May 24: Thomas M. Marshall, Trinity United Methodist Church: *Magnificat in A*, Montreal Organ Book; *Flute Voluntary & Variations to the Sicilian Hymn*, Carr; *Yankee Doodle Variations*, anon. 18th c.; *Wir glauben all'*, *Tocatta in C*, Bach. This program was repeated the same day at St. Andrew's Episcopal Church, Mount Pleasant.

May 25: Douglas Ludlum, French Protestant (Huguenot) Church: *Voluntary in G*, Boyce; *Domine Deus (Parish Mass)*, Couperin; *Hornpipe*, Handel; *O Gott, du frommer Gott*, Brahms; *Four American Folksongs*, arr. Wood & Huttad.

May 26: W. Benjamin Hutto, Cathedral of St. Luke & St. Paul: (Music of British Royal Composers) *Processional*, Mathias; *Concerto 5*, Handel; *Psalm Prelude No. 1*, Howells; *Hymn "Westminster Abbey"*, Purcell; *Intermezzo No. 4*, Stanford; *Crown Imperial*, Walton.

May 27: David A. Weadon, St. John's Lutheran Church: selections from *Suite on Tone 2*, Clérambault; *Kyrie*, *Gott heiliger Geist*, *Dies sind die heiligen zehn Gebot*, *Fugue in E-flat*, Bach; *Prelude & Fugue on BACH*, Liszt.

May 28: Special Event "Kids Meet the King of Instruments," a demonstration and informal recital for elementary school children by David M. Lowry at Grace Episcopal Church.

May 28: Thomas Murray, Grace Epis-

copal Church: *Sinfonia, Bist du bei mir*, Bach; *Spring Song*, Mendelssohn; *La fille aux cheveux de lin*, Debussy; *William Tell Overture*, Rossini; *Meditation (Thais)*, Massenet; *Gavotte (Mignon)*, Thomas; *Stars & Stripes*, Sousa; *Study in Pedal Legato*, Lemare; *Finale (Symphony I)*, Vienne.

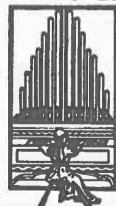
May 31: Richard L. Falk, Jr., Citadel Square Baptist Church: (Music from the Temple Church, London) *Voluntary in D*, Stanley; *Solemn Melody*, Davies; *Two Elegies*, Thalben-Ball; *Hymn "Ethers"*, Hopkins; *Trumpet Tune in D*, Stanley.

May 31, June 1: Randall Thompson, assisted by Kim French, flute; Allen French, horn; and Ellen Dressler, cello, John Wesley United Methodist Church, Second Presbyterian Church: *Chorale 3*, Franck; *Sonata for Horn*, Cherubini; *Sonata for Flute & Continuo*, Bach; selection from *Quartet for the End of Time*, Messiaen; *Litanies*, Alain.

June 2: Russell Meyer, St. Matthew's Lutheran Church: *Serene Alleluias*, Messiaen; *Andante in F*, Mozart; *Fantasy & Fugue on Ad Nos*, Liszt.

June 3: Robert Parris, St. Philip's Episcopal Church: *Fantasy for the Flute Stops*, Sowerby; *Organbook III* (complete), Albright.

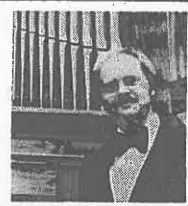
June 4: Midnight Organ Gala at the Cathedral of St. Luke & St. Paul: *Wedding March*, Mendelssohn (William Gudger); *The Lost Chord*, Sullivan (Edith Teal Simmons & Mr. Gudger); *Fountain Reverie*, Percy Fletcher (Murray Somerville); *Fanfare*, Lemmens (Richard Falk); *Improvised Variations on Sullivan's "St. Gertrude"* (Thomas Clark); *Intermezzo No. 4*, Stanford (Benjamin Hutto); *Jerusalem*, Parry (all singing); *Prelude No. 2*, Gershwin/Wingard; *Maple Leaf Rag*, Joplin/Wingard (Mr. Wingard); *Carillon de Westminster*, Vienne (Mr. Wingard).



DAVID ROTHE,

Organist
California State University, Chico
St. John's Episcopal Church, Chico
Recitals
P.O. Box 203
Forest Ranch
California 95942

Workshops
(916) 345-2985
895-6128



Peeter Cornet's Music

by Paul Walker

At the same time that Jan Pieterszoon Sweelinck was attaining international renown as a fine organist and composer and was establishing for posterity his reputation as the teacher of German organists, a court organist in nearby Brussels, Peeter Cornet, was composing and playing in relative obscurity. In fact, until their discovery by late 19th- and 20th-century musicologists, his few extant pieces remained virtually unknown even among his contemporaries. Imagine, then, the surprise of modern scholars who found in Peeter Cornet's music a high quality which belied its seemingly provincial origins. When at last musicologists such as Charles van den Borren¹ and Willi Apel² compared Cornet's music favorably with that of Sweelinck himself, and when a recent dissertation³ appeared which clarified the known facts of his muddled biography, this early 17th-century musician finally seemed to receive his due as a composer of great technique and musical imagination. Yet Cornet's music, which includes some of the finest of all early keyboard pieces, remains little-known.

The meager information we possess about Cornet's life has until recently been very confused, as a comparison of various pre-1970 dictionary biographies will show. The most important dates and facts have now been sorted out and are generally available in the article "Peeter Cornet" in the *New Grove Dictionary*.⁴ Cornet apparently came from a large family of Netherlandish musicians with the surname Cornet, one member of which shared his given name and lived contemporaneously with him, a source for much of the biographical confusion. Of his own career, it is known that Cornet served as court organist for the Brussels court of the Hapsburg rulers, Archduke Albert and Archduchess Isabella, for 33 years, and that he died in 1633. He was regarded highly enough to be recommended in 1611 by the Archduke for an honorary post as Canon of the collegiate church of St. Vincent in Soignies, but not as highly as his better-paid colleagues at the Brussels court, Peter Philips and John Bull.

Given such a modest and provincial biography, one is hardly prepared for the high quality and international stature of Peeter Cornet's music. Thirteen pieces, all for keyboard, survive in three manuscripts. Eleven of these, found in the Berlin MS 40 316 and the Lübbenau MS Lynar A1, have appeared in various modern editions, as enumerated in the appendix, but the two pieces in Oxford, Christ Church Library, MS 89 remain available only in the original manuscript. My own transcription of one of these pieces is offered here on pages 12-13.

Cornet's Style

Although I have categorized Peeter Cornet's music according to its liturgical or non-liturgical nature, this does not reflect the composer's different concepts of style. Nor would a classification by titles yield a more accurate picture. It is the importance of imitative counterpoint which determines the composer's approach to each piece, and the degree of importance varies considerably from one piece to the next. Excluding the two dance movements for a moment, which form their own separate category, three general approaches to counterpoint and imitation are evident. In the first, which includes the Fantasias on the first, second, third, fifth, and eighth tones and the *Salve Regina*, imitative counterpoint is the *raison d'être* of the music; these could be called contrapuntal studies for the organ. A second category consists of works in which imitative counterpoint, while present to a certain degree, is treated rather freely; this group includes the piece entitled *Fantasia* in the Oxford manuscript and the two pieces (*Fantasia* and *Tantum ergo*) in the Lübbenau manuscript. The Toccata and the untitled work form a third sub-division in which imitative counterpoint is not present.

The musical element which is most obviously dependent upon the contrapuntal nature of the piece is form, which Cornet treated in several imaginative ways. In the more strictly contrapuntal pieces, and particularly in the fantasias of this class, the composer was able to build enormous structures of 250 to 300 measures using many of the principles of the Italian keyboard *ricercar* as developed by Andrea Gabrieli. A small number of subjects, distributed over several sections, is treated with all of the elements of contrapuntal style at the composer's disposal: points of imitation, overlapped cadences, strict four-voice texture, and contrapuntal techniques which include stretto, augmentation, diminution, and inversion. Cornet's handling of such learned devices is never pedantic, as these melodic and rhythmic variants of the opening subject of the *Fantasia del primo Tono* demonstrate:

Ex.1. *Fantasia del primo Tono*. (No.1) Subject variants

As the importance of imitative counterpoint decreases, the importance of keyboard figuration increases. Cornet's handling of figuration shows a thorough acquaintance with English virginal music, undoubtedly acquired through his English colleagues at the Brussels court, and a sure feeling for the expressive potential of the organ. In addition to the familiar Italian toccata texture of 16th notes in one hand and chords in the other, one finds parallel 16th notes in tenths, short motives which appear imitatively or sequentially, chordal textures reminiscent of

English consort music and echo passages at the unison or octave. Of these, sequential motives and 16th notes with chords often perform the function of free counterpoint in the strictly imitative pieces, but the other textures are largely confined to non-imitative or freely imitative works. Cornet's handling of the various textures is particularly masterful in the Toccata.

In pieces which are pervasively imitative, the counterpoint controls the harmony, but in predominately non-imitative pieces the harmony controls the counterpoint. Practically speaking, this means that the former are modally conceived, whereas functional harmony shows up in the latter. Much could be said about Peeter Cornet's understanding and treatment of the modes. Without departing from the mode of a particular piece, he obtained variety through unpredictable use of chromatic inflections for B, F, C, and G. Not only did he often juxtapose, for example, B-flat and B-natural in close proximity, he even presented them simultaneously, a device found in much English music of this time.

Ex.2. A. *Fantasia del primo Tono* (No.1) m.52

Ex.2. B. Toccata (No.9) m.36

Far from offensive to the ear, such harmonic clashes, always justified through the voice leading, sound colorful. At the other harmonic extreme, the homophonic courantes are so tonal that they fit modern Roman-numeral analysis in the keys of A Minor and G Major. In between modality and functional harmony are many works in which sequential figuration such as the following, built upon the circle of fifths, is surrounded by modal counterpoint.

Ex.3 *Fantasia 8. Toni* (No.5) mm. 59-62

The problem of *musica ficta* is a keen one in Cornet's music. The extent to which some (but not all) of the harmonic clashes would have been modified by the rules of *ficta* is a difficult question to answer, particularly in light of the apparent harmonic tolerance of the early 17th-century listener. Cornet's ornamentation is also troublesome. He used exclusively the double-bar ornament symbol of the English virginalists, for which modern musicologists have failed to establish a consistent interpretation. The symbol appears only sparingly, however, as do written-out ornaments. One peculiarity of the composer is the following cadence, suggestive of the Lydian mode, which occurs several times as a final cadence:

Ex.4. *Fantasia 8. Toni* (No.5) Final cadence

Cornet's Organ

The organ which Cornet played in the Brussels chapel was built in 1600 by Aert de Smet, one of a family of local builders, and was extensively renovated in 1624 by the important south-Netherlandish organbuilder Matthijs Langhedul.⁵ The exact size and specification of the instrument are not known, but it appears that Langhedul joined together the "large organ [probably the one built by de Smet] and the small organ [an older one?]" to make a single instrument with Great and Positive divisions and (an apparently pull-down) Pedal keyboard. As sample organ specifications of these two builders, we may take two for the organ of St. Bavo, Ghent: the first was built in 1592-5 by de Smet, while the second was proposed in 1590 (but never built) by Guillaume Langhedul, brother of Matthijs:

Ghent, St. Bavo, 1592-5
Aert de Smet, Brussels⁶

"Prinzipal":
Prästant 8'
Bordun 16'
Oktave 4'
Mixture
Scharf

"Andere Register":
Höhlpfeife 8'
Gedeckflöte 4'
Nasat 2-2/3'
Gemshorn 2'
Sifflöte 1'
Kornett (treble, from c#)
Trompete 8'
Schalmey 4'

One manual, C-a"
pull-down pedal
Tremulant
Drums
Nightingale
Harp

Ghent, St. Bavo,
proposal, 1590
Guillaume Langhedul⁷

Rückpositiv:
Prinzipal 4'
Quintadena 8'
Gedeckte Flöte 2'
Gemshorn 1'
Mixture
Scharf
Krummhorn 8'

Hauptwerk:
Prinzipal 8'
Bordun 16'
Höhlpfeife 8'
Oktave 4'
Gedeckte Flöte 4'
Nasat 2-2/3'
Gedeckte Querflöte 2'
Sifflöte 1'
Mixture
Scharf
Trompete 8'
Schalmey 4'
Regal 4'

Récit (playable on HW):
Kornett IV

manual range C-a"
Récit range c-a"
pull-down pedal

For Cornet's contrapuntal fantasias and the liturgical pieces, a basic principal sound, part or all of the old Blockwerk common to all Netherlandish organ building of the time, would probably be most appropriate. The varying textures of the Oxford manuscript pieces and the Toccata suggest imaginative use of the various new "color" registers, especially reeds such as the Trumpet, Krummhorn, and Schalmey, and the Cornet V, offered particularly by the south-Netherlandish builders. Independent pedal stops should be avoided throughout. With their less sustained style and more frankly secular nature, the two courantes might have been

To Page 14▶

Paul Walker is a doctoral student at the State University of New York, Buffalo, where he studies with David Fuller. The subject of his dissertation research is "Fugue in Germany 1650-1700."

