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Moreover, many of the technical comments included are highly questionable. A single example will have to suffice here. Of the very large Swedish instruments from around 1800, the author states, "A solution often adopted to save space and reduce the total length of the instrument without shortening the soundboard was to prolong [i.e., extend] the latter over the belly-rail and the keylevers of the extreme treble notes" (p. 230). Those who have experimented on paper with clavichord design factors know that maintaining a favorable position of the bridge on the soundboard with treble notes above c''' can become very difficult. The Swedish designs extending an octave higher to c''' in fact require a cantilevered belly-rail to avoid locating the bridge directly above the belly-rail itself.

To return to the very positive aspects of the book: The twentieth century's presentation of the history of keyboard instruments and their music has almost entirely slanted focus away from the clavichord and toward the harpsichord and piano. Brauchli rights the balance of this neglect, not only in the course of his work as a whole, but also by bringing together a number of quotations which one would be hard-pressed to find reproduced elsewhere. Certain passages should be surprising to many in the mainstream (and to some clavichord enthusiasts)—where else, for instance, has Bach-student Johann Philipp Kirnberger's enthusiasm for the clavichord been mentioned in modern studies? (See especially p. 326, footnote 69.) As an argument for the central role of the clavichord in European keyboard music, the book as a whole makes a powerful presentation, and one that has long been overdue. Bravo, Mr. Brauchli!

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Nicholas Thistlethwaite and Geoffrey Webber, editors. *The Cambridge Companion to the Organ*. Cambridge: Cambridge University Press, 1998. xiv, 340 pp.: 39 black-and-white illus., 8 tables, 50 musical exx. ISBN: 0-521-57309-2 cloth; -57584-2 paper. \$57.95 cloth; \$21.95 paper.

This book is described by its publishers as "an essential guide to all aspects of the organ and its music. . . . The essays, all newly commissioned, are written by experts in their field, making this the most authoritative reference book currently available." This last statement, of course, is to be taken with a grain of salt, since it is certainly *not* the "most authoritative" such book. However, it is a very good one.

Except for two Australians and three Americans, the authors of the twenty essays are all from Great Britain. Their writings are divided into three major sections: the instrument, the player, and selected repertoires. It is the first section that will be of the most interest to readers of this journal. Six essays deal with the organ as an instrument. Thistlethwaite writes on the "Origins and development of the organ," tracing its evolution from the late Middle Ages to the mid-twentieth century; the true origins from classical antiquity are not covered. Stephen Bicknell discusses "Organ construction," adroitly explaining such matters as winding, key and stop actions, and pipe components. Unfortunately, certain technical terms that are part of the organ builder's vocabulary are not explained, and there is no glossary. This is a problem throughout the *Companion*: often there is too much detail for the novice but not enough for the expert.

John Mainstone covers "The physics of the organ," providing information on sound waves and on the characteristics of open and closed flue pipes, as well as reed pipes. "Temperament and pitch" are treated by Christopher Kent, who gives informative discussions of Pythagorean, mean-tone, and the irregular systems usually labeled "well temperaments" today, all of which played an important part in organ history. Equal temperament as it appeared in the nineteenth and twentieth centuries is also discussed, as are the various pitch levels found in different times and places. Bicknell's chapter on "The organ case" is the most thorough and informative of this group, covering the development of the case from the oldest playable organ in the world (Sion, Switzerland, dating from the late fourteenth century or the early fifteenth century) to the 1989 instrument built by Taylor and Boody for Ferris Ladies College, Yokohama, Japan. The final essay in this section, also by Bicknell, is devoted to "Organ building today." Rather than surveying the work of individual contemporary builders, it is concerned primarily with the ideas of the *Orgelbewegung* (the organ reform movement) and the influences it continues to have today.

Three essays on organ playing constitute the next major section of the book. Kimberly Marshall writes on "The fundamentals of organ playing" and "A survey of historical performance practices." The former discusses position at the organ, accents, attacks and releases, fingering, pedaling, and registration; the latter covers German, Spanish, Italian, English, and French sources of the sixteenth and seventeenth centuries, ending with a section on J. S. Bach. Edward Higginbottom's "Organ music and liturgy" is particularly valuable for its explanation of the genesis

of so much of the literature. The three essays together constitute a worthwhile tutor.

