

# D'Arcy Trinkwon

Celebrating the 150th Anniversary of the  
Mighty Schulze Organ in Doncaster Minster



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Dedicated to the memory of Julian McCready MA  
M.Phil(TCD) Clerk in Holy Orders. Friend and Priest of  
Doncaster Minster 1st July 1963 – 30th July 2010



## Introduction by The Vicar of Doncaster

Perhaps the finest Victorian church in England, Doncaster Minster stands today not just as an architectural masterpiece but also as a potent witness to the strength of our Christian faith and devotion. Some visitors come to pray, others to relish this supreme example of Gilbert Scott's architectural genius and still others, organists and lovers of music among them, visit the Minster for the majestic sound of its historic organ, acknowledged to be Edmund Schulze's great masterpiece and, to this day, the largest organ ever to have been built in this country by a foreign maker.

This huge, five manual instrument inspires all who hear it but it challenges, too. It demands organists of the most exceptional technical mastery and imagination to realise its full potential and to do proper justice to its unique range and expressiveness. D'Arcy Trinkwon is such an organist. Internationally acclaimed for his virtuoso organ playing, he has taken up the challenge and here gives an astonishing performance, fully worthy of this great Minster church and the unique organ that is harboured within its hallowed walls.

*Paul Shackerley*

The Revd Canon Dr Paul Shackerley  
The Vicar of the Minster Church of Doncaster







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By kind permission of The Vicar & Church  
 Wardens of Doncaster Minster.

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and of course  
 D'Arcy Trinkwon the distinguished organist who made this whole project possible

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**J. S. Bach (1685-1750)**  
**Toccatà & Fugue in D minor, BWV565**

*The work so associated with the organ that it is normally the first piece people think of whenever the organ is mentioned... However, no autograph score exists of this work, and in recent years scholars have asked if Bach himself actually wrote it, whether in fact it was originally written for the organ, or even in D minor...*

Whatever its true authorship, it is fun to think of Bach – who in all his many travels to view and try out organs, respected authority on organ building that he was – was known to pull all the stops out and let rip ‘to test the lungs’ of any instrument he was playing... What better piece to use than this? What a piece to terrify the local faithful with! The dramatic rolls of thunder, slashes of lightning, have lost none of their originality in the ensuing years.

**J. S. Bach**  
**Come, Sweetest Death; Come, Heavenly Rest**  
*Arranged by Virgil Fox (1912-1980)*

This chorale is an arrangement of a song Bach wrote as part of his contribution to a German collection of some 900 hundred songs and hymns published by Georg Schemelli, cantor of Zeitz: Bach himself only wrote the melody and a figured bass, indicating either organ or harpsichord as the accompanying instrument. The American conductor Leopold Stokowski (1882- 1977) – so famed for his hugely successful performances with the great American orchestras of his personal arrangements and versions of the classics – made a version which brought the piece to the notice (and popularity) of a large public: the New York-based Virgil Fox further personalised his own version to play on the organ. A man whose charismatic and unique personality - allied to his genius - had people flocking to organ recitals in their thousands, Fox used organs in a way totally his own with extraordinary skill and art.

This huge aural edifice builds like a vast pyramid from an almost inaudible opening, constantly and relentlessly building both emotional tension and sound; though moving as slowly as an iceberg, its massive outpouring of grief and yearning flattens everything in its path. The Doncaster organ, so unique in so many ways, allows a beautiful presentation of this work. It's soaring flutes, huge crescendo and spirit, allowing a wonderful colouring-in of the notes.

The power of Bach to touch the soul is ever evident here; I have witnessed this work turn audiences into a mass of stifled sobbing as the music rents their hearts opens to its message and pours its salve upon them.

**Felix Mendelssohn (1809-1847)**  
**War March of the Priests**  
*Arranged for organ by W. T. Best (1826-1897)*

Mendelssohn, so pivotal in the organ's history - not least for his performances of Bach's organ music which played so much a part in their revival and subsequent establishment at the heart of the repertoire - travelled widely in England. His appearances (as both conductor and performer) in Birmingham of particular note: I wonder if he ever ventured to Doncaster on his travels?

A cultured man, Mendelssohn wrote several pieces of incidental music to accompany plays – his music for Shakespeare's A Midsummer Night's Dream being perhaps the most well known. War March of the Priests - so long a favourite with organ audiences - is a movement from the music he wrote for Racine's play Athalie, a work of potent content (if rarely performed) considered by many such as Voltaire and Flaubert as Racine's masterpiece.