Given here in its entirety is the shorter of the two unpublished pieces of the Oxford manuscript. It appears in the manuscript untitled and is only identified by the initials P.C. at the end, but several of Cornet's stylistic characteristics establish his authorship, most obviously the "Lydian" final cadence. Counterpoint is eschewed in favor of expression through varying textures, from simple chords (e.g. mm. 5-7) to short motivic interplay (e.g. mm. 21-23) to toccata-like passage work (e.g. mm. 28-33). A particularly masterful touch is the use in m. 41 of the characteristic right-hand motive of m. 2, which at the later point serves both to provide a cadence to the long solo line and to introduce the final section by recalling the opening of the piece.

The textural variety of the work manifests itself in a free use of voices (*Freistimmigkeit*), which is reflected in the inconsistent notation of rests in the manuscript. I have added very few of the "missing" rests (see, e.g., m. 7, L.H.) nor are the eighth- or sixteenth-note groupings altered in any way from the original. All editorial indications, such as advisory or editorial accidentals, are in square brackets. As for registration, the solo lines of mm. 28-33 (L.H.) and mm. 35-41 or 42 (R.H.) suggest a bold, rich solo stop, such as the Trompette or Kornett. To accompany them and for the beginning and ending of the piece, a clean, singing principal sound or full-bodied flute, at 8' or 8' and 4' pitch depending on balance, should be most satisfactory.

Oxford, Christ Church Ms. 89

pp. 333-335

1.

10

20

30

40

50

1. The copyist unintentionally wrote the eighth notes of the right hand as sixteenths in this measure, then corrected this by writing the word "quavers" below the treble staff.

2. MS: first chord in the right hand has a quarter-note value.

CORNET

◀From Page 11

written with the harpsichord in mind, perhaps one like an instrument of Johannes Ruckers the Younger, who also served the Brussels court in the first half of the 17th century.⁸

Individual Compositions

Among Cornet's many fine keyboard works, the *Fantasia del primo Tono* (No. 1 on the List of Works) may perhaps take first place. The composer shows us in its 244 semi-breve measures a wealth of contrapuntal techniques which are controlled by an organic and logical structure to produce a most effective musical composition. The first section presents the opening subject in four points of imitation built on successively narrower strettis. In section two, the opening subject appears twice, once in augmentation, against the second subject. All four subjects come back in the fifth and final section of the piece in a tour de force of early 17th-century contrapuntal technique.

Ex.5. *Fantasia del primo Tono* (No.1) mm.195-199



A piece more modest in dimensions but more forward-looking in compositional technique is the *Fantasia on the 8th Tone* (No. 5). Its resemblance to an 18th-century fugue is remarkable. First of all, it has, as do many of Cornet's fantasias, a double subject. This is a subject with two parts, the second of which behaves at the beginning of the piece like a countersubject but later tends more often to follow a statement of the subject than to accompany it.

Ex.6. *Fantasia 8. Toni* (No.5) Subject



Unlike most double subjects, the second half of this one contrasts with, rather than completes, the first half, and it behaves rather like a true countersubject. The piece also contains a couple of episodic, sequential passages, one of which is derived from the "countersubject." Most interestingly of all, three consecutive statements of the "subject" (i.e., the first half of the double subject) in the middle of the piece have a different starting pitch from all the others and the section suggests an incipient grasp of modulation to a related key. The piece deserves an important place in the history of the fugue.

Willi Apel rightly considers Cornet's *Salve Regina* (No. 12) one of the most important liturgical organ pieces ever written. Its five separate movements (*Salve*,

Ad te clamamus, *Eia ergo*, *O clemens*, and *Pro fine*) are intended for *alternatim* performance with the chant, and the cantus firmus is imaginatively treated throughout. In the first three movements, the opening notes of the respective sections of the cantus firmus serve as the subjects for carefully worked-out miniatures of imitative counterpoint. The cantus firmus of movement four sounds in long notes in the soprano for the first half of the piece, followed by a similar statement in the bass. The last movement is an instrumental postlude built on the opening four notes of the chant. The beginning of this movement, where the cantus firmus in the tenor sounds against its inversion in the bass, is a fine example of Cornet's mastery of counterpoint:

Ex.7. *Salve Regina* (No.12) "Pro Fine". mm.1-4



A remarkable piece of a different order is that titled *Fantasia* (No. 7) from the Oxford MS. Despite an imitative opening, its predominate texture is a left-hand solo line with right-hand accompaniment. The solo, with its expressiveness and the exploitation of contrasting registers, was almost certainly meant for performance on one of the colorful new stops with which contemporary organbuilders such as the Langheduls were augmenting their instruments. Passages such as the following suggest that this piece may represent a missing link between the Netherlandish echo fantasy and the later French *Basse et Dessus de Trompette*.

Ex.8. *Fantasia* (No.7) mm.64-68



Cornet's two courantes (Nos. 10-11) are genial pieces, the only ones in his output which sound more at home on the harpsichord than on the organ. The longer of the two is a set of variations on a binary theme with written-out ornamented repeats. This form, the greater predominance of the double-bar ornament, and the general style of both pieces identify them closely with the music of the Fitzwilliam Virginal Book.

Peeter Cornet's music seems to have had little impact on the music of his contemporaries. Unlike Sweelinck, who as a great teacher saw his compositions spread far and wide, Cornet apparently remained virtually unknown outside his home or after his death, until 19th-century musicologists discovered him. For a composer whose musical output, or at least what has survived of it, is so uniformly fine, this is difficult to explain. Of all the possible reasons, perhaps the most likely involves the rapid demise of the Netherlandish school of organ composition in the mid-17th century, which took with it as it faded one of its very best native sons.

LIST OF WORKS BY PEETER CORNET

After each piece the manuscript location (in parentheses) and a list of modern editions is given. See Bibliography for full citations.

FREE WORKS

- Fantasia del primo Tono di Maestro Pietro Cornet* (Berlin, fol. 20r)
 - Apel, p. 1
 - Gullmant, p. 183
 - Oudnederlandse Meesters*, vol. I, p. 61
- Fantasia del 2. Tuono di M. Pietro Cornet* (Berlin, fol. 22r)
 - Apel, p. 13
 - Gullmant, p. 202
- Fantasia 3. Toni di M. Pietro Cornet* (Berlin, fol. 17v)
 - Apel, p. 26
 - Gullmant, p. 192
 - Oudnederlandse Meesters*, vol. III, p. 62
- Fantasia del 5^o Tuono di M.¹⁰ Pietro Cornet organista della S.^{ma} Infanta sopra ut, re, mi, fa, sol, la* (Berlin, fol. 16v)—incomplete
 - Apel, p. 38
 - Gullmant, p. 211
- Fantasia 8. Toni dal Sig. Pietro Cornet mandatomi alli 3.^o Settembre 1625* (Berlin, fol. 65r)
 - Apel, p. 43
 - Gullmant, p. 215
 - Oudnederlandse Meesters*, vol. I, p. 82
 - Anthologia pro Organo*, vol. III, p. 30
 - Ritter, vol. II, p. 60
- Fantasia Pieter Cornet* (Lübbenau, p. 313)
 - Apel, p. 48
 - Schleuning, p. 64
- Fantasia. P. Cornet* (Oxford, p. 335)
 - no modern editions

- [*Fantasia*] P. C. (Oxford, p. 333)
 - no modern editions
- Toccata del 3. Tono di Pietro Cornet* (Berlin, fol. 25r)
 - Apel, p. 51
 - Gullmant, p. 219
 - Oudnederlandse Meesters*, vol. III, p. 56
 - Anthologia pro Organo*, vol. I, p. 24
- Corranta del Sig.⁷ Pietro Cornet* (Berlin, fol. 64v)
 - Apel, p. 80
- Courante dal S. Pietro Cornet organista de la S.^{ma} Infanta in Brusselles mandatomi da luy de 6. Novembre 1624* (Berlin, fol. 63r)
 - Apel, p. 71
 - Gullmant, p. 231 (meas. 1-80 only)
 - Oudnederlandse Meesters*, vol. II, p. 56

LITURGICAL WORKS

- Salve di Maestro Petro Cornet* (Berlin, fol. 28r)
 - Apel, p. 57
 - Gullmant, p. 223
 - Oudnederlandse Meesters*, vol. I, p. 72
 - Orgue et Liturgie*, vol. VIII, p. 10
 - Ritter, vol. II, p. 63 (movements "Salve regina" and "O clemens" only)
 - Historical Organ Recitals*, vol. I, p. 48
 - Ricercare, Canzonen, und Fugen*, p. 8 (movement "Ad te clamamus" only)
- Tantum ergo de Pieter Cornet* (Lübbenau, p. 310)
 - Apel, p. 68

NOTES

¹Charles van den Borren, *Origines de la musique de clavier dans les Pays-Bas (Nord et Sud) jusque vers 1630* (Brussels: Doorselaere, 1914), pp. 175-186.

²Willi Apel, *The History of Keyboard Music to 1700*, trans. Hans Tischler (Bloomington: Indiana University Press, 1972), pp. 339-344.

³Mary Armstrong Ferrard, *Peeter Cornet (?-1633), organiste à la cour d'Albert et Isabelle à Bruxelles* (dissertation, Free University of Brussels, 1970; Brussels, 1973).

⁴In addition to Ms. Ferrard's dissertation, four secondary sources (Clerck, Demeuldre, Eitner, and Vander Straeten) present transcriptions of pertinent archival material. See Bibliography.

⁵Transcriptions of the archival material can be found in Maarten Vente, *Proeve van een repertorium van de archivalia betreffende hebbende op het Nederlandse Orgel en zijn makers tot omstreeks 1630* (Brussels: Palais des Académies, 1956), pp. 56-57 (for de Smet's work), and Edmond Vander Straeten, *La musique aux Pays-Bas avant le XIX^e siècle*, 8 vols. (Brussels: 1867-1888; reprint ed., New York: Dover, 1969), vol. II, pp. 312-313 (for Langhedul's rebuild).

⁶Maarten Vente, *Die Brabanter Orgel* (Amsterdam: H. J. Paris, 1963), p. 118.

⁷*Ibid.*, p. 126.

⁸J. A. Stellfeld, "Johannes Ruckers de Jongere en de koninklijke kapel te Brussel," in *Hommage a Charles van den Borren. Mélanges* (Antwerp: N. V. de Nederlandsche Boekhandel, 1945), pp. 283-291.

SELECTIVE ANNOTATED BIBLIOGRAPHY

Apel, Willi. *The History of Keyboard Music to 1700*. Trans. Hans Tischler. Bloomington: Indiana

University Press, 1972., pp. 339-344. Apel's discussion of the music.

Borren, Charles van den. *Origines de la musique de clavier dans les Pays-Bas (Nord et Sud) jusque vers 1630*. Brussels: Doorselaere, 1914, pp. 175-186. Earliest detailed and favorable examination of Cornet's music.

Breig, Werner. "Die Lübbenauer Tabulaturen Lynar A1 und A2." *Archiv für Musikwissenschaft* XXV (1968), pp. 96-117 and 223-236. Information on the manuscript Lynar A1.

Clerck, Suzanne. "Le dix-septième et le dix-huitième siècle." In *La Musique en Belgique*. Ed. E. Clossen and Ch. van den Borren. Brussels: La Renaissance du Livre, 1950, pp. 159-162. A great deal of archival material pertaining to Cornet's biography.

Dart, Thurston. "An Early 17th-century Book of English Organ Music for the Roman Rite." *Music and Letters* LII (1971), pp. 27-38. Information on the Oxford, Christ Church Library, MS 89.

Demeuldre, Amé. *Le chapitre de Saint-Vincent à Soignies. Ses dignitaires et ses chanoines*. Cercle archéologique du Canton de Soignies, no. 3. Soignies: Félix Noefnet, 1902, pp. 91-92. Archival material concerning Cornet's prebend at Soignies.

Eitner, Robert. *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten*. 10 vols. Leipzig: Breitkopf & Härtel, 1898-1904, Vol. III, pp. 58-59. Various entries under "Cornet," "Cornetta," etc., including "Pietro Cornet," "Pierre Cornet," "Pierre des Cornets," and "Pierre Cornetta." Lack of care by subsequent biographers in sorting these out led to great confusion.

Ferrard, Mary Armstrong. "Peeter Cornet." In *The New Grove Dictionary of Music and Musi-*

cians, ed. Stanley Sadie. London: Macmillan, 1980, Vol. IV, p. 787. Brief but clearest biography of Cornet available. Minimal discussion of the music.

Ferrard, Mary Armstrong. *Peeter Cornet (?-1633), organiste à la cour d'Albert et Isabelle à Bruxelles*. Dissertation, Free University of Brussels, 1970; Brussels, 1973. The definitive study of Cornet and his music.

Schierning, Lydia. *Die Überlieferung der deutschen Orgel- und Klaviermusik aus der 1. Hälfte des 17. Jahrhunderts*. Schriften des Landesinstituts für Musikforschung Kiel, Vol. XXI. Kassel: Bärenreiter, 1961, pp. 84-86. Information on the Berlin, Deutsche Staatsbibliothek, MS 40 316.

Stellfeld, J. A. "Johannes Ruckers de Jongere en de koninklijke kapel te Brussel." In *Hommage a Charles van den Borren. Mélanges*. Antwerp: N. V. de Nederlandsche Boekhandel, 1945, pp. 283-291. Archival information concerning Ruckers' association with the Brussels court.

Straeten, Edmond Vander. *La musique aux Pays-Bas avant le XIX^e siècle*. 8 vols. Brussels, 1867-1888; reprint ed., New York: Dover, 1969, Vol. II, pp. 9, 312-313; vol. V, pp. 155-156; and vol. VIII, pp. 93, 99, 111, 116, 160, 168, 410, 415, 418, 422, 425, and 430. Archival material pertaining to both Peeter Cornets and to Langhedul's rebuild of the chapel organ.

