

# THE DIAPASON

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## 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.

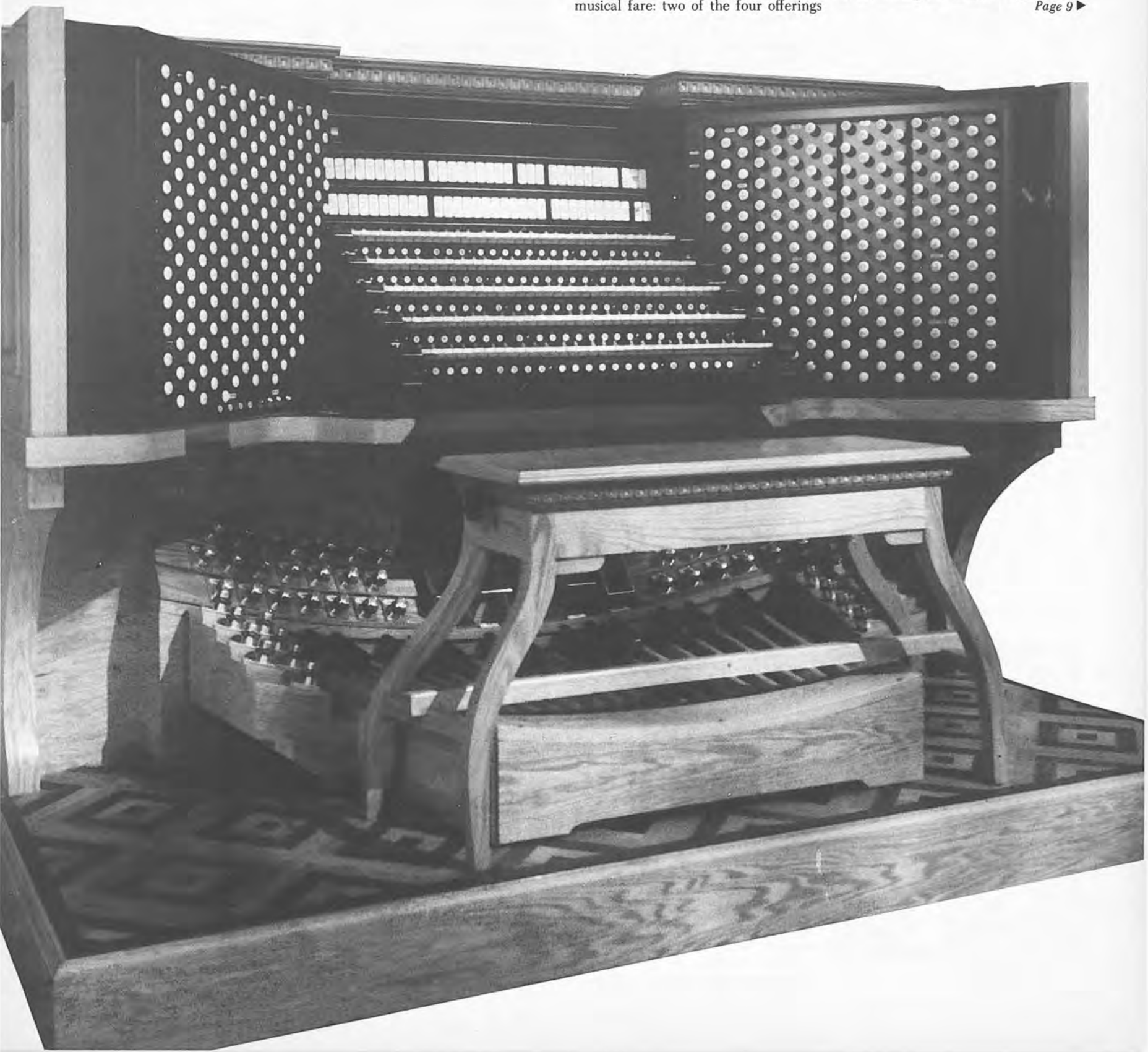
The Fox mystique could also be discerned in the selection of the evening's musical fare: two of the four offerings

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,

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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.

JUNE, 1982

Managing Editor DAVID McCAIN

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## 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.

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., Reisner, 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.

