

THE  
GOLDEN  
AGE  
OF  
THE  
ORGAN

A  
Sound and Picture  
tour of the surviving  
instruments of  
Master Organ-BUILDER  
**ARP SCHNITGER**  
with E. Power Biggs  
Produced by John McClure



## ARP SCHNITZER: THE GERMAN INSTRUMENTS

By E. POWER HIGGS

In 1862, the year that Johann Sebastian Bach was born, Arp Schnitzler was probably at work on the organ in Storkowstadt. He was at the height of a distinguished career. As Schnitzler organs have been played—some by almost divine inspired voices—Bach, Handel, Mozart, Bachmann, Wagner, Brahms, have lived, and the larger part of music as we know it today has developed. Today Arp Schnitzler stands as the acknowledged master of the high baroque period in organ building.

To play Schnitzler organs, there were the means for those centuries of time, as to organs that already existed and were used, and how the total instrument of such instruments as these accumulated and changed the creative imagination of Bach and other composers. Finally speaking, builders produced composite, experimental possibilities that became dramatic developments. Each organ seems to take advantage of all varieties of sounds, of tone contrast, of pitch emphasis, and intensity of masses and pedals inherent in Schnitzler's organs.

Schnitzler's instruments are not in the least dated in their musical qualities. They are an opportunity for the best of modern music as for ancient masters. Schnitzler's organs have a bright but balanced sound. There is a total sound of tone, of a fine baroque, with a superb possession of articulation—an articulation that can be influenced by the gentle and sensitive playing series. A Schnitzler organ possesses a range which, as a drama, with clear intention.

Different variations offer different aspects of Schnitzler's art. The authentic Schnitzler "class" is heard best in the organs that have been the best made or modified since Schnitzler's day—as, for example, the organ completely rebuilt recently at Götting.

The recordings present the organ substantially in the order that

Schnitzler built them. Such was Schnitzler's essential style. The quality notes just above as it left Schnitzler's hands. The organ has five flues of mixture stops, and a playing action and control that are by now spring from the instrument. In Göttingwerk can be heard a pair of delightfully contemporary reed stops. Noticeably above the organ is Schnitzler's own church. This here has already become important. Aided by expert attention, Norden has a distinctive Schnitzler sound, with a organist ensemble that projects the organ phrase with accent. Similarly is another instrument that is to be noted recently, with a treble tone of particular brightness and tone. Flaming is the largest of the surviving Schnitzlers. The latest recent rebuilding, a heavy and cumbersome piece, were being the instrument's musical usefulness. In Göttingwerk are to be heard some excellent flute sounds. Göttingwerk which were dramatic construction, based on the use of mixture stops.

All of these organs bear the authority Schnitzler stamp and are a revelation to the organist making his first acquaintance with them.

## ARP SCHNITZER'S LIFE AND WORK

By DR. GUSTAV FOCK, HAMBURG

Hardly one personality in musical history has, after having had a long forgotten, seemed to quietly break into the foreground of music and achieved such fame as Arp Schnitzler. And this is right, as in a musical organ music reached its high point in Bach, as his name organ architecture found its consummation in Schnitzler. The art of building has in the last decades become a very respectable science and point of departure for modern organ architecture.

His organs distinguish themselves by clear tone, through which the nature of the music, perhaps of a figure, can be retained with great distinctness. For that reason organ builders, organists and con-



Photo by the author of Götting

which has been all over the world made pilgrimages to the few last remains to be set. The present Columbia recordings should facilitate such a pilgrimage for us.

Schmager's early studies in the village of Oldenburg, where he was born in 1806, in the periods of Galton's life. His interests had for some years been directed to the study of cartography. After the year 1830 and entered the same trade in cooperation with his father, he began further training in organ building in the workshop of his master, Johann Hahn, in Oldenburg in Oldenburg. During this apprenticeship he collaborated with others in the reconstruction of the Cottage organ in Stade, and a little later, by his own work, produced his masterpiece with the completion of the Wilhelm organ in Stade. Thenceforth Schmager stood on his own feet, and in 1835, he published the first of his publications through the press of the publisher, through reconstruction of the organ around him built by his important predecessors, through the acquaintance of them with the leading organ masters of his era, and through study of professional literature.