Vente, Maarten. *Die Brabanter Orgel*. Amsterdam: H. J. Paris, 1963, pp. 115-134. Information on south-Netherlandish organ building of the time.

Vente, Maarten. *Proeve van een repertorium van de archivalia betreffende hebbende op het Nederlandse Orgel en zijn makers tot omstreeks 1630*. Brussels: Palais des Académies, 1956, pp. 56-57. Archival records for the organ in the Brussels court chapel before about 1630.

MANUSCRIPT SOURCES

Berlin, Deutsche Staatsbibliothek, Mus MS 40 316
Lübbenau, MS Lynar A1
Oxford, Christ Church Library, MS 89

MODERN EDITIONS

Anthologia pro Organo, ed. Flor Peeters. 4 vols. Brussels: Schott, 1949.

Cornet, Pieter. *Collected Keyboard Works*, ed. Willi Apel. Corpus of Early Keyboard Music, vol. 26. American Institute of Musicology, 1969.

Cornet, Pieter. *Pièces de Peter Cornet*, ed. Alexandre Gullmant and André Pirro. Archives des Maîtres d'Orgue des XVI^e, XVII^e, et XVIII^e Siècles, vol. X. Paris: Durand et fils, 1910; reprint ed., Mainz: B. Schotts Söhne, n.d.; reprint ed., New York: Johnson Reprint Corp., 1972.

Historical Organ Recitals, ed. Joseph Bonnet. 6 vols. New York: G. Schirmer, 1917.

Hymnes et Antiennes, ed. Norbert Dufourcq, Felix Raugel, and Jean de Valois. *Orgue et Liturgie*, vol. VIII. Paris: Schola Cantorum, n.d.

Oudnederlandse Meesters, ed. Flor Peeters. 3 vols. Paris: Henry Lemoine, 1938.

Ricercare, Canzonen, und Fugen des 17. und 18. Jahrhunderts, ed. Willi Hillemann. Kassel: Nagels Verlag, 1956.

Ritter, A. G. *Zur Geschichte des Orgelspiels*. 2 vols. Leipzig: Max Hesse, 1884; reprint ed., Hildesheim: Georg Olms, 1969; reprint ed., Bologna: Forini, [1969].

Schleuning, Peter. *Die Fantasia I—16. bis 18. Jahrhundert*. Das Musikwerk, vol. 42. Cologne: Arno Volk Verlag, 1971.

Announcements

Scarritt College, Nashville, TN will host a workshop for church musicians on Oct. 7-9. Leaders featured this year will include Heinz Lohmann, German Bach scholar and organist; Joseph W. Schreiber, choral conductor and clinician; and Erik Routley, well-known hymnologist now resident at Westminster Choir College.

Scarritt College is a United Methodist institution, and a workshop in Christian education will run concurrently with the church music workshop. Further details on both workshops are available from the College at 1008 19th Ave., S., Nashville, TN 37203.

The Eleventh Annual Conference on Organ Performance will be held at Virginia Intermont College on October 14-16. Participants in the conference will include Stephen Hamilton, Sandra Soderlund, and Russell Saunders. For further information, write: Department of Music, Virginia Intermont College, Bristol, VA 24201.



Prestant Pipe Organs, Inc., a new organ building firm, has been formed in San Antonio, TX. Members of the firm are Vernon Breikreutz and Madolyn Douglas-Fallis, both of San Antonio. Address of the new firm is P.O. Box 5099, San Antonio, TX 78201.

The first Diane Bish International Organ Competition has been announced. It will be held on January 4, 1983 at Coral Ridge Presbyterian Church, Ft. Lauderdale, FL. The first-prize winner will receive a monetary

award and will appear in two concerts at the church. For applications or more information: Coral Ridge Presbyterian Church, 5555 N. Federal Highway, Ft. Lauderdale, FL 33308. (305/771-8840).

Honors

John Low Baldwin, professor of music at Fairleigh Dickinson University, received an honorary doctorate in music from St. Lawrence University on May 23.

Zubin Mehta, conductor of both the New York Philharmonic and the Israel Philharmonic orchestras, received an honorary doctorate in music from Westminster Choir College on May 10. Mr. Mehta also delivered the commencement address.

William Kuhlman, organist at Luther College, Decorah, IA has received a George C. Marshall Memorial Fund in

Denmark for study in Denmark this summer. The fund was established in 1967 in commemoration of the 20th anniversary of the Marshall Plan. It is supported by contributions from the Danish business community and coordinated by the American-Scandinavian Foundation.

Kuhlman will use his award to study the music of Danish organists and composers such as J.P.E. Hartmann, Niels Gade, Carl Nielsen, Jens Emborg, and Paul Rung-Keller. He will also perform recitals in Tampere, Seinajoki, Porvoo, and Helsinki, as well as Vienna, Drosendorf, and Fehring, Austria.

Scott R. Riedel
CONSULTANT IN ECCLESIASTICAL
ACOUSTICS, MUSIC & ARCHITECTURE

11040 West Bluemound Road, Wauwatosa, Wisconsin 53226
(414) 771-8966



Roy Redman

Pipe Organ Builder
2742 Ave. H
Fort Worth, Texas 76105
Tele. (817) 536-0090



martin ott pipe organ company inc.

11624 Bowling Green Drive
St. Louis, Missouri 63141
(314) 569-0366

**Excellence
in pipe organ building
since 1875**

M. P. Möller
INCORPORATED

P.O. Box 149
Hagerstown, Maryland 21740

Phone: 301 - 733-9000

**BOZEMAN - GIBSON
AND COMPANY
ORGANBUILDERS**

Telephone: (603) 463-7407
RFD one (route 107)
Deerfield, New Hampshire 03037



Tracker Action Pipe Organs
Rancho San Julian, Star Route
Lompoc, CALIFORNIA 93436



Kimber-Allen, Inc.

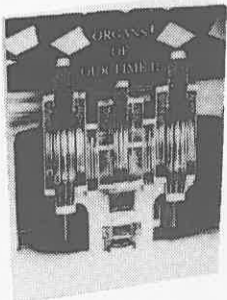
Box 4058, C.R.S.

Johnson City, TN 37601

615-282-4473

Quality Organ Components

NEW!



**BLANCHARD:
ORGANS OF OUR TIME II**
71 KLAIS STOPLISTS
171 Pages, 82 Photos \$21.00

**LINDOW:
HISTORIC ORGANS IN FRANCE**
144 Pages, Illustrated \$21.00
LINDOW: A LITTLE ORGAN LEXICON
40 Pages \$7.00

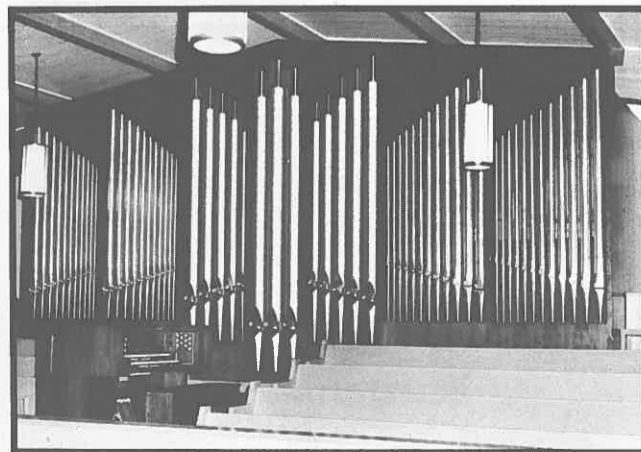
THE TWO TOGETHER \$23.00

KLAIS: THE BAMBOO ORGAN
292 Pages, Illustrated \$30.00

CATHEDRAL ORGAN POSTERS
(In Color) Berlin — Graz — Trier
18 1/2" x 23 1/2" 3 for \$8.00

Postpaid in U.S.A. when check
accompanies order
(Ohio residents add 4.5% sales tax)

THE PRAESTANT PRESS
P.O. Box 43
Delaware, Ohio 43015



**TRINITY LUTHERAN CHURCH
CENTRALIA, ILLINOIS**

THE WICKS ORGAN COMPANY

HIGHLAND, ILLINOIS 62249

Pipe Organ Craftsmen Since 1906

Great
8' Principal
8' Gedeckt
8' Erzähler
8' Erzähler Celeste TC
4' Octave
4' Spillflöte
2' Flachflöte
IV Mixture
8' Trompete
8' Krummhorn
Chimes

Swell
8' Rohrflöte
8' Viole
8' Viole Celeste TC
4' Spitzprincipal
4' Nachthorn
2 1/2' Nasat
2' Gemshorn
1 1/2' Terz TG
8' Trompete
Tremolo

Pedal
16' Principalbass
16' Gedeckt
8' Octavebass
8' Rohrflöte
4' Choralbass
4' Rohrflöte
II Mixtur
16' Fagott
4' Hautbois

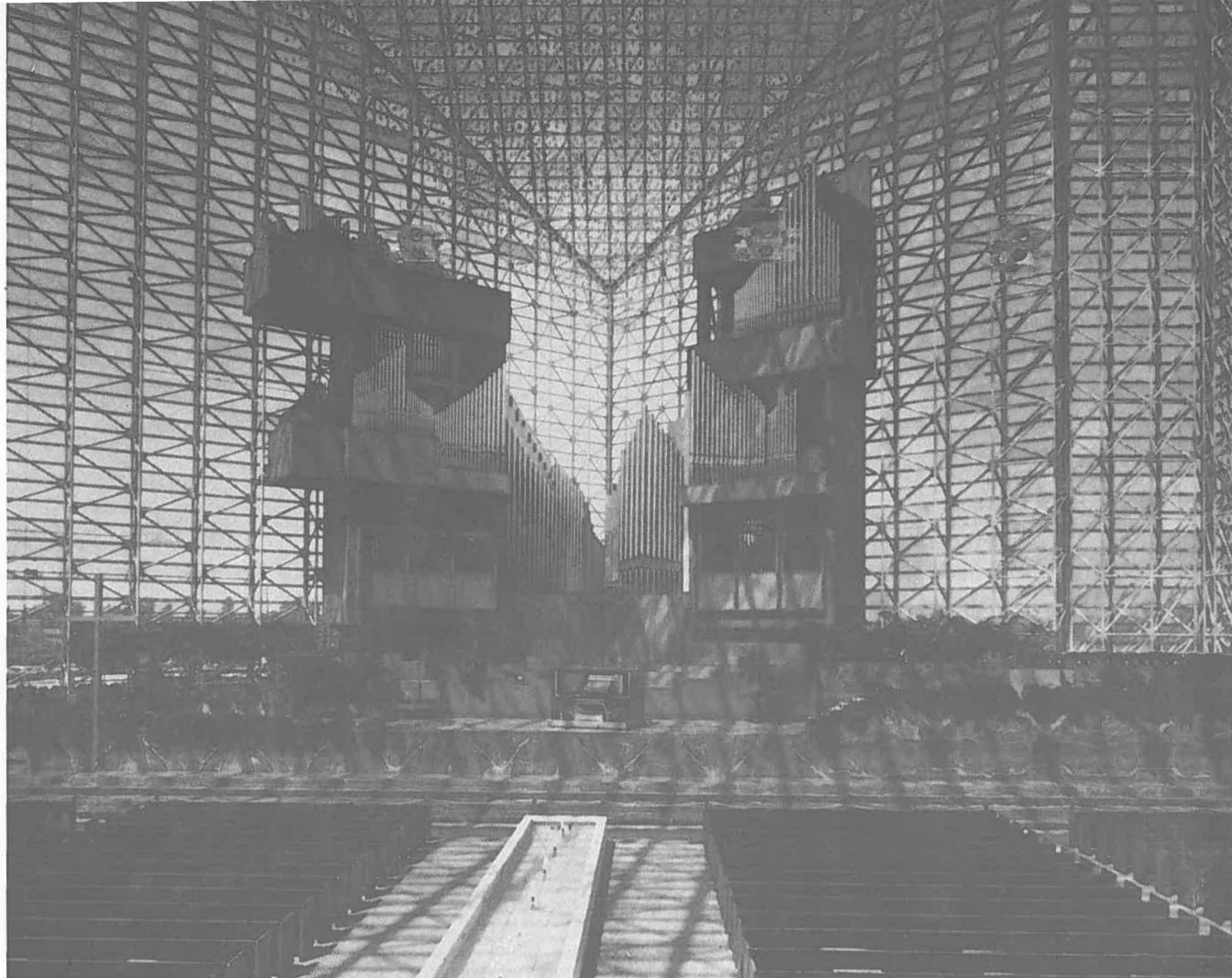
Though massive in size, the large console and main imposing divisions of the Crystal Cathedral's organ assume diminished proportions in comparison to the vast space of the glass-walled sanctuary of the Crystal Cathedral.

"Ad nos, ad salutarem undam." The concluding tour de force unleashed Ralph Vaughan Williams' *The Old Hundredth Psalm Tune*, allowing everyone, even the audience, to crown the occasion with a grand Doxology.

It would be nice to be able to say that everything went well. Almost every thing did. But it would be untrue to imply that all was rosy.

From a former excessive level the reverberation time has been reduced to around 3½ seconds, but the Cathedral's huge diamond-shaped expanse of space, with its more than 10,000 window panels of silver-colored glass, still creates havoc with the amplified sounds of instruments and the human voice. The orchestral sound (particularly in the Saint-Saëns, which makes the least use of the organ) suffered from occasional gross balance and coordination problems.