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

## Music for Voices and Organ

By James McCray

### Easy Anthems for Summer Choirs

*Summer is icumen in,  
Lhude sing cuccul!  
Groweth sed, and bloweth med,  
And springth the wude nu—  
Sing cuccul!*  
(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 Duerr, founder-conductor of the Pasadena Chamber Orchestra, was presented with the 1982 Performing Arts Award by the Pasadena Arts Council in June. Mr. Duerr, winner of the AGO National Organ Playing Competition in 1976, received the master's degree in orchestral conducting from the University of Southern California in 1980. In the summer of 1981 he was one of 12 conductors chosen to participate in the Boston Symphony Orchestra's Music Festival at Tanglewood.

Earlier this year he conducted the 44-member chamber orchestra and a 54-voice chorus in Mendelssohn's *Elijah*, as part of a "Weekend With Mendelssohn" festival. Also heard were the *Fair Melusina Overture*, *Violin Concerto in D Minor*, *Symphony No. 1 in C Minor*, and the *Piano Sextet in D Major*, in addition to organ and choral music. Similar festivals in previous years have focused on Mozart and Handel.

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; *There will I love*, Sciliano 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 Evenson: *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 Langlais.

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.



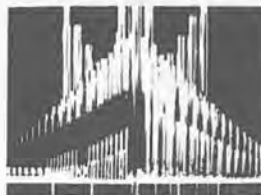
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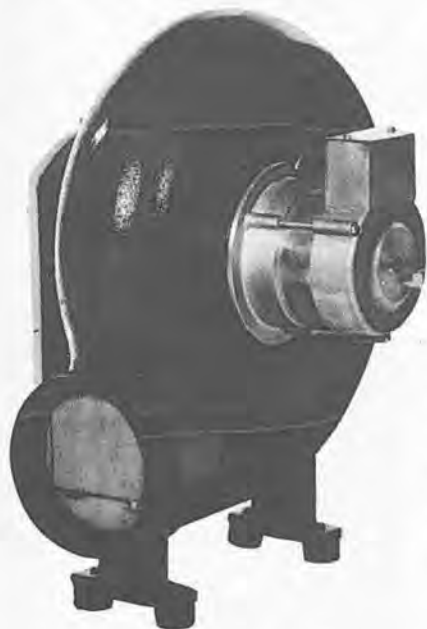
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## Appointments



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.

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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,<sup>1</sup> 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.<sup>2</sup>

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?"<sup>3</sup> 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]."<sup>4</sup> 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.<sup>5</sup>

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,<sup>6</sup> 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.

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#### NOTES

<sup>1</sup> 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.

<sup>2</sup> Johann Philipp Kirnbberger, *Die Kunst des Reinen Satzes in der Musik*, Part I (Berlin: 1771), p. 11.

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

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

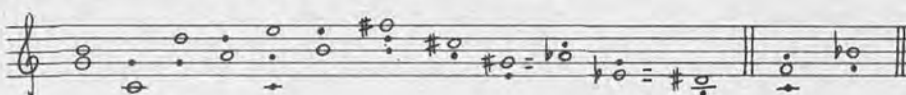
<sup>5</sup> Quoted in Tilney, *op. cit.*

<sup>6</sup> Cf. the article by John Barnes cited in Footnote 1.

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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.