On the basis of the excellent organ in Stade, Schmager was soon approached by a commission to the Hamburg N. O. church. He moved from Stade to Hamburg in the year 1835. The construction of the Wilhelm organ, with its 67 stops, from keyboards and pedals, was the masterpiece of his work. Unfortunately, this magnificent organ, Schmager's greatest work, fell victim in 1860 to the great Hamburg fire.

During the reconstruction of the Wilhelm organ Schmager received the appointment as titular organist of the church of St. Nikolai in Hamburg. He retained some considerable works of his predecessors, especially of Hans Schuler the elder and Gottfried Fricke, and combined these with his own work into a splendid specification. Among these outstandingly placed his appointment were Georg Böhm, Georg Friedrich Händel, and Johann Sebastian Bach. This instrument has been

referred to in the organ revival movement of today.

Another prominent organ that Schmager built for Hamburg was later moved and is to be used today at Cappel, near Wismar.

From Hamburg Schmager's fame soon spread over the whole North German sea, and into Holland. We find his name here between the Lower Elbe and Lower Weser, especially in the Altus Land near Hamburg, as well as in the further regions between the Elbe and the Weser up to Zellwiese in the Harz. In this area are situated the organs in Cappel, Neuenhagen, Neuenkirchen, and Faldersdorf, all still under permanent trustees to Schmager's son.

Particularly important evidence of his work with his knowledge of Oldenburg. His entire activity stood here in proof of his great love for his homeland. Today, he is called to mind by the beautiful organ in Gumbachow and Dakenburg, and in neighboring St. Pauli church his name is well remembered by the excellent four keyboard organ in Neuenkirchen.

From Schmager's extensive activity in Schleswig-Holstein, Mecklenburg, and Pomerania, only the organ (under not fully plastic) in the Old Church on the Island of Fehmarn has come down to our time. Others were built in Magdeburg, Berlin, and Potsdam, where Schmager worked with great success. However, his last witness, the organ in the Charlottenburg Church, fell victim to the Second World War.

From the many organs Schmager produced in Holland, those in Lelidam and in the Middelsteek in Zwolle (acquired by the world are very well preserved. Others, now in process of being made, are in St. A. Kerk at Groningen, and in the Province of the same name. The remains of Schmager's art reveal even as far as England, Portugal, Spain, and France. The master died at the end of 1860, 1860.

In all, around 100 organ works of Schmager's have been discovered. Some 30 copies carried on his art in North and Central Germany, Holland, and in the Nordic countries.



Photo of Wilhelm organ in Stade, 1860

**THE  
GERMAN  
SCHNITTGER  
THE MUSIC  
AND  
THE ORGANS**



**STADT**

**BY THOMAS CHURCH**

The organ was built by Schnitger for the church of St. Marien in the town of Stadthagen, near Hannover. It is a fine example of the work of this great organ-builder, and is one of the best preserved of his instruments. The organ is of the type known as a 'Schneckenwerk', and is a fine example of the work of this great organ-builder.

It is a fine example of the work of this great organ-builder, and is one of the best preserved of his instruments.



**EMPEL**

The organ was built by Empele for the church of St. Marien in the town of Stadthagen, near Hannover. It is a fine example of the work of this great organ-builder, and is one of the best preserved of his instruments.