From my 14th-row, left-of-center seat, the combination of line-of-sight and overhead speaker sound of the violins and violas was heard a fraction of a second apart, which was particularly exasperating in the two Allegro Moderato movements with their repeated sixteenth-note patterns. Also the building tended to amplify the brass timbres while muting those of the strings. Even with 14 stands of violins, their sound was lost at the climaxes. The organ sound, however, was lustrous in the slow



movement, though it completely overwhelmed the instrumental forces in the Finale: a problem encountered again in the Liszt.

"Ad nos" was a longtime Fox specialty. He was one of the few organists of memory who managed to weld the Fantasia's fragmentary, disjunct structure

into a cohesive whole, giving it thrust and point. Arranging it for organ and orchestra, no matter the expertise of the orchestrator, tended to emphasize the piece's sectional character and it rambled about and became tedious. Cocherneau (*père*) dispatched his assigned duties with flare and reasonable neatness. Al-

though he did tend to overplay climaxes, the added presence of the voices of 45 choirs from the Crystal Cathedral, area churches and colleges helped to keep balances well in check.

The second half of the concert belonged to Ted Alan Worth, and he began by making brilliant work of the

DEDICATION PROGRAM □ **May 7, 1982** □ **8:00 PM**

Pierre Cochereau, Organist □ **Ted Alan Worth, Organist** □ **Jean-Marc Cochereau, Conductor**

- | | |
|--|---|
| <p>I. Symphony No. 3 in C minor, Opus 78
"The Organ Symphony" Camille Saint-Saëns
Jean-Marc Cochereau, Conductor
Pierre Cochereau, Soloist</p> | <p>III. Symphonie Concertante for Organ and Orchestra, Opus 81 Joseph Jongen
Jean-Marc Cochereau, Conductor
Ted Alan Worth, Soloist</p> |
| <p>II. Fantaisie and Fugue on the Chorale "Ad nos, ad salutarem undam" Franz Liszt
In an arrangement for Organ, Orchestra, and Choir by Jean-Marc Cochereau
Jean-Marc Cochereau, Conductor
Pierre Cochereau, Soloist</p> | <p>IV. The Old Hundredth Psalm Tune Ralph Vaughan Williams
for Organ, Orchestra, Choir, and Audience
Jean-Marc Cochereau, Conductor
Ted Alan Worth, Soloist</p> |

The Gala Festival Choir for the dedication event of the new Ruffatti organ at the Crystal Cathedral was directed by James D. Woodward, and was comprised of the following choirs: Cathedral Choir, Cathedral Chorale, College-Career Ensemble, High School-College Choir, Junior High Choir, Cathedral Boychoir, Performing Arts Center Faculty and Students, all resident organizations of the Crystal Cathedral.
Also members of the following California choirs:

Anaheim Hills Community Church, Anaheim; Bethany Baptist Church, West Covina; Biola University, La Mirada; Capistrano Community Church, San Juan Capistrano; Christ Chapel, Santa Ana; Community Reformed Church, Buena Park; Corona Community Church, Corona; El Dorado Park Community Church, Long Beach; Faith Community Church, Riverside; First Assembly of God, Garden Grove; First Assembly of God, Santa Ana; First Baptist Church, Fullerton; First Baptist Church, Garden Grove; First Baptist Church, Los Alamitos; First Baptist Church, Van Nuys; First Christian Church, Santa Ana; First Evangelical Free Church, Fullerton; First Presbyterian Church, Garden Grove; First Presbyterian Church, Hollywood; Glad Tidings Assembly of God, North Long Beach; Grace Community Church, El Toro; Grace United Methodist Church, Long Beach; Grand Avenue United Methodist Church, Santa Ana; Hope Community Reformed Church, Los Angeles; Melodyland Christian Center, Anaheim; Newport-Mesa Christian Center, Costa Mesa; North Orange County Community Concert Chorale; Orange Coast College, Costa Mesa; Orange County Master Chorale; Pacific Christian College, Fullerton; Prince of Peace Lutheran Church, Costa Mesa; Saint Paul's Lutheran Church, Garden Grove; Saint Olaf Lutheran Church, Garden Grove; Southern California College, Costa Mesa; Trinity United Presbyterian Church, Santa Ana; Tustin Presbyterian Church, Tustin; Valley Community Drive-In Church, San Dimas.





Organists Pierre Cochereau and Ted Alan Worth (left and center) shared duties at the 5 manual console of the Crystal Cathedral's new organ, while Jean Marc Cochereau (right) directed the forces of a full orchestra and a combined choir, reported to be a full thousand voices strong.

Jongen. Where the first-half impression of the new Ruffatti was mostly one of extreme loudness, the listener now had the opportunity to appraise some of the instrument's solo voices and quieter choruses, since the composer's approach was more often that of a dialogue and there was less competition between the musical forces.

Considering the "pickup" nature of the orchestra, Jean-Marc Cochereau elicited accompaniments from them that were more refined than one had a right to expect, and their interpretations increased in subtlety as the evening progressed.

Introductions and speeches are inevitable at affairs of this kind, and it wouldn't have been right not to have greeted and thanked, in person, the tiny Chicago lady with a sparkle in her eye who gave her name to the organ that her generous million dollar (\$1,000,000) gift made a reality. As Ted Worth played the regal strains of a martial Trumpet Tune by Henry Purcell, the Reverend Schuller escorted Hazel Wright up the aisle to the dais to accept the accolade of the enthusiastic 3,000 plus crowd that filled the Cathedral.

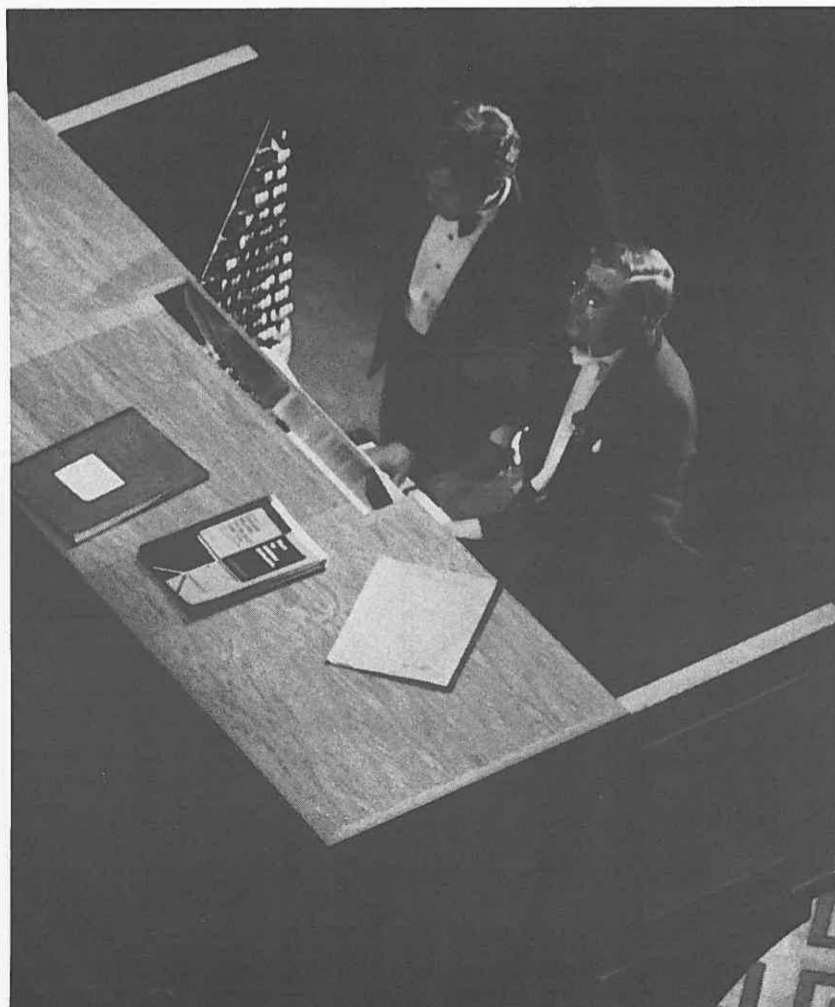
It was Ted Worth's turn again. Describing the Ruffatti's installation as

"surround-a-sound," Worth took the audience on a whirlwind 20-minute descriptive playthrough of the instrument, likening the quality and glut of registrational possibilities the organist has to select from to a shopping spree at "Tiffany's"...or "a trip down Rodeo Drive" in Beverly Hills. With a Foxian flair and the admonishment that "no organ is large enough to drown out a determined body of singers," he invited all present to join with the organ, orchestra and choir in Vaughan William's stirring setting of "Old Hundredth." At the final verse, with the two giant 90-foot doors by the outdoor pulpit thrown open to the night air, the fountains gushing forth in the brilliant glare of innumerable flood lights, and thousands of voices singing forth to the deafening peal of the organ and instruments, there could be no doubt that the Hazel Wright Ruffatti Organ had received its baptism and benediction.

Little can be said in evaluating the instrument's tonal design and finishing because an event of this kind, where solo literature was excluded from the program allowed little latitude for adequately judging its merits. A more revealing showcase will be afforded by the monthly dedicatory solo recitals which have been planned.

Richard Slater is a freelance organist and writer who has been a music critic and record reviewer for The Los Angeles Times for the past ten years. His published articles have appeared in The Diapason, The American Organist, The A.C.D.A. Journal and Repertoire, The Pasadena Symphony program magazine.

A composer of choral and organ music, with over 40 published works and also a past dean of the Pasadena Chapter of the American Guild of Organists, Mr. Slater holds a Masters degree from California State University, Los Angeles. He is currently a doctoral student in church music at the University of Southern California.



Pierre Cochereau at the console, assisted by Ted Alan Worth.

Alexander Anderson

Knowles Memorial Chapel
Rollins College
Winter Park, Florida 32789

robert anderson

SMD FAGO
Southern Methodist University
Dallas, Texas 75275

CHARLOTTE AND WILLIAM ATKINSON

FIRST PRESBYTERIAN CHURCH
2001 El Camino Real
Oceanside, California 92054

WILLIAM AYLESWORTH D. M.

Evanston, Illinois

Workshops Recitals

ROBERTA BITGOOD
S.M.D., F.A.G.O., Ch. M.
13 Best View Road
Quaker Hill, Connecticut 06375

CHARLES BOEHM

TRINITY LUTHERAN CHURCH
Hicksville, N.Y.
NASSAU COMMUNITY COLLEGE
Garden City, N.Y.

CHARLES S. BROWN
DMA FAGO CHM
North Texas State University
Denton 76203
St. John's Episcopal Church
Dallas
The Denton Bach Society

ROBERT CLARK

School of Music
ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA 85281

Jeanne Rizzo Conner Organ-Harpsichord

Broward Community College, Florida
Pompano Beach, Florida
Atlantic University,
Boca Raton, Florida

Harry E. Cooper

Mus. D., F.A.G.O.
RALEIGH, N. CAROLINA

MICHAEL CORZINE

School of Music
Florida State University
Tallahassee

WALLACE M. COURSEN, JR.

F.A.G.O.
GRACE EPISCOPAL CHURCH
ORANGE, N.J.

JOHN EDWARD COURTER

F.A.G.O.
Recitalist
Berea College Berea, Ky. 40404

DAVIDSON

Jerry F. School of Music
Susan L. St. Alban's Chapel
Louisiana State University
Baton Rouge

DELBERT DISSELHORST

DMA
University of Iowa
Iowa City Iowa

EUGENIA EARLE

Teachers College, Columbia University
Harpsichord Recitals
Performance Practice Workshops
15 West 84th Street, New York, N.Y. 10024

STEVEN EGLER

Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858
SOLO Shelly-Egler
RECITALS Flute and Organ Duo

KATHRYN ESKEY

The University of
North Carolina
at Greensboro

GEORGE ESTEVEZ

ch.m.
Chicago Chamber Choir

Robert Finster

TEXAS BACH CHOIR
ST. LUKE'S EPISCOPAL CHURCH
SAN ANTONIO

JAMES FREY

ELLEN KURTZ

FUNK

M.Mus. A.A.G.O.
Concord, California

HENRY FUSNER

S.M.D., A.A.G.O.
First Presbyterian Church
Nashville, Tennessee 37220

John W. Gearhart III

B.A., M.Mus.
St. Paul's Episcopal Church
P.O. Box 8427
Mobile, Alabama 36608

Robert Glasgow

School of Music
University of Michigan
Ann Arbor

BRUCE GUSTAFSON

Franklin and Marshall College
Lancaster, Pennsylvania

JAMES J. HAMMANN

M.M. - A.A.G.O.
Central Methodist Church
Detroit, Michigan

Dr. Richard Hass

Our Savior's Lutheran
Church
Rockford, Illinois

KENT HILL

MSC Music Department
Mansfield, PA 16933

Harry H. Huber

D. Mus.
Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

FRANK IACINO

St. Andrew's Church
24 Stavebank Rd.
Mississauga, Canada
Recitals Records

CHARLES D. JENKS

First Congregational Church
Des Plaines, IL 60016

BRIAN JONES

Boston 02181
Wellesley Congregational Church
Noble & Greenough Dedham Choral
School Society

JAMES KIBBIE

D.M.A.
The University of Michigan
School of Music
Ann Arbor, MI 48109

WILLIAM KUHLMAN

Decorah, Iowa 52101
Luther College

KARYL LOUWENAAR

Harpichordist
The Florida State University
School of Music
Tallahassee, FL 32306

Antone Godding

School of Music
Bishop W. Angie Smith Chapel
Oklahoma City University

E. LYLE HAGERT

Minneapolis

DAVID S. HARRIS

Organ Consultant
1332 Del Mar Parkway
Aurora, CO 80010

WILL O. HEADLEE
SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

VICTOR HILL

Harpichord and Organ
Williams College
St. John's Episcopal Church
Williamstown, Mass. 01267

d. deane

hutchison
portland, oregon

Laurence Jenkins

London
The Sine Nomine Singers

MICHELE JOHNS A.Mus.D.
Organ - Harpsichord
The University of Michigan
School of Music
First Congregational Church
Ann Arbor

KIM R. KASLING

D.M.A.
St. John's University
Collegeville, MN 56321

ORGAN RECITALS
FRANCIS JOHN KOSOWICZ
"SILFRAN"

13C HARMONY ROUTE
SPENCER, WEST VIRGINIA 25276
304-927-4679

RICHARD W. LITTERST M. S. M.

