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A catalogue of Érard harps and fortepianos of Liszt's era in the Giuliani Collection rounds out the volume. Included are technical descriptions of four harps, No. 51 and No. 52 by Dagmar Droysen-Reber and No. 66 and No. 67 by Anna Pasetti; and three grand pianos, No. 25 by John Henry Van der Meer, and No. 64 and No. 65 by Giovanni Paolo di Stefano. Beautiful full-color photographs including numerous details of each instrument accompany the technical data. The sound of each instrument comes alive in the two enclosed CDs featuring original compositions and transcriptions by Franz Liszt.

Liszt and the Érard Sound is a beautiful volume with much valuable information and a feast for the eyes in its lavish illustrations as well as for the ears in the aural documentation of important instruments from the Érard workshop. Unfortunately, the presentation is marred by poor English translations in many of the essays. There are misplaced or missing words and phrases, and in many cases clumsy syntax and lengthy sentences make for a difficult read. Translation errors range from humorous ("... a mountain which must be scalded ..." instead of "scaled," p. 108) to completely erroneous ("Certainly, among those Chopin admired as arrangers of Polish folk-song were Sowiński, Orłowski and Orda ..." p. 219–220. The Italian text asserts that Chopin admired these musicians "ben poco," very little). English readers who are proficient in either French or Italian will often find themselves referring back to the original language of an article for clarification. It seems a shame that the editors were not more concerned about the quality of the translated texts, given the care and thoroughness displayed in the other aspects of the book.

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David Yearsley. *Bach's Feet: The Organ Pedals in European Culture.* New York: Cambridge University Press, 2012. 298 pp.: 43 illus., 67 musical exx. ISBN 9780521199018. \$99 (hardbound).

Peter Williams describes the organ as having the longest history, the largest repertory and "a magnificence beyond any other musical invention from the Greeks to the present." (*A New History of the Organ* [Bloomington: Indiana University Press, 1980], p. 14). Already in 1802, Johann Nikolaus Forkel in his Bach biography had advanced one reason for this preeminent status: "The pedals are an essential part of the organ;

by them alone it is exalted above all other instruments, for its magnificence, grandeur, and majesty depend upon them" (p. 182). David Yearsley's groundbreaking study gives good reason to agree with Forkel's statement. Also the author of *Bach and the Meaning of Counterpoint* (2002), he is deeply versed in the music of Bach. An organist himself, and the winner of numerous performance prizes, he knows his subject not only from reading sources but also from playing scores. His writing conveys a player's love of the organ and a sympathetic understanding of the challenges of both instrument and repertoire for the organist.

In an introduction and six chapters, Yearsley presents a chronological and contextual history of the pedal. Much of this narrative concerns the German organ, reflecting the reality that the full pedal did not become universal until the mid-nineteenth century. The story begins with the fifteenth-century monk known as "Bernhard the German," a mythic figure long credited as the inventor of pedals. Its central point is the development of an independent pedal, that is, a pedal division with enough stops to function as an equal partner with the manuals and whose stops were not coupled down from the manuals. These ideals are embodied in the north German Baroque instruments and in the splendid *pedaliter* compositions of Buxtehude and his north German colleagues.

To document the centrality of pedal independence, Yearsley draws on numerous theoretical and historical writings, including Quantz, Mattheson, CPE Bach, Sponsel, Schubart, Marpurg, and others. As an extreme illustration of a strong pedal division, we may consider that Marpurg allowed for hymn accompaniment by pedals alone, thus enabling an organist to warm his hands in a frigid church. Pedagogues stressed the need for pedal mastery and the difficulty of attaining it. Justin Heinrich Knecht, for example, noted in his *Vollständige Orgelschule* (1795) the "patience and toil" (p. 88) required to learn good pedaling. Moreover, command of the pedals became decisive in job auditions. The Dresden City Council rejected the Prime Minister's candidate for organist of the Frauenkirche because he "did not make use of the pedal at all, which meant that the Gravity [of the instrument] was completely lost" (p. 168). Yearsley links the independent pedal with the whole conception of polyphonic music, ascribing superior knowledge of counterpoint to organists. In a daring conclusion about Bach, Carl Friedrich Zelter in 1831 expresses the same idea: "the pedals were the ground-element of the development of his unfathomable intellect, and that without feet, he could never have attained his intellectual *height*." In other words, "the organist thinks with his feet" (p. 106).