**LEININGHARDT**

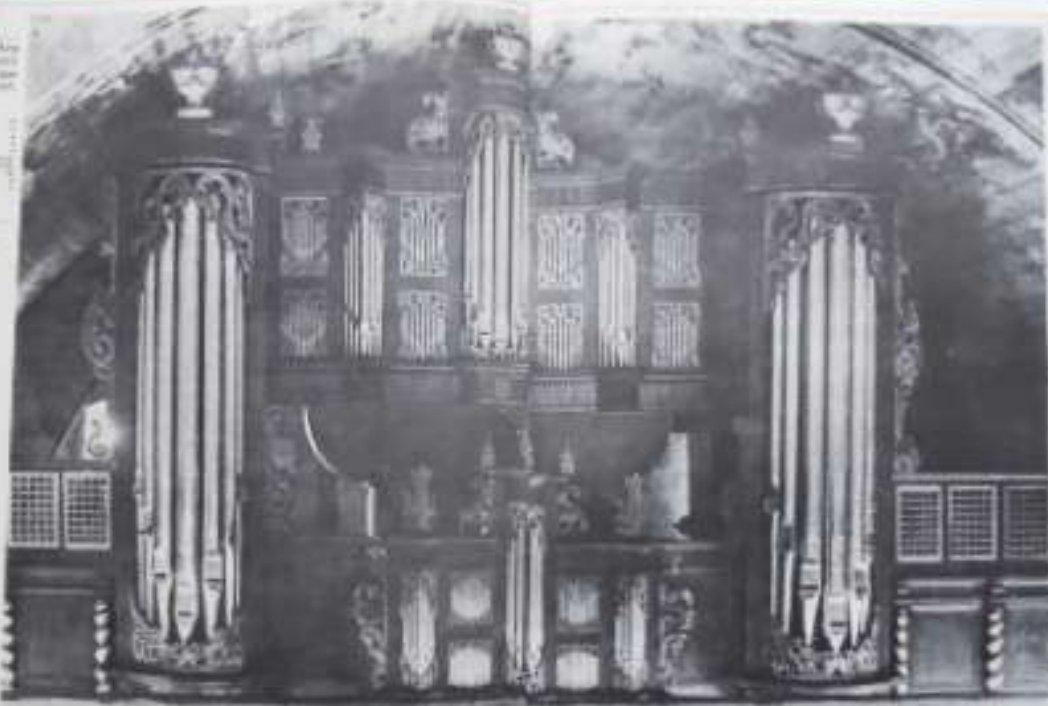
The organ was built by Leinhardt for the church of St. Marien in the town of Stadthagen, near Hannover. It is a fine example of the work of this great organ-builder, and is one of the best preserved of his instruments.

It is a fine example of the work of this great organ-builder, and is one of the best preserved of his instruments.

### NEUENFELDE

The church was built in 1844 by the architect Friedrich Schinkel. It is a fine example of the Prussian Revival style, with its classical forms and richly decorated interior. The church is situated in the village of Neuenfelde, near the Baltic coast.

1844  
Friedrich Schinkel  
Prussian Revival style



### NORDEN

#### ST. EDWARD'S CHURCH

St. Edward's Church in Norden is a fine example of the Prussian Revival style, with its classical forms and richly decorated interior. The church is situated in the village of Norden, near the Baltic coast.

Part	Material	Color
Walls	Brick	Red
Columns	Marble	White
Roof	Wood	Dark
Floors	Stone	Light
Stairs	Wood	Dark
Chairs	Wood	Dark
Altar	Marble	White
Font	Marble	White
Organ	Wood	Dark
Windows	Glass	Various
Doors	Wood	Dark
Stoves	Brick	Red
Lighting	Gas	Various
Decorations	Various	Various

1844  
Friedrich Schinkel  
Prussian Revival style



## ARY SCHEUTER: THE DUTCH INSTRUMENTS

By E. POWELL HIGGS

Many authorities consider that the art of Scheutger is seen at its highest in the three great Scheutger organs of Holland.

In Utrecht, Scheutger's organ is held at its most authentic, for the organ retains almost exactly as it left the builder's hands—87 per cent original, according to Bernard Fabian of Groningen. There is less standing and persuasive beauty. The instrumentation possesses a compact but otherwise most rare of the best ever made.

At Zwolle is a large instrument, planned by Ary Scheutger and executed by his son. It has authority, and a rich splendor of tone. Magnificent in wonderful ability, but the organ—though of low mass—disappointingly conforms to the mass.

At Alkmaar is another large Scheutger, so he considered an extension of Scheutger's work, though it was completed by the son. A flowing and noble melody is heard in a superb unadorned setting.