SECOND CONGREGATIONAL CHURCH
ROCKFORD, ILLINOIS

David Lowry

School of Music
Winthrop College
Rock Hill, South Carolina 29733

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

16 JUNE
Ann Labounsky; Langlais master-class, Universalist National Memorial Church, Washington, DC 2:30 pm

Albert Russell; St Johns Church, Washington, DC 12:10 pm

20 JUNE
Palestrina Missa "Aeterna Christi"; Church of the Advent, Boston, MA 11am

Joseph V. Rush; St Thomas Church, NYC 4 pm
Rachel Kasianowicz; St Peters Lutheran, Huntington Station, NY 4 pm

Stephen Rapp; Washington Cathedral, Washington, DC 5 pm

23 JUNE
Harold Wills; St. Johns Church, Washington, DC 12:10 pm

25 JUNE
Herbert Tinney; St Paul's Cathedral, Buffalo, NY 12:30 pm

27 JUNE
Tournai Mass; Church of the Advent, Boston, MA 11 am

Reginald Lunt; St Thomas Church, NYC 4:00 pm
Ann Labounsky; Universalist National Memorial Church, Washington, DC 4:30 pm

Philip Gehring; Christ Lutheran, Washington, DC 4 pm

Donald Sutherland; St Johns Church, Washington, DC 6 pm
Duruffé Requiem; St. Johns Church, Washington, DC 6:30 pm

Lynne Davis; National Shrine, Washington, DC 7 pm

Ladd Thomas; National City Christian, Washington, DC 8:30 pm

Geoffrey Simon; Metropolitan Methodist, Washington, DC 8:30 pm
Telemann Consort; Faith Lutheran, Glen Ellyn, IL 7 pm

29 JUNE

*John Obetz; All Souls Unitarian, Washington, DC 9:45 & 11:15 am

30 JUNE

*John Obetz; All Souls Unitarian, Washington, DC 9:45 & 11:15 am

Mark Hutchinson; St Johns Church, Washington, DC 12:10 pm

Karel Paukert; Art Museum, Cleveland, OH 8 pm
"Joy of Bach" film; Art Museum, Cleveland, OH 9 pm

1 JULY

George Matthew (carillon); First Presbyterian, Stamford, CT 7 pm

2 JULY

Douglas Rafter; Hammond Castle Museum, Gloucester, MA 8:30 pm

4 JULY

Sumsion, Mass in F; Church of the Advent, Boston, MA 11 am

Bruce Caviness; Metropolitan Methodist, Washington, DC 7:30 pm

5 JULY

Organ masterclass (through July 9); New England Conservatory, Boston, MA

Marilyn Keiser; First United Methodist, Lakeland, FL (through July 9)

8 JULY

John Barrett (carillon); First Presbyterian, Stamford, CT 7 pm

Terry Charles; Kirk of Dunedin, FL 8:15 pm

9 JULY

R R McMahan w/orch; Methodist Church, Dodgeville, WI 7:30 pm

10 JULY

Marilyn Keiser; Wittenberg U, Springfield, OH (through July 17)

11 JULY

Batten, Mass; Church of the Advent, Boston, MA 11 am

13 JULY

Donald Sutherland; (Workshop) Westminster Choir College, Princeton, NJ

LAWRENCE

ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY

RICHMOND, VIRGINIA

Delaware

DELAWARE ORGAN COMPANY, INC.

252 Fillmore Ave.

Tonawanda, New York 14150

(716) 692-7791

MEMBER A.P.O.B.A.

+CATHEDRAL OF THE HOLY NAME+

730 North Wabash
Chicago, Illinois 60611

Richard Proulx, Director of Music
Jonathan Callahan, Associate Organist
Joyce Schemanske, Associate Organist

The Cathedral Chamber Singers
The Gallery Singers
Cathedral Boychoir
Cathedral Handbell Ringers
Contemporary Choir
Schola Sine Nomine
The Angelicum

Cathedral Music Office (312) 664-6963

RECITALS WORKSHOPS

United Kingdom Artists

Laurence Jenkins

Richard Mapp

Michael Pretty

American Artists

Paul Jenkins, Stetson University
Don Rolander, Prince of Peace Church
Herbert White, Sherwood Music School

Suncoast Concert Management
International, Inc.

P.O. Box 5208, Clearwater, FL 33518
Phone (813) 446-2914

THOMAS MURRAY

Yale University

Institute of Sacred Music

School of Music

14 JULY
Gerre Hancock; Improvisation Workshop, Westminster Choir College, Princeton, NJ (through July 15)

15 JULY
Choral reading workshop; New England Conservatory, Boston, MA
Dionisio Lind (carillon); First Presbyterian, Stamford, CT 7 pm

17 JULY
Eileen Hunt; Hammond Castle Museum, Gloucester, MA 8:30 pm

18 JULY
Willan, Mass in D; Church of the Advent, Boston, MA 11 am

19 JULY
Choral Workshop (through July 23); New England Conservatory, Boston, MA

25 JULY
Plainsong Missa Simplex; Church of the Advent, Boston, MA 11 am
R R McMachen w/orch; Presbyterian Church, La Crosse, WI 7:30 pm

26 JULY
Gerre Hancock; Eastern Kentucky U, Richmond, KY (through July 30)

27 JULY
Peter DuBois; West Va Univ, Morgantown, WV 8 pm

30 JULY
Byron L. Blackmore; Kickapoo United Lutheran, Soldiers Grove, WI 8 pm

31 JULY
Charles Callahan; Hammond Castle Museum, Gloucester, MA 8:30 pm

UNITED STATES
West of the Mississippi

20 JUNE
"What is Man?" by Ron Nelson; Crystal Cathedral, Garden Grove, CA 7:30 pm

15 JULY
Kenneth Cooper (harpsichord with ensemble); St. Francis Auditorium, Santa Fe, NM 8 pm

INTERNATIONAL

16 JUNE
Gillian Weir; Gloucester Cathedral, Gloucester, England 7:30 pm

17 JUNE
Carlene Neihart; St. Elizabeths Church, Grave, The Netherlands 8 pm
Michael Bloss; St Pauls, Toronto 12:10 pm

19 JUNE
Gillian Weir; St Thomas-the-Martyr, Newcastle-on-Tyne, England 8 pm
Carlene Neihart; Koepelkerk, Arnhem, The Netherlands 8 pm

22 JUNE
John Searchfield; Bad Lippspringe, West Germany, 7:30 pm

23 JUNE
John Searchfield, Paderborn, West Germany, 7:30 pm

24 JUNE
Janet Macfarlane-Peaker; St Pauls, Toronto 12:10 pm

4 JULY
Frederick Swann; Trafalgar Castle School, Whitby, Ontario (through July 9)

7 JULY
Pierre-Yves Asselin; St Josephs Oratory, Montreal 8 pm

14 JULY
Denis Bédard; St Josephs Oratory, Montreal 8 pm
James Litton; Gloucester Cathedral 1:10 pm

17 JULY
James Litton; St Marys Rotherhithe, London 8 pm

21 JULY
Wilhelmina Tiemersma; St Josephs Oratory, Montreal 8 pm
James Litton; Norwich Cathedral 8 pm

22 JULY
James Litton; St Edmundsbury Cathedral 7:45 pm

23 JULY
Gillian Weir; Aldeburgh Parish Church, Aldeburgh, England 10 pm

24 JULY
Gillian Weir; Norwich Cathedral, England 3:15 pm

28 JULY
Gillian Weir; Pro-Cathedral, Dublin, Ireland 8 pm
Gisèle Guibord; St Josephs Oratory, Montreal 8 pm

31 JULY
James Litton; Winchester Cathedral 6:45 pm

BETTY LOUISE LUMBY

DSM • FAGO

* UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

William MacGowan

Bethesda-by-the-Sea

Palm Beach, Florida

ERNEST MAY

Dept. of Music,
University of Massachusetts
Amherst, Mass. 01003
Trumpet/Organ Recitals
Slide Lectures on Bach's Organ Music

FREDERICK L. MARRIOTT

ORGANIST — CARILLONNEUR

KIRK-IN-THE-HILLS

BLOOMFIELD HILLS, MICH. 48013

RICHARD M. PEEK

Sac. Mus. Doc.

Covenant Presbyterian Church
1000 E. Morehead Charlotte, N. C.

WILLIAM H. MURRAY

Mus. M F.A.G.O.

Church of the Mediator

Chicago, Ill.

JOHN DAVID PETERSON

Music Department
Memphis State University
Memphis, Tennessee 38152

FRANKLIN E. PERKINS

Ph.D.

The Ladue Chapel
The John Burroughs School
St. Louis, Missouri

John Russell
Recitals

The College of Wooster
Music Director: The Wooster Chorus
First Presbyterian Church, Wooster, OH

Robert M. Quade

MSM, Hon RSCM

Organist — Choirmaster
Saint Paul's Episcopal Church
1361 West Market Street
Akron, Ohio 44313

ROBERT L. SIMPSON

Cathedral of St. Philip
2744 Peachtree Road N.W.
Atlanta, Georgia 30305

Robert Shepfer

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260

Recitals

L. ROBERT SLUSSER

MUS. M., A.A.G.O.

LA JOLLA PRESBYTERIAN CHURCH
LA JOLLA, CALIFORNIA

Robert W. Smith

Historic First Christian Church
Charlottesville, Virginia

Carl Staplin

Ph.D., A.A.G.O.

Drake University
First Christian Church
DES MOINES, IOWA

ADOLPH STEUTERMAN

Memphis, Tennessee
Mus. Doc., F.A.G.O.
Southwestern at Memphis, Retired
Calvary Episcopal Church, Emeritus

Thomas R. Thomas

Palm Beach
The Royal Poinciana Chapel
Director of Music
The Henry Morrison Flagler
Museum
Organist-in-Residence

JONATHAN A. TUUK

Immanuel Lutheran Church
338 North Division Avenue
Grand Rapids, Michigan 49503
Recitals

CLARENCE WATTERS
RECITALS

Trinity College
Hartford, Connecticut

DONALD W. WILLIAMS

D.M.A.

Zion Lutheran Church
Concordia College
Ann Arbor, MI

RONALD WYATT

Trinity Church

Galveston

Max Yount

beloit college, wis.

organ harpsichord
composition choir

JOHN HOLTZ

Faculty: HARTT SCHOOL, University of Hartford

Organist: CENTER CONGREGATIONAL CHURCH, Hartford

First Prize
St. Albans
1975

International
Recitalist

LYNNE DAVIS

10, rue Pierre et Marie Curie
92140 Clamart • France

DAVID GOODING

THE TEMPLE

CLEVELAND OHIO, 44106

LARRY PALMER

Professor of

Harpsichord and Organ

Director of

Graduate Studies in Music

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY
Dallas, Texas

Musical Heritage Society recordings

CAROL TETI



Zion Lutheran Church
Indiana University of Pennsylvania
Indiana, Pa. 15701

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."
The American Organist, 1980