The tradition of transcription was so important in the history of British organ music, particularly during the



Victorian years. In a time when orchestras did not - and could not - travel as they do today, audiences in the North often became acquainted with the great and the latest orchestral works through the transcriptions made and performed on the great organs in their town halls. Of all organists, W. T. Best (the doyen of British organists and for many years organist of St George's Hall, Liverpool) was busier than any in the art; he published many volumes of such transcriptions, some making enormous demands of the player, Best being particular that none of the vital original material was lost in the transcribing process.

A charming story concerns Best as a young man... Practising the organ one day in a dimly lit church in Rome, Best became aware of a cloaked man in the shadows listening to him. When he came to leave the dark church, the man approached and paid his playing compliments whilst pressing a card into his palm. In the more well lit light of his hotel Best looked at the card - it bore the name "Franz Liszt".

### **Sir Henry Walford-Davies (1869-1941)** **Solemn Melody**

Knighted in 1922, Walford-Davies was appointed Master of the King's Music in 1934 upon the death of Elgar. His career began, however, as a chorister and, in 1927, assistant organist of St George's Chapel, Windsor. Following his studies at the Royal College of Music (under Parry and Stanford), he built a reputation as a fine recitalist and choir trainer, in 1989 being appointed organist of the Temple Church in London - a post he held for 20 years until his election as Professor of Music at the University of Wales in Aberystwyth. However, he became perhaps most widely known for his pioneering BBC radio talks: in "Music for the Ordinary Listener" he commented on and introduced music to a wide public, particularly schools.

Originally written for organ and strings, Solemn Melody quickly became popular. Elegiac of nature, it speaks directly of Edwardian nostalgia and heroism: a short introduction introduces a broad and noble theme. Building to a grand and imposing climax, the music dies down and finally settles on a peaceful tonic chord with a soft arpeggio floating heavenwards...

### **César Franck (1822-1890)** **Choral No.3 in A minor**

Belgian by birth, Franck began his life as a prodigy on the piano. Like Mozart, he was pushed and dragged around Europe by a father of worldly ambitions seeking both financial rewards and an entrée into higher circles. The young Franck's remarkable repertoire included the sonatas of Beethoven, works that exerted great influence on his development. Following early studies in his native Liège, his father moved the family to Paris in order to seek their fortune. During the years that followed, his talents brought him to prominence in the city and he became a well-known organist and teacher (referred to as 'Pater Seraphicus' by his devoted students at the Conservatoire). In addition to appearances in recitals celebrating the then new organs by that greatest of 19<sup>th</sup> century organ builders Aristide Cavallé-Coll (1811-1899), he held for many years the post of organist of Sainte-Clotilde. Retiring and introvert of nature in his adult life (undoubtedly the result of over exposure during his childhood), the 12 great works Franck wrote for the organ express something remarkable of the human temporal and spiritual condition, their meaning and message far exceeding any description in words. Upon hearing certain of these Liszt declared "*these winged paraphrases have their place besides the masterpieces of Bach*".

Franck wrote his Three Chorals at the very end of his life, their exceptional vision informed by a lifetime's

experience. The third of these is undoubtedly one of the greatest pieces in the organ's repertoire; the searing passion, compassion, and gamut of emotions contained within its pages – including its sublime central meditation – seem, by its conclusion, to have built a bridge between earth and higher spheres. The magnificence and heroism of its conclusion are quite overwhelming, leaving both player and listener in a space entirely their own.

**Gabriel Dupont (1878-1914)**

### **Méditation**

Probably inspired by his father – who was organist of the Abbey of Saint-Etienne, Caen – Dupont himself took up the organ and, after his studies in the regional conservatoire (where his teachers included Massenet for composition), later became a pupil of both Guilmant and Widor. In 1901 he won Second Prize in the Prix de Rome outpacing a young Maurice Ravel in the process. Although tuberculosis saw him to an early grave, Dupont had already written several successful operas (one seeing great success at La Scala), some piano music, a quartet, songs, and symphonic poems.

Among his few, now almost forgotten, organ pieces, is this rarely heard Méditation. Written around 1893, when he was about 15 and had just started his studies in the Caen Conservatoire, it is a work of simple beauty and charm, its wistful melody floating down on a flute over restful accompaniment. A more involved central core develops, only to subside and return us once again to the opening melody, its accompaniment now slightly modified.