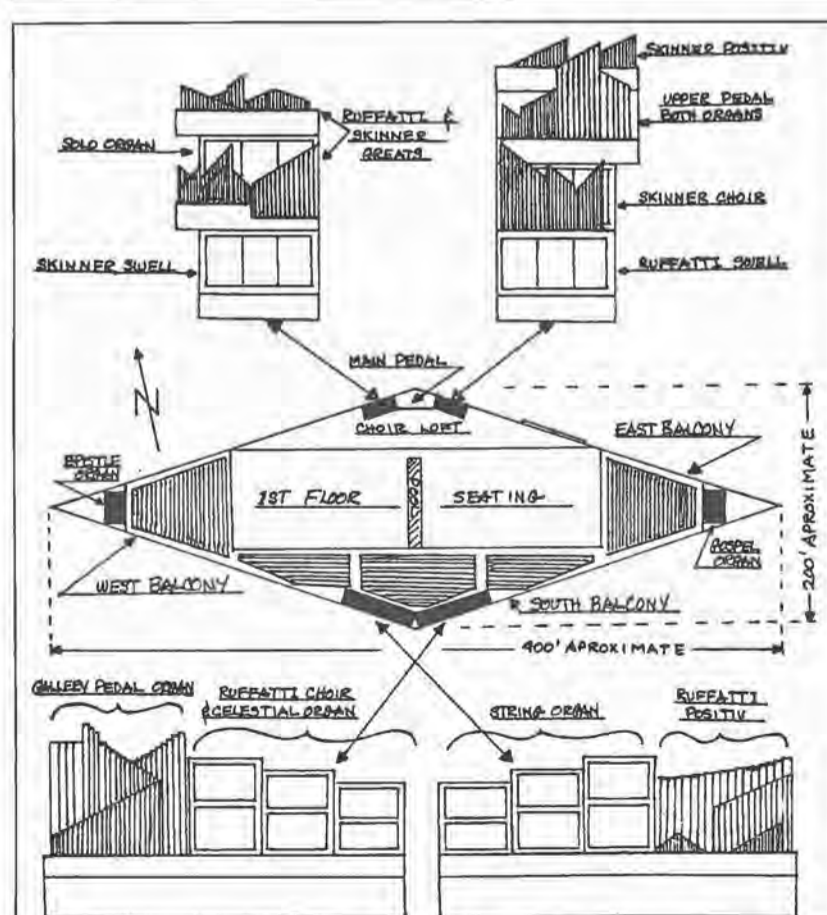
<b>GREAT (I, Unenclosed)</b>		<b>SWELL (III, Enclosed)</b>		<b>CHOIR (I, Enclosed)</b>		<b>POSITIV (Unenclosed) *</b>	
16' Principal	R 61	16' Quintadena	R 68	16' Gemshorn	S 68	16' Holzquintade	S 12
16' Contra Geigen	S 61	16' Flute Courte	S 68	8' Viola Pomposa	S 68	8' Holzquintade	S 61
8' Open Diapason	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' Sifflote	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' Zauberflöte	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		
III Cornet (2-2/3')	S 183	2' Octavin	S 61	8' Harp	N 61		
IV-VI Mixtur (1-1/3')	S 305	2' Flute a Bec	R 61	4' Harp	N 12		
IV Ripieno (1-1/3')	R 244	1-3/5' Tierce	S 61	Tremulant			
III-V Zimble (1/2')	S 244	1-3/5' Tierce	R 61	Sub Octave Coupler			
IV Cimbalo (2/3')	R 244	III Plein Jeu (2')	S 183	Unison Off			
16' Contre Trompette	R 61	V Ripieno (2')	R 305	Super Octave Coupler			
16' Fagotto	S (CH)	III Cymbale (2/3')	S 183	Gal. Pos. on Choir			
8' Trompette	R 61	16' Bombarde	S 68	Echo on Choir			
4' Clarion	R 61	16' Basson	R 68	Gospel on Choir			
8' Harp	N 61	8' Trompette	R 68	Pos. on Choir			
Chimes	N 25	8' Trompette	S 68	String on Choir			
Carillon*	N —	8' Basson	R 68	Epistle on Choir			
Tremulant		8' Hautbois	R 68				
Sub Octave Coupler		8' Voix Humaine	R 68				
Unison Off		4' Clarion	R 68				
Super Octave Coupler		4' Clarion	S 68				
Gal. Pos. on Great		Tremulant					
Positiv on Great		Sub Octave Coupler					
String on Great		Unison Off					
Echo on Great		Super Octave Coupler					
Gospel on Great		Gal. Pos. on Swell					
Epistle on Great		Positiv on Swell					
8 Blank Drawknobs		Gospel on Swell					
		Echo on Swell					
		String on Swell					
		Epistle on Swell					
		2 Blank Drawknobs					

<b>SOLO (IV, Enclosed)</b>		<b>GOSPEL (Unenclosed) *</b>	
8' Doppelflöte	N 81	16' Trompette en Chamade	N 61
8' Gamba	R 61	8' Trompette en Chamade	N 61
8' Gamba Celeste	R 61	4' Trompette en Chamade	N 61
8' Flauto Mirabilis	R 61	Sub Octave Coupler	
4' Flute	R 61	4 Blank Drawknobs	
2-2/3' Quint Flute*	N 61		
VII Chorus Mixture	S 427		
VI Harmonics	R 366		
16' English Post Horn	S 12		
8' Corno di Bassetto	N 61		
8' Millennial Trumpet	R (GP)		
8' Herald Trumpet**	S 61		
8' English Post Horn	S 61		
8' Trompette Harmonique	S 61		
8' French Horn	N 61		
8' English Horn*	N 61		
8' Orchestral Oboe	N 61		
4' Clarion Harmonique	S 61		
Tremulant			
Sub Octave Coupler			
Unison Off			
Super Octave Coupler			
Gal. Pos. on Solo			
Echo on Solo			
Gospel on Solo			
Pos. on Solo			
String on Solo			
Epistle on Solo			
6 Blank Drawknobs			