Gary Zwicky

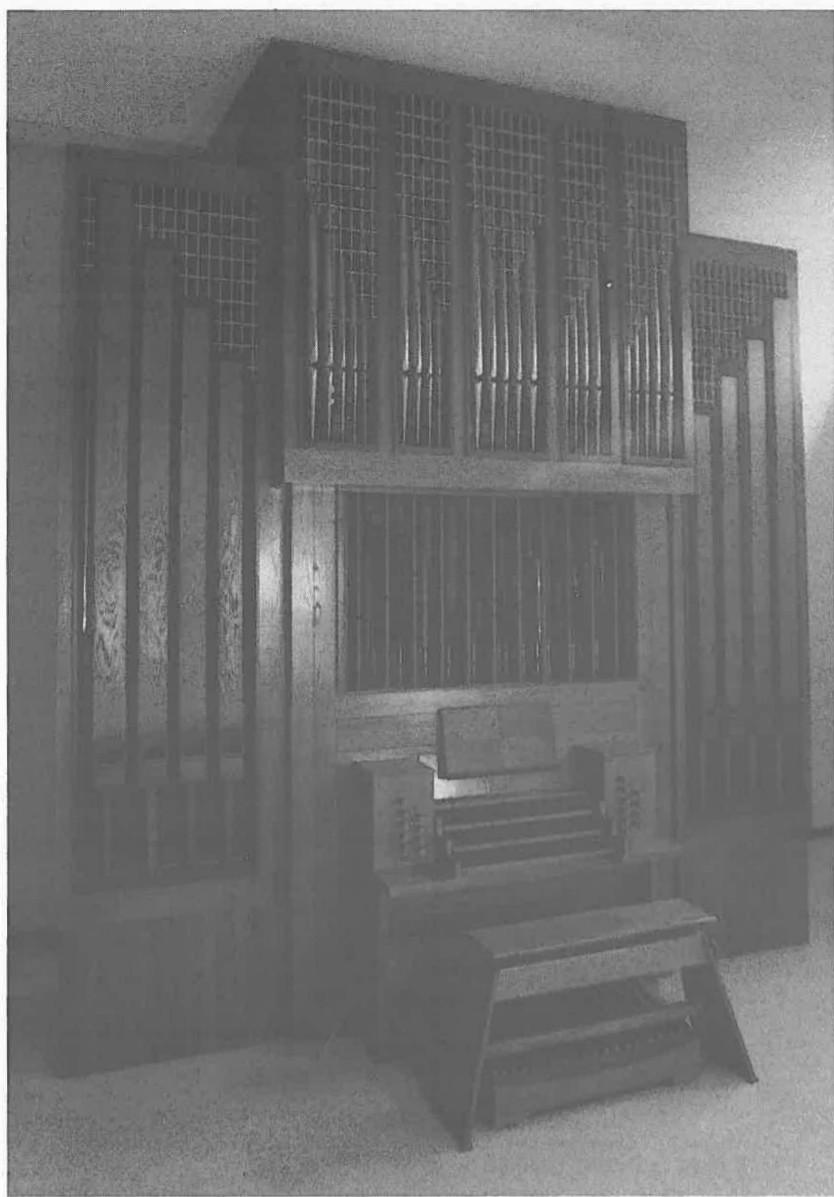
DMA FAGO

Eastern Illinois University
Charleston

Your Professional Card

could appear in this space

Please write for rates



New Organ

Steiner Organs, Inc., Louisville, KY has installed a 3-manual and pedal organ in the teaching studio of the School of Music, University of Louisville. Key and stop action are mechanical. Melvin Dickinson collaborated in the design.

HAUPTWERK
 Rohrflöte 8' 58 pipes
 Prinzipal 4' 58 pipes
 Waldflöte 2' 58 pipes
 Mixtur IV 208 pipes

BRUSTWERK
 Holzgedackt 8' 58 pipes
 Rohrpommer 4' 58 pipes
 Prinzipal 2' 58 pipes
 Krummhorn-regal 8' 58 pipes

OBERWERK
 Quintadena 8' 58 pipes
 Koppelflöte 4' 58 pipes
 Siffloete 1' 58 pipes

PEDAL
 Subbass 16' 32 pipes
 Gemshorn 8' 32 pipes
 Choralbass 4' 32 pipes

THE SPACE YOU ARE NOW READING COULD CONTAIN YOUR COMPANY'S ADVERTISEMENT.

Advertisers report that exposure in *The Diapason* brings positive results and increased sales. Our readers are interested in your product... but they need to know how and where to contact you.

Write, today, for our rate card.

THE DIAPASON

380 Northwest Highway • Des Plaines, IL 60016

fine leather shoes for organists
Organmaster Shoes



Fast UPS Delivery

WOMEN'S whole and half size 4-11

MEN'S whole and half sizes 6-15
 narrow, medium, and large

CALL OR WRITE (203) 453-1973
 282 Stepstone Hill Guilford, CT 06437

Gruenstein Award Sponsor

CHICAGO CLUB OF WOMEN ORGANISTS

Kirstin Synnestvedt, D.M.A., President

Founded 1928

LUCAS ENTERPRISES

SINCE 1971

COMBINATION ACTIONS FOR THE FINEST ORGANS

16 Pistons and two Cancels are provided for each division.

All systems provide multiple settings with Selector Switch.

Organ-type junctions provide easy wiring and testing.

Operates as part of organ's 12-15 volt DC system. No power supply required.

for quotation
 Send specifications
 Post Office Box 26343
 Sacramento, Calif. 95826

representing today's prestige concert organists

ROBERT CLARK
 MICHAEL CORZINE
 NICHOLAS DANBY
 RAYMOND DAVELUY
 ROBERTA GARY
 JEAN-LOUIS GIL
 ROBERT GLASGOW
 JEAN GUILLOU
 RICHARD HESCHKE
 AUGUST HUMER
 DAVID HURD
 HUW LEWIS
 ODILE PIERRE
 McNEIL ROBINSON
 JOHN ROSE
 LARRY SMITH
 ERNST-ERICH STENDER
 JOHN CHAPPELL STOWE
 MARIANNE WEBB
 GILLIAN WEIR

THOMAS BROWN
 pianist

CHRYSOLITH
 harp and flute duo

GIOVANNI De CHIARO
 classical guitarist

DON MURO
 musical electricity

THOMAS RICHNER
 pianist

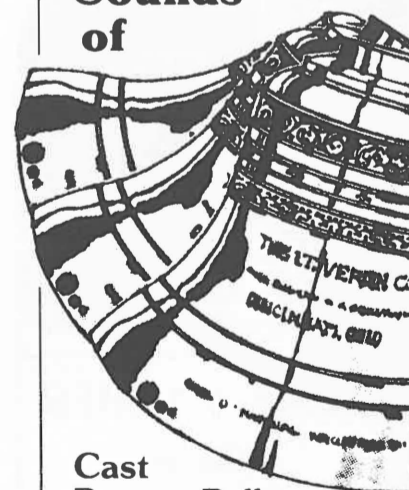
RICHNER-ROSE DUO
 piano and organ

ROBERT EDWARD SMITH
 harpsichordist

phillip truckenbrod
 representative for concert artists

Box 31297 Central Station
 Hartford, Connecticut 06103
 (203) 728-1096

The Inspirational Sounds of



Cast Bronze Bells and Bell Systems. Renowned for their exquisite sound...



2021 Eastern Ave.
 Cincinnati, Ohio 45202
 (513) 221-8400

CLASSIFIED ADVERTISEMENTS

Classified advertising rates will be found on page 23.

Replies to box numbers should be sent c/o The Diapason, 380 Northwest Highway, Des Plaines, IL 60016.

POSITIONS WANTED

CHOIRMASTER/MUSIC DIRECTOR WITH FIFTEEN years experience in protestant churches seeks full or part-time position. M.M., Northwestern University. Lawrence Sisk, 1353 W. Granville Av., Chicago, IL 60660. (312) 274-8560

POSITIONS AVAILABLE

ORGANBUILDER WITH TRACKER MAINTENANCE experience. Must be willing to do some travel plus shop work. Resumes to Bozeman-Gibson Organbuilders, Inc., Rt. 107, Deerfield, NH 03037.

ORGANIST: LARGE UNITED PRESBYTERIAN church serving Great Lakes metropolitan area, seeking full-time organist/assistant to director of music. Exceptional professional opportunity, featuring new 100-rank Schantz instrument in gothic cathedral sanctuary. Strong, dynamic music program; opportunity for private instruction; growing (2,000 member) congregation. Rich cultural resources include symphony orchestra, ballet, nearby Chautauqua Institute. Abundant recreational activities year-round. Submit brief resume to: Howard Lefever, Minister of Music, First Covenant Church, 250 W. 7th St., Erie, PA 16501.

ORGANIST AND CHOIR DIRECTOR WANTED BY September 1st, 1982, familiarity with Episcopal service, to direct junior and adult choirs. 1958 Moller organ, 2-manual and pedal with 20 stops. Send resume to: Christ Episcopal Church, P.O. Drawer D, Guilford, CT 06437.

APPLICATIONS ARE INVITED FOR THE POSITION of Music Director, Trinity Church (Episcopal), Princeton, NJ. First-class choral musician and organist is sought, experienced with youth and adult choirs, especially boy singers. Able to work effectively with amateurs as well as professionals. Commitment to Christian ministry through music, and a working familiarity with the 1979 BCP are required. Familiarity with RSCM training program preferred. Address resumes to: The Rector, Trinity Church, 33 Mercer St., Princeton, NJ 08540. (609) 924-2277

POSITIONS AVAILABLE

ORGANIST/DIRECTOR. CASAVANT 3-MANUAL; 1 service; adult, bell and youth choirs; studio privileges. First Congregational Church, Box 3012, Pontiac, MI 48059. (313) 332-4260 or 338-6892.

WANTED—PIPE ORGANS

CLASSICAL ORGAN, 2-MANUAL, 3 OR 4 RANKS for residence installation. Keith Lohman, Box 277, Palmyra, WI 53156. (414) 495-4621

USED PIPE ORGAN WANTED. SEND SPECIFICATION and price. Address D-4, THE DIAPASON.

WANTED—MISCELLANEOUS

MUSIC ROLLS FOR AEOLIAN DUO—ART, Welte and Skinner Automatic Pipe Organ Players. J. V. Macartney, 406 Haverford Ave., Narberth, PA 19072.

MUSIC ROLLS FOR ANY PIPE ORGAN PLAYERS. Other rolls too. W. Edgerton, Box 88, Darien, CT 06820.

WE WILL PAY \$1.60 PER POUND FOR SPOTTED metal pipes or scrap delivered or shipped prepaid to our Gloucester workshop. Fair prices also for good common metal and tin. C. B. Fisk, Inc., Cape Ann Industrial Park, Box 28, Gloucester, MA 01930. (617) 283-1909.

AEOLIAN FREE-REED ENGLISH HORN, 5" WP. B. Kurzdorfer, 301 Voorhees Av., Buffalo, NY 14216.

MISCELLANEOUS

THE NEW 7-OCTAVE PETERSON CHROMATIC tuner, model 320, is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro-Musical Products, Dept. 31, Worth, IL 60482.

PUBLICATIONS & RECORDINGS

FOR SALE: COMPLETE ORGAN LIBRARY; 50-year accumulation of small-town church organist. Also piano music, pops sheet music, Etude magazines. P. Elliott, R.R. #1, Brantford, Ontario, Canada. N3T 5L4. (416) 648-1560

NOW AVAILABLE, AFTER NEARLY A CENTURY of being out of print: Alexander Guilman's flamboyant "Torch Light March in F," a must for every recitalists repertoire. \$5.00 per copy. Await 2 weeks for delivery. Send check with order to: Rule Printing Co., 205 E. Oak St., Kewanee, IL 61443.

TUNING TABLES FOR HISTORIC TEMPERAMENTS. Beat rates for fifths and thirds. 45 tables, brief introduction. \$4.50 pp. Rodney Myrvaagnes, Harpsichord Maker, 50 Columbia St., Newark, NJ 07102.

A COMPLETE LISTING OF ALL AVAILABLE back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to The Organ Historical Society, Box 209, Wilmington, OH 45177.

REPRINT OF HISTORIC ORGAN BROCHURE OF one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th cent. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Chicago-Midwest Organ Historical Society, 2139 Hassell Rd., Hoffman Estates, IL 60195.

THE STOPT DIAPASON, THE BI-MONTHLY PUBLICATION of the Chicago-Midwest Chapter of the Organ Historical Society contains illustrated information regarding vintage instruments in the midwest. Subscription only \$8.00 per year. Subscription price includes membership in Chapter for National OHS members. Address subscription orders with remittance to: Thomas A. Burrows, Treasurer, Chicago-Midwest OHS, 1621-B Salisbury Ct., Wheaton, IL 60187.

HARPSICHORDS

FLEMISH PEDAL HARPSICHORD, 2 manual, mahogany, 6 years old, Julliard graduate owned. Perfect memorial gift for a church or school music program. Also interested in individual buyers. For specifics and/or appointment or demonstration write: "Harpsichord", 10 East 16th St., Apt. 3, New York, NY 10003. (212) 260-0746 evenings.

HARPSICHORD AND ORGAN PLANS. SEND \$3 for illustrated catalog to: R. K. Lee, 353D School Street, Watertown, MA 02172.

HARPSICHORDS, PEDALHARPSICHORDS, ETC., semi-kits and completed instruments, brochure \$1. Or start from scratch. Catalog of parts, plans \$2. Instrument Workshop, 318-D N. 36, Seattle, WA 98103

HARPSICHORD OWNERS. A FULL LINE OF audio and visual Chromatic Tuners is now available to help you with your tuning requirements. For more information write Peterson Electro-Musical Products, Dept. 20, Worth, IL 60482.

Organ Leathers

Quality Skins for Every Need

COLKIT MFG. Co.

252 Fillmore Avenue
Tonawanda, NY 14150

(716) 692-7791

Sample card sent on request.

Casavant Frères Incorporated

a subsidiary of
CASAVANT FRERES LIMITEE
St. Hyacinthe, Quebec, Canada

Complete Pipe Organ Services

new organs rebuilding chimes maintenance

serving

Texas Oklahoma Arkansas Louisiana

offices in Plano and Houston

2512 Westridge Drive
Plano, Texas 75075 (214) 422-7337

3402 Blalock #3919
Houston, Texas (713) 460-0119

WANT A PRACTICE ORGAN?

PEMBROKE PIPE ORGAN (in kit form)

Send stamp for brochure

THE ORGAN LOFT

EPSOM, N.H. 03234 Tel. 603-736-4716

Remember: If it does NOT have pipes, it is NOT an organ

Goulding & Wood, Inc.

BUILDERS OF FINE ORGANS IN THE AMERICAN CLASSIC STYLE
INCORPORATING REMOTE-ACTION, SLIDER-PALLET WINDCHESTS.