## THE SCHEUTGER ORGANS OF HOLLAND

By DR. M. A. VENTE, UTRECHT

Very young men, Ary Scheutger had received the advice of Baruff that a French organ builder who worked in North-west Germany and in the North-eastern provinces of the Dutch Republic. The Haarlem family had built or rebuilt many organs in the Province of Groningen and by their commission Ary Scheutger received the order to build an organ in Utrecht. The instrument dates from the year 1700. The organ, with Hardbuck, Regentstiel, and a Pedal mounted at the back of the Hardbuck, is the best preserved of all Scheutger organs.

In the Holland of Scheutger's day organs were usually placed in the square, even though they were within the church. When the city of Zwolle wanted to have a new organ, Vincent Lubin, then organist at St. Nicholas Church in Hamburg and previously at St. Cassius's Church in Soest—where he had become a friend of the young Ary Scheutger—wrote to the Zwolle city council as follows:

"I organist of the Church of St. Nicholas in Hamburg have the honor to present to you a scheme, one of which the council have, and the temple of that in the art, and

the Scheutger, another one of Hamburg. Ary Scheutger has made himself beloved to many hearts and souls every day here in Hamburg by his noble three high organs of which one is mine. If you are willing to do as I do, you will not have any trouble and expense in Hamburg to make a superb one.

As a result, Scheutger was commissioned to build a large organ for Zwolle. It was designed by Ary Scheutger, but was eventually completed by his son, Franz Caspar Scheutger. It became the largest in the Netherlands, with four manuals and pedals, of 62 speaking stops.

Franz Caspar settled down in Zwolle and became a member of the Lutheran congregation in the town. Some of his abilities were here shown, and the congregation placed the Church of St. Mary in the immediate neighborhood of the Great Church, and not used as the place of his display as a workshop.

The Scheutger organ of Zwolle was restored some years ago by the Dutch firm of H. A. Flinck. It was to be noted that the pipes, as with the original instrument, were white iron higher than 48.

Very interesting, both as musical material and historical monument, is the large organ in the Green, or St. Laurentius Church, at Alkmaar in Holland. The instrument dates from the year 1726, when it was built by Frits Van Hagebeek and his son Caspar Van Hagebeek. This family was from the city of Groningen in East Friesland, at that time Dutch territory. The designer of the main case of the Alkmaar organ was the architectural-musical Dutch architect Jacob Van Campen, famous for his great trumpet organ, the Amsterdamsche Torenorgel, now the Royal Palace.

In 1775 it was proposed to the Alkmaar city council that the organ should be reconstructed and enlarged by Franz Caspar Scheutger, son of the son of Ary Scheutger, who two years before had so successfully completed the organ at Zwolle. The specifications and technical layout of the present Alkmaar instrument originate from Franz Caspar Scheutger, but about 80 per cent of the pipes (among them all large and small) date from the Hagebeek period.

There, one may consider the Alkmaar organ as a very delicious production of two parallel but distinct organ cultures: the one originated by the Hagebeek family associated with the name of Groningen; and the other—the Hamburg organ culture—initiated in the work of Ary and Franz Caspar Scheutger, parallel to the musical traditions of Berlin, Vincent Lubin and Baruff.





**THE  
DUTCH  
SCHNITZERS  
THE KING  
AND  
THE ORGANS**



**LITHUIZEN**

**DOUBLE REFORMED CHURCH**

Designed by J. J. van der Meer, 1794-1800 and 1810-1812. Restored and Organ Case designed by G. J. van der Meer, 1910-1912. The organ case is by G. J. van der Meer.

Year	Organ	Builder
1794-1800	Organ	J. J. van der Meer
1810-1812	Organ	J. J. van der Meer
1910-1912	Organ Case	G. J. van der Meer

**ORGAN CASE**  
Designed by G. J. van der Meer, 1910-1912. The organ case is by G. J. van der Meer.



**ZWOLLE**  
**GROTE KERK, THE GREAT CHURCH OF ST. MICHAEL**

Designed by J. J. van der Meer, 1434-1440 and 1440-1442. Restored and Organ Case designed by G. J. van der Meer, 1910-1912. The organ case is by G. J. van der Meer.