**Norman Cocker (1889-1953)**

### **Tuba Tune**

From a non-musical family, who were for several generations mainly occupied with medicine and den-

tistry, Cocker displayed exceptional musical talent early on and became a chorister of

Magdalen College, Oxford. After his studies he moved to Manchester, first as assistant, then organist of not only the cathedral (a post he retained until his death) - but also of the Gaumont Theatre! Over the years he gave numerous organ recitals - in both camps – gaining a considerable reputation and enthusiastic following for both his musicianship and his great technical skills, as well as highly regarded renown for his expertise in choir training. He also contributed to the work that led to the establishment of the famous Cheetham's music school.

A man of retiring disposition, his fame as a composer rests solely on this grandiose and ever-popular Tuba Tune which he wrote in 1922 in order to display the cathedral's powerful tuba stop: not liking other such pieces then in the repertoire, he wrote his own. He dedicated it to Dr. William Eveleigh, his contemporary and friend, who was organist of St Fin Barr Cathedral, Cork. A work of bright disposition - not without a certain swagger - it travels through some unlikely and distant keys, Cocker crafting a musical arch that leads to an imposing final page, the theme now triumphant in the pedals.

(It is interesting to note that Cocker and his successor at Manchester Cathedral, Allan Wicks, both came from small Yorkshire villages. Both, in their respective times, went up to Oxford, both became two of the leading cathedral organists amongst the most influential lights of their times in cathedral music.)

**Markus Braun (b. 1953)**

### **Undine**

Markus Braun has been Organist of Zürich's Kreuzkirche since 1993. A student of the city's Konservatorium, he has composed many works for



organ, piano, choir, chamber and jazz musicians and is also active as a performer.

His exquisite study of Ondine, that most famous of the legendary water spirits whose beautiful voice is said to be heard in secret woods and glades singing above the sound of water. Markus explained his piece when he gave me a copy of his manuscript in 2001: *"The mythological background of the tale of Undine has always been on my mind: salvation through love. I was particularly occupied by the piece Ondine in Gaspard de la Nuit by Maurice Ravel in my late twenties: I worked on it day and night until I fell ill. My Undine is harmless by comparison, a vague picture, just a reminiscence of her singing above the water and her movements in the water."*

Unique in the repertoire, this beautiful piece never fails to charm audiences who find its ethereal magic captivating.

### **Louis Vierne (1870-1937) Carillon de Westminster**

The epitome of a Romantic artist, Louis Vierne's life was over-shadowed by both personal and professional tragedy; added to this was his heroic fight for his sight, which was only ever very partial from birth, and – after many painful operations – was minimal. Later in life he wrote how his highly sensitive nature – this not only the result of his life's experiences but also the result of his parents' attempts to cushion him against the world's harsh realities – was to be the source of both ecstatic joys and also darkest sufferings.

His early studies at the Paris Conservatoire with Franck and Widor (whose assistant at Saint-Sulpice he became) were followed by his appointment as organist of Notre-Dame where he built a reputation as one of the great organists of his day. Like Franck, he was a man loved by his pupils, and his fame as a

recitalist saw him travel several times to the United States where his recitals were eagerly anticipated. Tragically, after many battles in so many areas of his overcast path, Vierne's life ended during a recital at Notre-Dame; struck by a heart-attack, he slumped across the keys. Helped off the console by the assembled group of pupils and admirers, he died (whilst, unaware, his protégé Duruflé concluded the recital). Vierne had once declared he would like to die at the console of his 'beloved' organ in Notre-Dame: the irony of this tragedy was that the clergy, who had so continually thwarted his artistic expression, had decided this was to be his last recital in the cathedral.

In addition to continuing the symphonic organ tradition established by his master Widor, Vierne also sought to use the organ in a much more expressive and impressionist manner, his 24 Pièces de Fantaisie – from which his Carillon de Westminster is taken – being something of an organ equivalent to Debussy's Préludes for piano.

Dedicated to the famous organ builder Henry Willis, it is a skilful evocation of the Westminster chimes (although he didn't actually get the tune quite right), which, after an immediate exposition, echo throughout a canvas of exceptional harmonic richness. The piece was first performed by Vierne at Notre-Dame on 29<sup>th</sup> November, 1927, at the conclusion of Forty Hours – an annual service marking the closing of perpetual adoration during which the capacity congregation assembled lit candles in the darkness and followed the procession, filling the vast nave with light. Just so this piece, which begins distantly, builds in sound until at its conclusion the 'light' pours from the organ in irrepressible joy and splendour, a testament to optimism.