Known for our renovation work, especially restoration of Aeolian-Skinner organs.

THE AMERICAN REPRESENTATIVE FOR J.W. WALKER & SONS LTD., ENGLAND

These superbly built, mechanical-action instruments of classical Anglo-American tonal design are best suited to the needs of most American congregations.

1506 East Richland Drive

Bloomington, IN 47401

(812) 339-4843

ORGAN SUPPLY INDUSTRIES

INCORPORATED

645 WEST 32ND STREET • P. O. BOX 1165 • ERIE, PA. 16512

QUALITY PIPE ORGAN SUPPLIES

TRACKER-TOOL SUPPLY CO.

tools and supplies
For ORGAN BUILDERS

799 West Water Street, Taunton, Massachusetts 02780

IT'S OUT!

OUR COMPLETE 68+ PAGE CATALOG
ILLUSTRATED WITH CURRENT PRICE DATA!

SEND \$4.25 TODAY

ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE - BOX 129
ANKENY, IOWA 50021

Organ advice from

EDWIN D. NORTHRUP

B.A., JUR. D.
2475 LEE BOULEVARD
CLEVELAND, OHIO 44118

TEL. (216) 932-4712

ORGANS BY

Gabriel Kney

137 FALCON STREET, LONDON, ONTARIO, CANADA. N5W4Z2

REPAIRING

TUNING

ADDITIONS

R. W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING

P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883



— THE FULLY ACCEPTABLE ALTERNATIVE —

AOB ALONE provides an independently voiced and tuned generator in place of each pipe for natural warmth and chorus.

AOB ALONE provides note-by-note control of articulation, harmonic development, scaling, and tonal finishing of each voice.

AOB offers organs of uncompromising quality built to our standard or your fully custom specifications.

Associated Organ Builders

headquarters and manufacturing
3419 "C" ST N.E.
AUBURN, WA 98002
206/852-4866

sales and marketing
2921 S. 104TH ST.
OMAHA, NE 68124
402/393-4747

TEWKSBURY ORGAN SERVICE

Pipe or Electronic Organs lifted into balconies. Organs removed, Facades for Pipe or Electronic organs designed and erected.

201-658-4142 (24 hours)

Box 176, Pluckemin, New Jersey 07978

MIDMER LOSH, INC.

ESTABLISHED 1860

PIPE ORGAN BUILDERS

35 Bethpage Road
Hicksville, New York 11801

(516) 681-1220

HARPSICHOIDS

BURTON HARPSICHOIDS, SPINETS, AND clavichords—Professional instruments in kit form, from \$195. For brochure write Burton Harpsichords, 727 "R" St., P.O. Box 80222D, Lincoln, NE 68508.

YVES A. FEDER HARPSICHOIDS, CUSTOM instruments and reconditioning work. Authorized Agent Zuckerman kits sold at factory direct prices. Assistance to kit builders. North Chestnut Hill, Killingworth, CT 06417.

HARPSICHOIDS, CLAVICHORDS, FORTEPI-anos. Custom instruments and kits. Write for free brochure. Zuckerman Harpsichords Inc., Box 121-D, Stonington, CT 06378.

FLOWER YOUR HARPSICHOID SOUNDBOARD with authentic decorations. Ruckers-type birds, bees, flowers, \$35. Early 18th C. French, \$40. Full-size layout and complete instruction manual. Shirley Matthews, Box 401, South Street, Freeport, ME 04032.

SPERRHAKE HARPSICHOIDS AND CLAVI-chords. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, MD 20034.

HARPSICHOIDS, CLAVICHORDS BY NEUPERT, world's finest, oldest maker. Catalogs on request. Magnamusic, Sharon, CT 06069.

HARPSICHOIDS, PEDAL HARPSICHOIDS, clavichords custom made. Jan H. Albaroda, 14 Princess St., Elora, Ont. Canada NOB 1S0.

NEW ZUCKERMANN INSTRUMENTS: FORTEPI-ano, \$8150; Fretted clavichord with stand and case, \$1200; Flemish VIII harpsichord kit, case and keyboard assembled, \$2850, including turned mahogany stand. Also maker's own French double (Taskin), Louis XVI stand, decorated soundboard, 3 years old, \$9500. Maker retiring from business. John Bright, R.R. 2, Ilderton, Ontario, CANADA NOM 2A0. (519) 666-0756

FOR SALE—PIPE ORGANS

2-MANUAL, 3-RANK UNIT ORGAN. LOUISVILLE Organ Co. "Celeste." Good condition, reasonably priced. Terry Yount, Kentucky Wesleyan College, 300 Frederica, Owensboro, KY 42301. (502) 926-3111

2-MANUAL 3-RANK WICKS ON MOVABLE PLAT-form. Excellent condition, ebony finish, drawknob. \$9,500. Bob Dornoff, 640 W. Virginia St., Milwaukee, WI 53204. (414) 272-1258

FOR SALE—PIPE ORGANS

TWO RANK HOME ORGAN, TWO MANUAL AND pedal AGO, unified, direct electric. Built-in console, dark mahogany cabinet. Fits into 8' ceiling, blower in cabinet. Price: \$3,500. Mrs. William E. Racer, 16505 McKinley, Belton, MO 64012.

THREE RANK ORGAN WITHOUT PIPES MADE from old Wurlitzer for console, direct electric chest. Includes Laukhuff Ventola blower, OS rectifier, everything necessary to play. All wired. Excellent for hobbyist. \$1500. Also Reiser 601's, all sizes and powers. Old Kilgen magnets. \$1.50 each. (816) 279-4700.

2-MANUAL, 13-RANK ESTEY PIPE ORGAN V. 1880. Good condition and complete. Carefully removed from old L.A. Masonic Temple. Asking \$6,000—with ornamental and filigree add \$500. Gene Leis Studio, 2319 N. Sepulveda, Manhattan Beach, CA 90266. (213) 545-0079

2-MANUAL, 5-RANK DURST PIPE ORGAN WITH Deagan chimes. Built in 1946. Classical-theatrical. In present use in home. \$3,750. Smith, Box 845, Cape Girardeau, MO 63701.

WICKS, 2-MANUAL. 16' FLUTE, 8' TRUMPET, Diapason, String, Chimes. Good condition. \$2200. New York City. (212) 243-2352

WICKS PIPE ORGAN, VERY GOOD CONDITION. Make offer. Located Southern Ohio. (614) 353-8826.

NOEL MANDER OFFERS MEDIEVAL PORTA-tives, £825. Two fine early nineteenth century chamber organs, £6000 and £9000 and one by Green, about 1770, £10,000. All ex. works. Those interested, please send five dollar bill. Noel Mander, St. Peter's Organ Works, London E2, England

ELECTRO-PNEUMATIC ORGANS: 13 AND 20 stops, restored and in excellent condition. 10 years warranty. For information call or write: Adrian Koppejan, 48223 Yale Rd. E., Chilliwack, B.C. CANADA, V2P 6H4. (604) 792-1623

1969 THREE MANUAL DRAWKNOB CONSOLE (Moller) and 18 rank, 27 stop pipe organ (1927 Reuter). Excellent sound for instrument of the period. Outstanding strings, Doppie Flute, and Clarinet. Everything works well. Will sell console and pipes separately or as a unit. Write or call for specifications. The first reasonable offer gets it. University Baptist Church, 1219 University Av. SE, Minneapolis, MN 55414. (612) 331-1768

FOR SALE—PIPE ORGANS

II MANUAL, 18 RANK MOELLER, DRAWKNOB console. Organ used only 8 years, completely reathered. Florida. Call (813) 665-4802.

25-RANK WANGERIN ORGAN. \$4,000 OR BEST offer. Buyer to remove. Contact: St. James Church, 2046 N. Fremont, Chicago, IL 60614. (312) 525-4990

CHURCH ORGAN, 3-MANUAL AUSTIN, 44 ranks, full pedal, 25-note chimes and harp. Will accept best reasonable offer. Appointment to hear: (314) 535-1986 or 843-0666.

INTERESTED IN A SMALL TRACKER ORGAN? For free literature, contact Klug & Schumacher, Inc., 3604 Waterfield Pkwy, Lakeland, FL 33801. (813) 665-4802

POSITIVE AND PORTATIVE ORGANS. WE make instruments in the Baroque and Medieval traditions to your specification. For further information, please write: Paul F. Martin Organs, P.O. Box 6, Mansfield, Ontario, Canada, LON 1M0.

AEOLIAN 2-MANUAL, OPUS 1590, 1926, 12 ranks, harp, chimes. Plays Duo-Art or narrow rolls. Walnut console, capture combination, includes 100 rolls. Just removed and packed. Ideal as addition for a church, or as a residence installation. Will install for buyer, or price as is: \$6,000. Inquire: Julian Bulley, 1376 Harvard Blvd., Dayton, OH 45406. (513) 276-2481.

THEATRE ORGANS

FINE 3-MANUAL, 25-RANK MOLLER THEATER organ. Many percussions. Excellent condition. Spivey, Rt. 7, Box 57, Whiteville, NC 28472.

TWO MANUAL AND PEDAL CONTEMPORARY theater organ, walnut console and bench, matching solid-state relay for 8 ranks, piano, percussions and traps. 76 multi-colored Wurlitzer replica stopkeys with capture action and recessed neon tube, stopkey illumination, lucite music rack with light and pedal-board light. Expression couplers and electric couplers in console. 2 expression pedals plus crescendo, indicator lights, 21 thumb pistons, 11 toe pistons. Single and reiterating switches for xylophone and glockenspiel. Connecting cables included. I am enlarging my pipe organ and all this beautiful new equipment must go. Will sell or trade. Make offer to: Weldon Flanagan, 2613 Webster Ct., Plano, TX 75075. (214) 596-2632

THEATRE ORGANS

10-RANK WURLITZER (212) THEATRE ORGAN. New blower. Call after June 1, 1982. Burton Scahill, Sacket Harbor, NY 13685. (315) 646-0278

REED ORGANS

REPLACEMENT REEDS AVAILABLE FOR USE in parlour reed organs. Send inquiry to: Paul W. Toelken, Box 5017, Prescott Valley, AZ 86312.

REED ORGAN REPAIRING — REEDS RE-longued. John White, 2416 Irving South, Minneapolis, MN 55405. (612) 377-1950.

REEDS AND SOME PARTS FOR REED ORGANS. I buy junked or semi-junked organs. R. Walshe, 4232 Canterbury, El Paso, TX 79902.

FOR SALE—ELECTRONIC ORGANS

SAVILLE ORGAN, MODEL 7224. AGO SPECIFI-cation, 61-note manuals with single gold contacts, 32-note pedal. Full 12-channel system. Computer readout. 7 years old. Florence M. Boucher, 12 Francis Av., Vernon CT 06066. (203) 871-1688

RODGERS OLYMPIC 333, THREE MANUAL theatre organ with built-in transposer. 2 Klipsch La-Scala speakers, 200 watts each. 32-note radiating pedalboard. Mint condition, gorgeous sound, 4-years-old, one owner. Sacrifice at \$16,000. (517) 799-7651

95 ALLEN, CONN, BALDWIN AND HAMMOND church organs, 400 grands, \$1000 and up. Victor, 300 NW 54th St., Miami, FL 33127. (305) 751-7502.

FOR SALE—MISCELLANEOUS

KLANN ALL-ELECTRIC THREE MANUAL CON-sole. Excellent condition. Appraised, \$4800. D. Moreno, P.O. Box 491, Carmichael, CA 95608

REISNER 3-MANUAL ROLL TOP STOPKEY CON-sole, capture action, good condition. Must sell. \$900 or best offer. D. Wollaeger, 6005 Ayr Ct., Raleigh, NC 27609. (919) 781-0854

33-RANK PIPE ORGAN TO BE SOLD PIECE-meal. Send for list. All parts in excellent condition, including a 3-manual Reiser drawknob console. Bob Dornoff, 640 W. Virginia St., Milwaukee, WI 53204. (414) 272-1258

SCHNEIDER
ORGELBAU WERKSTATT, Inc.
New Instruments — Rebuilds
Tonal Alterations — Revolving
Revolced Classic Pipework —
Organ Maintenance
Workshops in Niantic & Kenney, Illinois
P.O. Box 382 Niantic, IL 62551
(217) 668-2412 944-2454

Robert Copeland
10134 BUCHANAN ROAD
PITTSBURGH, PA. 15235
242-9286
Pipe Organ Repair - All Makes

SCHOENSTEIN & Co.
EST. 1877
SAN FRANCISCO
3101-20th Street · 94110 · (415) 647-5132
Mechanical and Electric-Pneumatic Actions

Pargons Organ Co.
1932 PENFIELD ROAD
PENFIELD, N.Y. 14526
(716) 586-0383
Est. 1914
PIPE ORGAN SERVICES New Organs Restorations

ANDOVER
Box 36 Methuen, Massachusetts 01844
Mechanical Action Specialists

BRUNZEMA ORGANS INC.
596 Glengarry Crescent South
Post Office Box 219
Fergus, Ontario Canada
N1M 2W8 (519) 843-5450

Casavant Freres
DISTRICT REPRESENTATIVE LIMITEE
MICHIGAN, INDIANA, WESTERN OHIO
COMPLETE PIPE ORGAN SERVICES
MICHAEL PERRAULT
P.O. BOX 7191
ANN ARBOR, MI 48107
TEL. (313) 994-4855

FOR SALE
This space, as low as \$15 per issue on a 12-insertion contract. Want more details? Rate card sent on request.
THE DIAPASON
380 Northwest Highway
Des Plaines, IL 60016

Schantz
ROBERT C. NEWTON
Northern California Representative
Sales and Service
518 Lorraine Avenue Telephone
San Jose, CA 95110 (408) 998-0455

JULIAN E. BULLEY
New Organs — Rebuilding
Service
SINCE 1906
1376 Harvard Blvd.—Dayton, Ohio 45406
513-276-2481

DEAGAN
Chime Co.
2023 Eastern Ave.
Cincinnati, O. 45202
(513) 221-8600

CYMBELSTERNS
are available again . . .
GEISLER & COMPANY
3629 Lyndale Place
Fort Worth, TX 76133

Klug & Schumacher
MAKERS OF MECHANICAL ACTION INSTRUMENTS
Member AIO and ISO
3604 Waterfield Parkway • Lakeland, Florida 33801
Phone (813) 665-4802

RAYMOND GARNER ASSOCIATES
Pipe Organ Builders and Craftsmen
P.O. Box 4478 Telephone
Crestline, CA 92325 (714) 338-3751

Restoration, Tuning,
Maintenance
PRAIRIE ORGAN COMPANY
2131-1/2 RIDGE AVENUE
EVANSTON, ILLINOIS 60201
(312) 864-4323

KIEFER TANNING CO.
240 FRONT • GRAND RAPIDS, MI. 49504
(616) 459-3401
IMPORTED AND DOMESTIC LEATHER

McMANIS ORGANS
Incorporated
10th & Garfield
KANSAS CITY, KANSAS
66104
A.P.O.B.A. Member

Builders of Fine Tracker and Electro-Pneumatic Pipe Organs
Inquiries are Cordially Invited
W. Zimmer & Sons
INCORPORATED
Member APOBA
Mailing Address: P. O. Box 520, Pineville, N. C. 28134
NATIONS FORD ROAD • CHARLOTTE, N. C.