Music-making by the feet led the author to focus on the sheer physicality of organ playing. To Yearsley "the organist's art . . . is fundamentally an epistemology of the body" (p. 106). He frequently relies on anatomical terms to describe organ playing. Phrases like "choreographed postures" (p. 103), "parse counterpoint with his limbs" (p. 73), "allocation of the parts to the organist's body" (104), and "musical anatomy lesson" (p. 83) stress the corporeal side of organ playing. Also borrowing from medical terminology, he dissects the body of the organ itself into "nerves, tendons and muscles" (p. 72). Physicality becomes more prominent in the chapter entitled "Walking towards perfection; pedal solos and cycles." Making an analogy between pedal playing and walking, he equates the left-right alternation of the feet in pedal playing to that of moving through life. Indeed, a "walking bass" (i.e., consisting of thirds or larger intervals playable by alternating feet) comes more naturally to an organist's feet than does a scale passage, although both exist in the literature. In some cases, however, I think Yearsley theorizes on, rather than proves, a kinship between pedal playing and walking. Did Bach's long walk to Lübeck lead him to transform the genre of the *pas-sacaglia*? On the other hand, Mendelssohn wrote about walking pedal passages in the streets.

Bach's Feet tracks the post-Baroque periods, through the nineteenth and twentieth centuries, when the full pedal division and pedalboard gradually became the norm worldwide. Change came slowly and, sometimes, grudgingly. British tradition in particular resisted, and some organs were built with an extended range for the left hand, or even an extra manual to activate the pedals without the feet. Franz Liszt was not above using the three-handed method of playing Bach's organ music. Interestingly, only after the golden age of the organ did composers write works for pedals alone, that is, for feet with no hands. For the final chapter, entitled "Bach's Feet," the author looks into the topic of organ shoes. While until recently, it appears that most organists played in their street shoes, the design and material of footwear relate directly to pedal technique. Schlick's four-part pedal writing, for example, obviously required simultaneous use of heel and toe of both feet, a process greatly facilitated by shoes with a raised heel.

To be sure, pedal skill has its detractors: Mozart, reflecting his South-German orientation, belittled Johann Wilhelm Häßler (student of a Bach student) for being a mere footman. Nonetheless, Yearsley rightly defines a "real" organist as one who plays with his feet equally well as with his hands. On page 1 he announces: "Those organists who play

without using the pedals at all, or who merely hold down an occasional note with the left foot . . . are considered . . . not really to be organists at all." Amen! Publishers of pedal-less "organ music" designed for church musicians please take note. Further, Yearsley takes aim at piano transcriptions of organ music, which fail without the pedal. (I would add the ersatz orchestral or band arrangements of organ music, which continue to persist long after Stokowski. Contrabass and tuba are no substitute for the 16-foot Principal and Posaune.)

In spite of its inept title and uncomely jacket illustration (showing the author's very worn Capezio's), *Bach's Feet* is a treasury of historical and practical information. It is the first thorough-going investigation of the organ pedal, normally quite peripheral in studies of the organ. Having mined numerous sources—musical and historical—and played much of the repertoire, the author commands the field with both breadth and depth. He sheds new light onto standard material, and his insights often encourage the reader to rethink. The book is well illustrated with musical examples and pictures of organs, although, curiously, it contains not one (pedal) disposition. Finally, Yearsley writes in a lively and engaging style. His descriptions of the organist, organ- and pedal-playing, and organ music capture perfectly the rigors and hazards of organ playing. Only an organist-scholar would know to label a Bach pedal solo as "strenuous stuff" (p. 136) or "perilous," requiring "marksmanship" (p. 2). *Bach's Feet* makes a major contribution to our knowledge of organ history. More than that, it should help to restore the organ to its former glory. To this end, it is particularly commended to organists, organ builders, church organ committees, clergy, even programmers for radio stations, and, of course, historians of the organ.

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Frederic B. Stiven. *In the Organ Lofts of Paris.* Annotated and Edited by Rollin Smith. Richmond, Virginia: OHS Press, 2010. Originally published Boston, Massachusetts: Stratford Co., 1923. xix, 184 pp: 68 illus., 3 appendices, index. ISBN: 978-0-913499-35-1. \$19.95 (hardbound).

Frederic Benjamin Stiven (1882–1947) was born in Michigan and received his Bachelor of Music degree from Oberlin College Conservatory in 1907. From 1909 to 1911, he resided in Paris, where he studied organ with Alexandre Guilmant and orchestration with Charles Marie Widor. Upon his return to the United States, he was appointed Associate