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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.

ARTHUR LAWRENCE
MANHATTAN SCHOOL OF MUSIC

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 Fock's unpublished *Kartei der Orgelbauer und Orgeln des niederdeutschen Kulturgebietes*, a card catalogue containing historical data on 1200 organs and 800 organ builders, is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

Zeitschrift des Vereins für Hamburgische Geschichte. The idea of bringing out this article in English translation came from Harald Vogel, who in his foreword to the monograph calls attention to the significance of the article:

The 1939 publication of Gustav Fock's *Hamburg's Role in Northern European Organ Building* was a landmark in organology. . . . *Hamburg's Role* is full of invaluable information that has made it possible for scholars, organ builders, and players alike to understand for the first time that sixteenth- and seventeenth-century North German organs were more complex in their design and tonal resources than had previously been suspected. . . . Fock's article set a standard that lasted for decades. *Hamburg's Role* and Fock's book on Schnitger . . . together deliver a surprisingly complete picture of sixteenth-, seventeenth-, and eighteenth-century North German organ building. Both publications make it clear that Hamburg was *the* center of organ building. (p. x)

Hamburg's Role is arranged chronologically, covering the development of organ building in and around Hamburg for a 200-year period, from the late fifteenth to the late seventeenth century. There are seven chapters, six of which deal with organ builders (individuals, families, and schools) that represent stages in the history of the North German organ, as follows: (1) "Hamburg's Position of Leadership"; (2) "Pre-Reformation Organs and Builders in Hamburg"; (3) "The Dutch as Agents of a New Art: Gregorius Vogel, Henrick Niehoff and Jasper Johanson"; (4) "The Scherer Family and Their Associates: Jacob Scherer, Dirck Hoyer, Hans Bockelmann, Hans Scherer the Elder, Hans Scherer the Younger"; (5) "The Bridge to Schnitger: Gottfried Fritzsche, Friedrich Stellwagen, Hans Christoph Fritzsche, Friedrich Besser, Joachim Richborn, Hans Riege, Other Minor Figures"; and (6) "Arp Schnitger." Chapter 6, whose total length of one-half page hardly warrants "chapter" status, treats the title subject by referring readers to the author's book on Schnitger. Chapter 7 offers a brief summary of activity between the decline of organ building and playing that began around the mid-eighteenth century and the Organ Reform movement that started in the Hamburg area after the First World War. A valuable appendix by Harald Vogel, "A History of the Organs in St. Catharinen, Hamburg, from c. 1520 to 1743," surveys the organs in one of the most important churches in Hamburg's musical history. Fock had apparently planned to write a full history of these instruments, but this project never came to fruition.

In producing *Hamburg's Role*, Lynn Edwards and Edward C. Pepe took the opportunity to augment and further document the German essay,

adding information that increases the value of the English version. Much of the new material was drawn from work, published and unpublished, by Fock himself. For example, the editors integrated into the English edition Fock's corrections to the German article as entered in his own hand in a copy now preserved in the library of the Norddeutsche Orgelakademie. They also made use of his articles on Scherer and Stellwagen in *Die Musik in Geschichte und Gegenwart* and, of course, his Schnitger book. The editors had to make a complete revision of Fock's original footnote apparatus, replacing references to chapters in his manuscript study of Schnitger with references corresponding to the book eventually published in 1974. The editors' notes are cited in the text by means of letters to distinguish them from the author's, which are numbered.

One of the strengths of the original article was the diplomatic presentation of numerous historical documents. Fock drew on a wide spectrum of archival sources, including organ contracts, account books, reports on renovations and repairs, church financial records, trustee reports, letters, and witness testimonies, and he quotes from these sources at length throughout the article. Such documents provide a wealth of detailed specific information about individual instruments and the artisans who worked on them. For example, a 1636 report describing extensive renovation on the Jacobikirche organ carried out by Gottfried Fritzsche (along with the disposition given by Michael Praetorius in 1619) allowed Fock to reconstruct the complete specification for that organ at that point in its history. These sources also reveal the activities of organ builders, trace teacher-apprentice associations (e.g., Gottfried Fritzsche, his pupils, and their pupils) and family dynasties (e.g., the Scherers), and give a colorful picture of the working conditions encountered by these craftsmen. Sometimes even a personality profile of an individual organ builder emerges from the ancient annals. For example, Friedrich Besser (active ca. 1655–1693) seems to have been a testy fellow, embroiled in petty disputes and engaged in underhanded behavior. In a letter concerning his renovation of the Heilig-Geist-Hospital organ carried out between 1675 and 1678, he complains bitterly about the mischievous conduct of his “enemies,” presumably jealous rivals:

I have plenty of enemies here, and there is truth to the saying: When our Lord God builds a church, the Devil comes and builds a chapel next to it. . . . The windchests were filled with water, the registers on the new windchests were broken in two and splintered, the thieves and rascals have broken the lock to where the pipes are kept [i.e., a lock on the case panel]

and have stolen so many pipes from each of the stops that I cannot replace them for less than 70 Taler. . . . In the meantime, the custodian, now organist . . . had a smith force the lock to the organ and make a new key, of which I knew nothing and which all happened without my consent. (pp. 79–80)

(Although the translators do not point this out, Besser's proverbial saying about the devil goes back at least to the early sixteenth century, and similar adages are found in Luther and in Arnolt Schlick's *Spiegel der Orgelmacher und Organisten* of 1511.) Besser himself stooped to equally low tactics, in 1679 deliberately vandalizing the organ of the Petrikirche, which he had been renovating since 1673:

When the organist went to the organ on Saturday, March 8, he found all of the register knobs pulled on, many parts completely unusable, and several pipes removed, as well as nails in the windchests, etc. Several days later, Besser wrote from Braunschweig to the organist, saying he had done this and threatening to do even worse if he didn't receive more money. The repairs for all this damage cost the church a lot of money. The matter was not pursued. (p. 81)

The preparation of an English edition of Fock's 1939 article posed a serious challenge to the translators. Fock quoted long passages in prose (in addition to stoplists) from archival sources, most written in *Plattdeutsch* or the Low German dialect of the north in various stages of development, from before the Reformation, to the Luther period, to the late seventeenth century. Fock did not provide a "translation" of the archaic German into the modern language (as has been done with some early German writings), although he offered occasional help with what he considered an obscure word or technical terminology. In the present monograph, these passages appear together with the English version in parallel columns on the same page. Most of these specimens antedate the time when German had attained a modicum of uniformity in spelling, regularized syntax, and consistent word order. Not surprisingly, reading these documents is tough going, and the translators are to be commended for their generally accurate and literate English renderings. Since the art of translation depends on a conveying of meaning and not necessarily of individual words from one language to another, we do not expect every word in the German text to have its specific equivalent in the English. Nevertheless, I question the translators' omission, in the English versions, of a number of words and phrases present in the German, with no accounting given for their meaning in the con-

text. Representative examples are “kerken” (church, p. 10), “ander” (other, p. 11), “so he dar tho gebruket, de tydt auer, so he darauer is” (everything he needs during the time he is here, p. 13), “tho lone” (as payment, p. 13), “nigehoff” (the builder’s surname, p. 14), and “swaren” (directors, p. 18).

The statement of editorial policy does not indicate that the translators made any changes or corrections to Fock’s quotations of the original German documents. Therefore, I assume that discrepancies in this material between the German as it appeared in the 1939 article and as given in the present monograph are the result of the editors’ mistranscription. Among other variants, the word “außgegangen” is rendered as “aufgegangen” (p. 66), “weswegen” becomes “wesegen” (p. 76), and the word “ein” is omitted (p. 64). While such errors are not numerous and in most cases do not materially affect the meaning, they introduce possible confusion into a text that should have been absolutely faithful to the original document.

In conclusion, *Hamburg’s Role in Northern European Organ Building* has long been recognized as a seminal resource for scholars and organ builders interested in preserving and furthering the magnificent heritage of the North German Baroque organ. Minor flaws notwithstanding, this annotated English translation enhances the original work and makes Fock’s significant study available to a much wider readership.

JANE SCHATKIN HETTRICK
RIDER UNIVERSITY

Alain Corbin. *Village Bells: Sound and Meaning in the 19th-Century French Countryside*. Translated by Martin Thom. New York: Columbia University Press, 1998. xx, 416 pp.: 1 map, 1 table. ISBN: 0-231-10450-2. \$35.00 (cloth).

The distinguished Sorbonne historian Alain Corbin, author of innovative studies of French popular culture, here brilliantly elucidates the role of bells, which once dominated rural France’s “auditory landscape.” Tightly regulated by law and tradition, bell ringing served many purposes: bells called people to worship and to arms, warned of danger, warded off evil, celebrated festivities, honored celebrities, tolled deaths, and organized daily activities by marking the passage of time, a function later usurped by clocks, which were rare in the nineteenth-century countryside.