The eleven essays dealing with selected organ repertoires are by far the best written and most valuable in the collection and account for more than half the book. They provide a good overview of organ literature from the earliest sources to the present and will be worthwhile reading for anyone teaching or studying this subject. Among them, "Italian organ music to Frescobaldi" by Christopher Stenbridge, "The French classical organ school" by Higginbottom, and "The north German organ school" by Webber are particularly good. James Dalton's "Iberian organ music before 1700," on the other hand, is not as detailed as it might have been. All the essays in this section benefit from generous musical examples, organ specifications, and lists of recommended editions.

An appendix on "The modes (toni) and their attributes according to Zarlino," along with endnotes, a bibliography, and an index complete the volume. It is distressing that Cambridge, along with too many other major publishers, insists on the use of endnotes rather than footnotes, thus making the reading of the text more difficult. When books were typeset by hand, footnotes provided a real problem, but with today's computer typesetting programs, footnotes can be arranged with relative ease, so there really is no excuse for using endnotes. One is forced to conclude that editors and book producers do not use their own products. Another poor decision was to exclude publishers' names from the citations in the bibliography.

The book is attractively printed, but the illustrations are poorly reproduced. Two of them—Figure 5.1 (Cathedral of Notre Dame, Valère sur Sion, Switzerland) and Figure 5.10 (Bavokerk, Haarlem, the Netherlands)—have been "flopped," that is, printed in reverse. The text is generally accurate, although I noted the following errors: St Clothilde (p. 50) should be Ste Clotilde; Diruta 1984 (p. 94) is not in the bibliography; the last sentence on p. 189 is incomplete, omitting a reference to recommended editions; Böely was "sacked" (p. 266) from his post at St Germain l'Auxerrois, not St Gervais; Guilmant's eight "symphonies" (p. 275) are sonatas; the organ shown in Figure 20.1 (p. 303) was built by Hook & Hastings, not Hilborne Roosevelt (p. 304); and "Don" Locklair (p. 315) is actually Dan Locklair. In his chapter on J. S. Bach, David Yearsley is mistaken in citing the Widor-Schweitzer edition as "highly edited" (p. 249); it is actually based on the original Bach Gesellschaft, albeit without C clefs, and is not edited at all.

Despite these reservations, *The Cambridge Companion to the Organ* contains a great deal of useful, accurate information. Its greatest value will be as an auxiliary text for serious organ students, but it will also be of interest to the layperson.

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Gustav Fock. *Hamburg's Role in Northern European Organ Building*. Translated and edited by Lynn Edwards and Edward C. Pepe. Easthampton, MA: Westfield Center, 1998. xv, 141 pp.: 6 black-and-white photos. ISBN: 0-9616755-3-5. \$44.95 (cloth).

Present-day listeners privileged to hear the works of Bach and other German Baroque masters on organs produced by such builders as Rudolph von Beckerath, Fritz Noack, John Brombaugh, and George Taylor owe their good fortune in part to the work of Gustav Fock (1893–1974), whose archival research on the history of the North German organ of the sixteenth, seventeenth, and eighteenth centuries helped chart the course of the historically based organ building that has flourished in the last third of the twentieth century.

Fock was a scholar of much diligence and a man of great fortitude, who carried out his work undaunted through the difficult years preceding and during World War II in Germany. He is best known for his magnum opus, *Arp Schnitger und seine Schule: Ein Beitrag zur Geschichte des Orgelbaues im Nord- und Ostseeküstengebiet*, published posthumously in 1974, which makes a monumental contribution to our knowledge of this pivotal figure through its presentation of extensive documentary information (Schnitger's organ contracts, privileges, work-list, apprentices, journeys, etc.), although it has been criticized for a neglect of the technical aspects of organ construction and, therefore, its failure to account for and characterize the musical qualities of Schnitger's instruments. Fock's unpublished *Kartei der Orgelbauer und Orgeln des niederdeutschen Kulturgebietes*, a card catalogue containing historical data on 1200 organs and 800 organ builders, is preserved, along with Fock's collection of photographs of organs and other materials, in the Staats- und Universitätsbibliothek in Hamburg.

Hamburg's Role in Northern European Organ Building is a translation of an article originally published in 1939 under the title "Hamburgs Anteil am Orgelbau im Niederdeutschen Kulturgebiet" in volume 38 of the