<b>CELESTIAL (V, Enclosed)</b>		<b>EPISTLE (Unenclosed) *</b>	
16' Erzähler	R 12	16' Trompette en Chamade	N 61
16' Bourdon	R 12	8' Trompette en Chamade	N 61
8' Principal*	N 61	4' Trompette en Chamade	N 61
8' Viola Pomposa	R 61	Sub Octave Coupler	
8' Viola Celeste	R 68	7 Blank Drawknobs	
8' Erzähler	R 68		
8' Erzähler Celeste	R 68		
8' Flute a Cheminee	R 68		
4' Principal*	N 68		
4' Principalino	R 68		
4' Flauto Veneziano	R 68		
2-2/3' Nazard*	N 61		
2' Oktave	R 61		
2' Oktave*	N 61		
VI Mixture (1-1/3)*	N ?		
16' Bombarde	R 12		
16' Dulzian	R 68		
8' Bombarde	R 61		
8' English Horn	R 61		
8' Vox Humana	S 61		
8' Cromorne	R 68		
4' Cor de Schuller	R 61		
4' Rohrschalmei	R 68		
Tremulant			
Sub Octave Coupler			
Unison Off			
Super Octave Coupler			
Gal. Pos. on Celestial			
Echo on Celestial			
Gospel on Celestial			
Pos. on Celestial			
String on Celestial			
Epistle on Celestial			
19 Blank Drawknobs			

<b>GALLERY POSITIV (Unenclosed) *</b>		<b>ECHO (Enclosed) *</b>	
8' Principale	R 61	8' Salicional*	N 73
8' Holzgedeckt	R 61	8' Vox Angelica*	N 73
4' Ottava	R 61	8' Flauto Dolce*	N 73
4' Koppelflöte	R 61	8' Flute Celeste*	N 73
2' Fifteenth	R 61	8' Cor de Nuit*	N 73
1-1/3' Nineteenth	R 61	4' Fern Flute*	N 73
1' Twenty Second	R 61	8' Vox Humana*	N 73
IV Zimbel (1/2')	R 244	8' Cromorne*	N 73
8' Millennial Trumpet	R 61	Tremulant	
8' Herald Trumpet**	S (SO)	Sub Octave Coupler	
		Unison Off	
		Super Octave Coupler	
		1 Blank Drawknob	

<b>PEDAL (Unenclosed)</b>		<b>CELESTIAL POSITIV (Unenclosed) *</b>	
64' Gravissima	N 20	8' Principale	R 61
32' Diapason	N 32	8' Holzgedeckt	R 61
32' Contre Bourdon	N 32	4' Ottava	R 61
32' Kontra Geigen	S 12	4' Koppelflöte	R 61
16' Diapason	N 32	2' Fifteenth	R 61
16' Contre Basse	S 32	1-1/3' Nineteenth	R 61
16' Contrabasso	R 32	1' Twenty Second	R 61
16' Principal	S 32	IV Zimbel (1/2')	R 244
16' Contra Geigen	S (GT)	8' Millennial Trumpet	R 61
16' Principal	R (GT)	8' Herald Trumpet**	S (SO)
16' Bourdon	S 32	Tremulant	
		Sub Octave Coupler	
		Unison Off	
		Super Octave Coupler	
		1 Blank Drawknob	



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."

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'	Erzähler	R	(CE)
16'	Bordone	R	(CE)
8'	Viola	N	(ST)
8'	Viola Celeste	N	(ST)
8'	Erzähler	R	(CE)
32'	Contre Bombarde	R	12
16'	Bombarde	R	32
16'	Bombarde	R	(CE)
8'	Millennial 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.
- R 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*

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## 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.

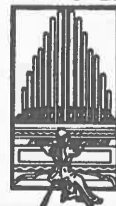
May 31: Richard L. Falk, Jr., Citadel Square Baptist Church: (Music from the Temple Church, London) *Voluntary in D*, Stanley; *Solemn Melody*, Davies; *Two Elegies*, Thalben-Ball; *Hymn "Ethers"*, Hopkins; *Trumpet Tune in D*, Stanley.