Gress-Wiles ORGAN COMPANY, INC. WASHINGTON ROAD PRINCETON, NEW JERSEY 08540

FOR SALE—MISCELLANEOUS

COMBINATION MACHINE, BUILT BY WANGERIN. Sets 5 Great, 5 Swell and 5 General pistons. \$250 or best offer. S. Riedel, 11040 W. Bluemound, Wauwatosa, WI 53226. (414) 771-8966

ORGAN COMPONENTS: SPENCER BLOWER, ¾-hp, 5" wind pressure. Three-rank unit wind chest, 20" x 72". Chest and stopped wood 16' pipes mitered to 6" height. Miscellaneous ranks of pipes. Must sell, reasonable, best offer. Backer, 35 Burlington St., Hartford, CT 06112.

PRINCIPALS, 4', 2'. 2-INCH WIND, OPEN TOE. Cornopean, 8', 3¼-inch wind. Schober reverberation unit, solid state. 3 swell engines. (714) 624-0674

MOLLER 61-NOTE ELECTO-PNEUMATIC UNIT- type chest for 2' rank or 8' Vox Humana. Chest is 66" long. Pick-up only. \$399. Spencer 6" diameter air muffler silencer, \$65. Donald Curry, 4 Roma Ct., Lincroft, NJ 07738. After 4 PM, (201) 842-0837

PEDAL BOURDONS, 16', E. M. SKINNER AND Moller. Skinner compass 44-note unit, \$1000. Moller 32 notes, \$800 or \$900 with chest (some damage to chest). Both hardwood in very good condition. As priced or best offer. OrganMechanix, P.O. Box 554, Scarsdale, NY 10583. Before 6 PM, (914) 273-6308.

FOR SALE: USED ORGAN COMPONENTS. CONTACT: Wicks Organ Company, Dept. BK, 1100 Fifth St., Highland, IL 62249. Please enclose \$1.00.

NEW 1½-HP BLOWER. DIRECT ELECTRIC AC- tion chests. Used pipes: pedal bourdon, flutes, strings. For details write: DSA, Box 1055, Warsaw, IN 46580.

16' FAGGOT, #1-12, \$500. 16' OPEN DIAPA- son, #1-32 with chest, \$950. 16' Metal Open Diapason, #1-12. Several 8' string basses. P.O. Box 69, Bealeton, VA 22712. (703) 439-3357

FOR SALE—MISCELLANEOUS

2000 RARE DECO PIANOS AND ORGANS. 400 grands and church organs. Victor's 300 NW 54th St., Miami, FL 33127. (305) 751-7502.

USED PIPES, CHESTS, CONSOLES AND MIS- cellaneous equipment in good condition. Write: Box 2061. Knoxville, TN 37901.

ORGAN PARTS FOR SALE IN THE CHICAGO area. Some treasures, some junk. Pick-up only, no shipping. SASE for list. Address D-3, THE DIAPASON.

ORGAN PARTS FOR SALE: CHESTS, CON- soles, reservoirs, pipework, and many miscellaneous components. Send SASE with your inquiry stating your specific needs. Sorry, no list. Sold as-is, or rebuilt to your requirements. Address D-2, THE DIAPASON.

WAREHOUSE CLEARANCE: NEW 4-STOP tracker Positive, 1-manual, no pedal, very compact, \$8,995.00; Reisner D.E. units, \$1.25 ea.; Klann D.E. units, \$1.00 ea.; Aeolian Skinner 8' Clarinet, \$350; 8' Oboe, 8' French Horn, \$250 ea.; miscellaneous high and low pressure flue ranks. Many items free. Zinc basses, windchests, nameboards, keyboards, pedalboards, etc. Prefer pick-up only, except on tracker organ. Gibson-Nichols, Inc., P.O. Box 7686, Little Rock, AR 72217. (501) 664-4363, 225-2860, 661-9460.

ESTEY 3-MANUAL DRAWKNOB CONSOLE, 27 years old. Remote combination action. Asking \$1500. First Congregational Church, 38 S. Winooski Av., Burlington, VT 05401. (802) 862-5010.

COMPUTER CONTROLLED PIPE ORGANS by E & H Electronics, Inc. Computer multiplexing with individual transistor drives and easy to connect ribbon cables. Computer plays organ with unlimited storage on floppy disks with quick access via directories. E & H Electronics, Inc., 2699 E. 28th St., Suite 416, Signal Hill, CA 90806. (213) 426-3327

SERVICES & SUPPLIES

HARPSICHORD/ORGAN TUNER. SET ANY TEM- perament automatically with the AccuTone tuner. Discount prices. Carl Dudash Harpsichords, 11 Jewel St., Enfield, CT 06082.

SCREWDRIVER BITS FOR SOUNDBOARD work: Set of three ¾" x 12", 24", and 36" bits with hardened tips for use in a hand-brace, \$17.50. Individual bits, \$10.50. Durham, P.O. Box 2125, Tallahassee, FL 32304.

ORGAN SERVICEMEN: WE WILL RECOVER CA- savant and Skinner pouchboards, primary and offset actions. Write: Burness Associates, P.O. Box 344, Glenside, PA 19038.

RECOVERING ANY TYPE OF POUCHES, PNEU- matics and primaries in leather. Reservoirs releathered also. Write Eric Brugger Releathering Service, 1034 East 29th St., Erie, PA 16504.

NEW ORGAN PIPES, EXCELLENT WORKMAN- ship and expertly voiced. Formerly supervisor of Aeolian-Skinner pipeshop. Hans Rother, German Organ Pipecraft, 34 Standard St., Mattapan, MA 02126.

USED REVOICED CLASSIC PIPEWORK. VARI- ous registers offered for one-half price of new pipe-work. We will also revoice your romantic pipes on a time and materials basis. Contact: Schneider Orgelbau, Box 382, Niantic, IL 62551. (217) 668-2412.

RELEATHERING ANY TYPE POUCH, PNEUMAT- ic, bellows or action. Long years of experience and accurate workmanship. Jacob Gerger & Son, P.O. Box 245, Croydon, PA 19020. (215) 788-3423.

EXCELLENT NEW PIPEWORK, CUSTOM MADE and voiced to your specifications. Expert de-nicking, revoicing and rebuilding services also. Contact: Pure-sounds Organ Pipe Co., P.O. Box 7591, Charlotte, NC 28217.

SERVICES & SUPPLIES

AMERICAN DISTRIBUTOR FOR HEISSLER OF West Germany. Pipes, slider chests, slider motors, slider seals, small custom tracker instruments. Sales only to the organ trade. For free catalog, contact: Heissler Products, P.O. Box 600, Eaton Park, FL 33840. (813) 665-9105.

ORGAN, PIANO AND HARPSICHORD KEY RE- covering and repair. We restore old keyboards with implex plastic, ivory or selected woods. Dealers in felts, reed organ and piano supplies. Gary R. Schmidt Piano Supplies, 228 Maple St., Cambridge, Ontario, Canada N3C 1S9.

CLASSIFIED ADVERTISEMENT RATES
Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face capital type.
Display classified advertisements are set entirely in bold face type with the first line in capital letters and the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word . . . \$.30
Regular Classified minimum 5.00

Display Classified, per word40
Display Classified minimum 15.00

Additional to above charges:
Box Service (mail forwarding) 2.50
Billing charge to non-established accounts (per insertion) 2.00

Closing Date (Classified): the tenth (10th) of the month for the next month's issue (Jan. 10th for the Feb. issue).
Non-subscribers wanting single copies of issue in which advertisement appears should include \$2.00 per issue desired with payment.
The Diapason reserves the right to designate appropriate classification for advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

BERKSHIRE ORGAN COMPANY INC.
68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS
Area Code 413-734-3311, 736-1079
Member: American Institute of Organbuilders
International Society of Organbuilders

FINE ORGAN LEATHERS SINCE 1800
BEVINGTONS AND SONS OF LONDON
NECKINGER MILLS
ABBAY STREET
BERMONDSEY
LONDON SE1 2AW

BROCHURES SENT ON REQUEST

Consultations **S. G. Price - PIPE ORGANS** *Re-Scaling*
American—Classic *Tonal-Finishing*
Inquiries Welcome 185 ALDINE BENDER, #164, HOUSTON, TEXAS 77060 (713) 999-1909 *Fine-Tuning*

AEolian-Skinner Specialists *Re-Building*

(305) 523-7247
WALTER A. GUZOWSKI
PIPE ORGAN SERVICE

Business Home
1121 E. Commercial Blvd. 1225 S.W. 4th Ct., Apt. B
Ft. Lauderdale, Fla. 33334 Ft. Lauderdale, Fla. 33312

since 1845
Rieger
Rieger Organs
A-6858 Schwarzach Austria

KOPPEJAN
pipe organs
Tracker-organ builder
new organs and restoration

Chilliwack, B C
48223 Yale Rd E
Canada V2P 6H4 Phone (604) 792-1623

Walker
Organ Builders
1780 — 200 Years — 1980
Tradition and Progress
D-7157 Murrhardt-Hausen 10
Phone 07192/8006

VISSER-ROWLAND
713/688-7346
2033 JOHANNA B
HOUSTON 77055

Member
International Society of Organbuilders
Associated Pipe Organ Builders of America

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS
Greenwood Organ Company
P. O. BOX 18254, CHARLOTTE, N.C. 28218
"THREE GENERATIONS OF ORGAN BUILDING"

HUPALO
HUPALO ORGAN PIPE CO., INC.
18 VERNON AVE., VERNON, CT 06066
(203) 871-7067
"PIPES for the sound you want"

PLEASE SEND FOR OUR FREE CATALOG
INQUIRIES FOR YOUR SPECIAL NEEDS WELCOME

ELECTRIC EXPRESSIVE PERCUSSIONS
For Pipe or Electronic Organs

Operates from under key contacts. Full concert instruments, marimbas, vibraharp, orchestral bells, xylophones, and pianos, in 2' and 4' stops. Only manufacturer of such instruments in USA.

Call collect (217-422-3247) for order acceptance or write

dii DECATUR
INSTRUMENTS
INCORPORATED

Decatur Instruments, 1014 E. Olive Street, Decatur, Illinois 62526.

Harris Organs Pipe Organ Builders
7047 South Comstock Avenue, Whittier, California 90602 • (213) 693-4534
David C. Harris, Owner and Tonal Director • Member: International Society of Organ Builders, American Institute of Organ Builders • Inquiries are cordially invited.

Murtagh-McFarlane Artists, Inc.

3269 West 30th Street

Cleveland, Ohio 44109

(216) 398-3990



William Albright



Guy Bovet



David Craighead



Gerre Hancock



Judith Hancock



Clyde Holloway



Peter Hurford



Marilyn Keiser



Susan Landale



Joan Lippincott



Marilyn Mason



James Moeser



Martin Neary



Peter Planyavsky



Simon Preston



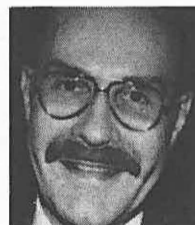
George Ritchie



Daniel Roth



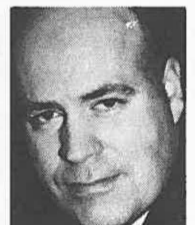
Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Heinz Wunderlich

Available Season 1982-1983

October - Martin Neary

November - Peter Hurford

March - Heinz Wunderlich

April/early May - Simon Preston

DUO RECITALS

Phyllis Bryn-Julson, soprano — Donald Sutherland, organ

Marianne Weaver, flute — John Weaver, organ

Pierre D'Archangeau, violin — Marilyn Mason, organ/Harpsichord