Year	Organ	Builder
1434-1440	Organ	J. J. van der Meer
1440-1442	Organ	J. J. van der Meer
1910-1912	Organ Case	G. J. van der Meer

**ORGAN CASE**  
Designed by G. J. van der Meer, 1910-1912. The organ case is by G. J. van der Meer.



**ORGAN CASE**  
Designed by G. J. van der Meer, 1910-1912. The organ case is by G. J. van der Meer.



**ALKMAAR**

**GROTE KERK, THE GREAT CHURCH OF ST. LAWRENCE**

Designed by J. J. van der Meer, 1434-1440 and 1440-1442. Restored and Organ Case designed by G. J. van der Meer, 1910-1912. The organ case is by G. J. van der Meer.

Year	Organ	Builder
1434-1440	Organ	J. J. van der Meer
1440-1442	Organ	J. J. van der Meer
1910-1912	Organ Case	G. J. van der Meer

**ORGAN CASE**  
Designed by G. J. van der Meer, 1910-1912. The organ case is by G. J. van der Meer.

Handwritten ledger or account book with multiple columns and rows of entries.

Handwritten notes or a letter, possibly a business correspondence, with a signature at the bottom.



**CONFIDENTIAL**  
**DR. H. H. HARRIS**  
 The following is a summary of the work done by Dr. H. H. Harris during the past year, including the work done in the laboratory and the work done in the field. The following is a summary of the work done by Dr. H. H. Harris during the past year, including the work done in the laboratory and the work done in the field.

## ABOUT THE MUSIC

Clearly, various, unrelated observations by Johann Sebastian Bach's eighteenth-century contemporaries, they derive from two distinct sources: the first Prelude from the Allemande, the third from the cycle of a Gamba Prelude, the fourth from the Gamba. Distinction of the Prelude's origin from the Prelude may be found in Nos. 2, 3 and 4.

Some scholars have questioned Bach's authorship of the music, attributing the work to his nephew Johann Ludwig Krebs. However, recent study has shown that the composition was from Bach's pen.

Pieces of music by two centuries apart in origin, themselves most of the knowledge organ in Germany. The intensive and gay Chaconne Prelude by the contemporary Berlin composer, Ernst Paganini, parallels the frequency of Bach's music. Similar characteristics run through the German Little New Book, which Bach composed for his wife, Anna Magdalena—music well suited to the beautiful organ in Ulm.

Bach arranged for organ several of the Virginal setting exercises, first published under the title *L'Entre-tenement*—"Harmonic Rhapsody." This arrangement of the Gamba in D major, Opus 2, No. 11, is undoubtedly the best known. It shows that Bach considered organ performance to be closely related to string playing. Reimann's *Ulm*

found independent and pleasing are strikingly met by the Art of Fugue organ in *Ulm*.

A more purposeful, the "Great" Division Toccata proceeds with its subtle movement from beginning to end. One greatly values such a work as Bach's in its unbroken continuity between movements, and the two are one of the few works for which we have Bach's own indications for organ registration. Which is the greatest of the Bach organ (op. 10) certainly, the work and later Division must be considered sacred to man. From a very simple fragment, a piece about twenty in part of the organ subject, Bach proceeds to a long organ subject development. The result is a masterpiece of musical logic, masterful in action, by almost all compelling in its musical grandeur.

Certain about Chaconne Prelude of Bach's Gamba influence by the 18th century Italian, Toccata Chaconne, and a little Chaconne by Johann Sebastian Bach, published in Wittenberg in 1695 during other work upon of Schütz's work.

Johann Sebastian Bach and Johann Gottfried Walther were close friends and eventually able. In 1702 Walther became town organist and church musician at Weimar. He was famous as a player, and his artistic observations are as successful as those of Bach. Walther has the distinction of being the author of the first music dictionary—a *Lexicon* published in 1728.



Ulm organ console in the church.