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.

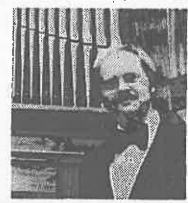
June 4: Midnight Organ Gala at the Cathedral of St. Luke & St. Paul: *Wedding March*, Mendelssohn (William Gudger); *The Lost Chord*, Sullivan (Edith Teal Simmons & Mr. Gudger); *Fountain Reverie*, Percy Fletcher (Murray Somerville); *Fanfare*, Lemmens (Richard Falk); *Improvised Variations on Sullivan's "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).



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# 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 Borren<sup>1</sup> and Willi Apel<sup>2</sup> compared Cornet's music favorably with that of Sweelinck himself, and when a recent dissertation<sup>3</sup> 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*.<sup>4</sup> 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.<sup>5</sup> 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, Brussels<sup>6</sup>

"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 Langhedul<sup>7</sup>

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.

The musical score is presented in six systems of grand staff notation. The first system is marked with a '1.' above the treble clef. The second system has a circled '10' at the beginning. The third system has a circled '20' at the beginning. The score includes various textures, from simple chords to more complex passages, and ends with a characteristic right-hand motive from the first system.

(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.

K.L.R. 3/82

## 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.<sup>8</sup>

### 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<sup>o</sup> Tuono di M.<sup>10</sup> Pietro Cornet organista della S.<sup>ma</sup> Infanta sopra ut, re, mi, fa, sol, ia* (Berlin, fol. 16v)—incomplete
  - Apel, p. 38
  - Gullmant, p. 211
- Fantasia 8. Toni dal Sig. Pietro Cornet mandatomì alli 3.<sup>o</sup> 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.<sup>7</sup> Pietro Cornet* (Berlin, fol. 64v)
  - Apel, p. 80
- Courante dal S. Pietro Cornet organista de la S.<sup>ma</sup> Infanta in Brusselles mandatomì 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

<sup>1</sup>Charles 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.

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

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

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

<sup>5</sup>Transcriptions 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<sup>e</sup> siècle*, 8 vols. (Brussels: 1867-1888; reprint ed., New York: Dover, 1969), vol. II, pp. 312-313 (for Langhedul's rebuild).

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

<sup>7</sup>*Ibid.*, p. 126.

<sup>8</sup>J. 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.

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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.

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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.

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## 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.

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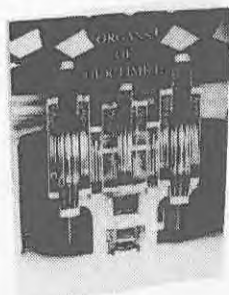
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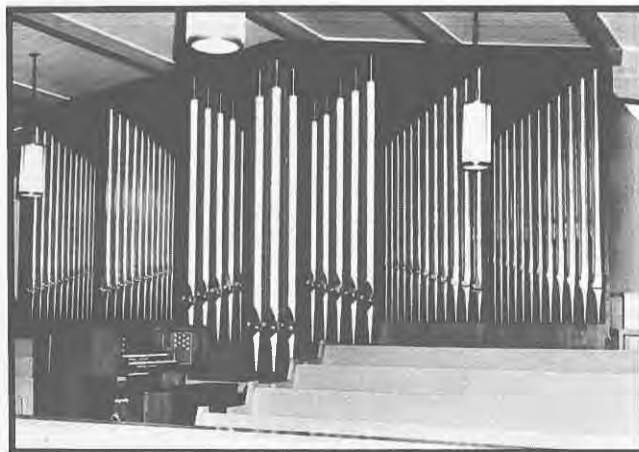
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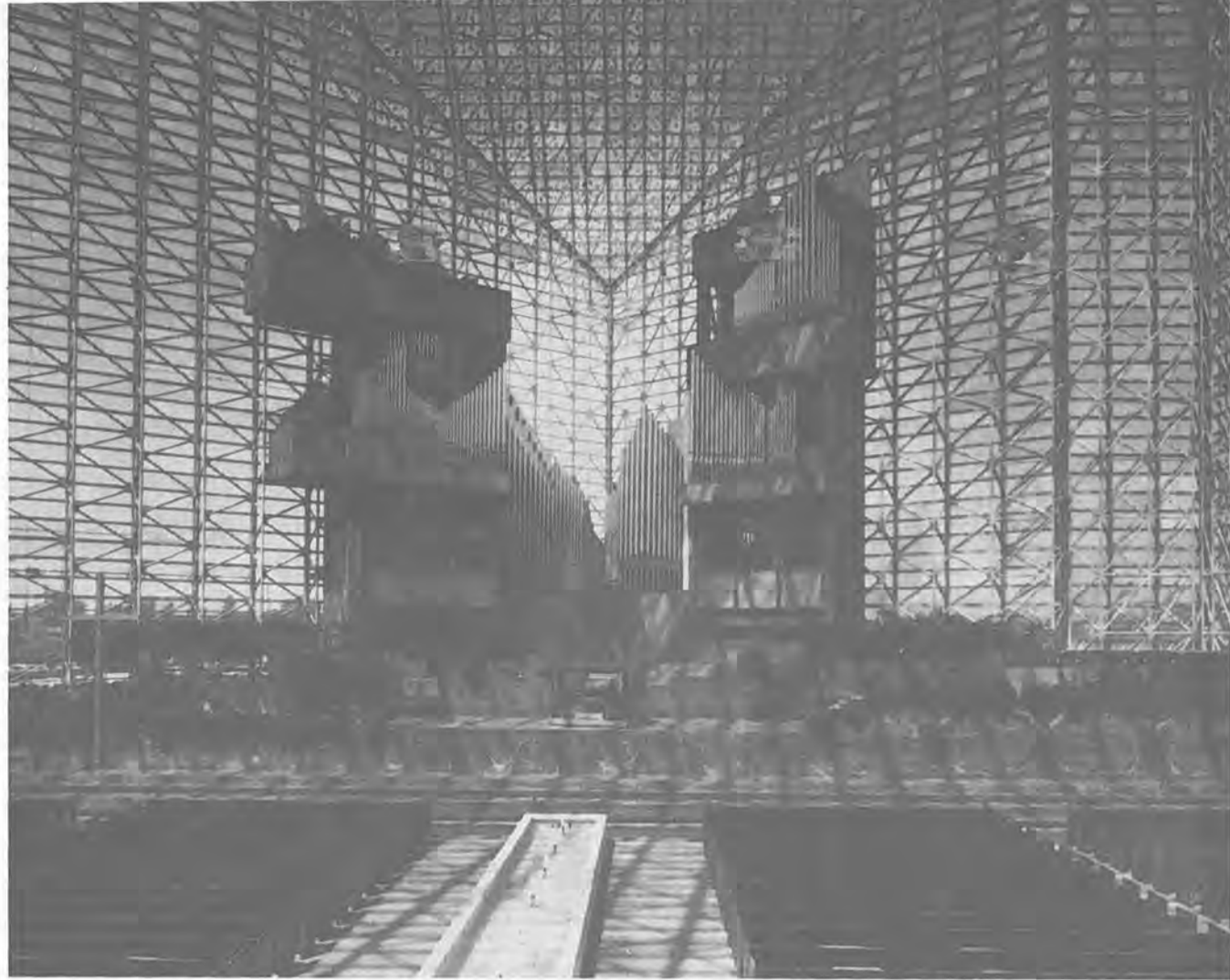
Though massive in size, the large console and main imposing divisions of the Crystal Cathedral's organ assume diminished proportions in comparison to the vast space of the glass-walled sanctuary of the Crystal Cathedral.

"*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<br/>"The Organ Symphony" . . . . . Camille Saint-Saëns<br/>Jean-Marc Cochereau, Conductor<br/>Pierre Cochereau, Soloist</p>   | <p>III. Symphonie Concertante for Organ and Orchestra, Opus 81 . . . . . Joseph Jongen<br/>Jean-Marc Cochereau, Conductor<br/>Ted Alan Worth, Soloist</p>                             |
| <p>II. Fantaisie and Fugue on the Chorale "Ad nos, ad salutarem undam" . . . . . Franz Liszt<br/>In an arrangement for Organ, Orchestra, and Choir by Jean-Marc Cochereau<br/>Jean-Marc Cochereau, Conductor<br/>Pierre Cochereau, Soloist</p> | <p>IV. The Old Hundredth Psalm Tune . . . . . Ralph Vaughan Williams<br/>for Organ, Orchestra, Choir, and Audience<br/>Jean-Marc Cochereau, Conductor<br/>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.

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**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.

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

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**UNITED STATES**  
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**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. Peter's 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

**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

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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

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