### **Edward MacDowell (1860-1908) To a Wild Rose**

Born in New York - where his teachers included the famous Teresa Carreño - American composer Edward

MacDowell became a pupil of the Paris Conservatoire in 1877 following his family's move to the city. Later, he spent several years studying and living in Germany, during which time he had occasion to play to Liszt. Partly as a result of financial difficulties, he and his wife returned to the United States in 1888 settling in Boston until his appointment as professor at Columbia University. At the beautiful summer residence his wife bought, MacDowell's creativity flowed anew and he wrote many works for orchestra, piano and voice. In 1904 he was one of the first seven Americans honored by membership of the American Academy of Arts and Letters. Sadly it was also in this year that he was run over by a Hanson cab, the accident proving a turning point after which he deteriorated mentally and physically, tragically losing entirely his capacities in a sea of dementia.

Among his best-known pieces are his dreamy and lovely "Woodland Sketches" for piano from which this piece is taken. As exquisite as the flower it pays homage to, it has long been a favourite miniature of mine, thus I was tempted to try it as an encore. On the right instrument (such as here at Doncaster) it can prove a charming moment of repose.

**Josef Rheinberger (1839-1901)**  
**Cantilene from Sonata No.11 in D minor, Op.148**

One of the most widely performed mainstream composers of his day, considered the equal of Brahms and Bruckner in his lifetime, the star of Rheinberger fell quickly after his death, his reputation surviving almost solely on the wing of the 20 organ sonatas (written 1868-1901) and numerous other works he wrote for the instrument – works which until only recent years always featured prominently in recital programmes. (Undoubtedly, most – if not all – must have been performed in Doncaster over the years). A professor of the Munich conservatoire, and for many years organist of St Mark's Church in the city,

Rheinberger was a prolific composer in many genres; his life was peacefully uneventful, his activities devoted to his art.

Sonata No.11 was composed in 1887 (remarkably a year in which he - who was so prolific - composed only one other work, that being a string quartet) - Cantilene itself on 11<sup>th</sup> April. With a dignified sentimentality typical of the age, it wends its way gently with an autumnal nostalgia. It is modeled on Bach's pattern of a pizzicato bass line and fluid chords supporting a beautiful cantabile line.

**Percy Fletcher (1879-1932)**  
**Festival Toccata**

Fletcher's life was primarily centered in the theatre rather than the organ loft; he was director of music at several West End theatres, including those of Drury Lane and the Savoy. Among his successes there, was his orchestration and conducting of the hit musical *"Chu Chin Chow"* in 1916. A prolific composer of songs and choral music, he was also involved in brass band music.

He wrote a handful of organ works, of which this Festival Toccata is really the only one that remains heard: written in 1915, it was dedicated to the Edwin Lemare – the most famous virtuoso of the day (and - at the apogee of his career - the highest paid organist in the world). A particularly popular showpiece among organists of the day, it is, as its name suggests, a work of festive ebullience and enthusiasm. It contrasts elements of glittering (if somewhat facile) display, with central fanfares (in which various trumpets of the organ are used) calling in dialogue, and scherzo-like scamperings. With the return of the opening material, the piece builds itself into a towering conclusion.

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## D'Arcy Trinkwon International Concert Organist

*"D'Arcy Trinkwon is a master of phrasing and the sensitivity of his artistry gives new life to the great Romantic works. Apart from his great awareness of nuances, it is this gifted musician's mastery of colour that allows him to further illuminate unimagined perspectives in often complex works... Trinkwon earned enthusiastic applause for his technically immaculate playing and his great virtuosity. His splendid, but nevertheless subtle virtuosity combined with considerable artistic integrity to demonstrate that he is one of the really great artists of his genre"*

Die Münchner Merkur

D'Arcy Trinkwon is one of today's outstanding virtuoso musicians. Widely respected for his dedication to the organ as a concert instrument, his performances in concert series worldwide have earned him international acclaim as a musician of distinction.

Of South American and French ancestry, D'Arcy Trinkwon realised his musical vocation whilst Head Chorister of Canterbury Cathedral, later pursuing his studies of both piano and organ at the Royal Northern College of Music, Manchester, and the Paris National Conservatoire. His distinguished teachers have included Allan Wicks, H. A. Bate, Jean Guillou and Odile Pierre (organ) and Shirley Blakey (piano).

His repertoire - one of the most extensive repertoires of any artist before the public - includes all the instrument's masterpieces, and among the things that set him apart is his mastery of all these various schools of music. In addition to the established works, he has also given many premiers.

A musician of scholarship fascinated by historical performance traditions and musical research - though always wishing to make the organ 'live' rather than academic - he is increasingly regarded as a teacher, and his schedule includes masterclasses and visiting tuition in conservatoires.

## The Minster Church of St George, Doncaster, and the Schulze organ

In 1853, a devastating fire destroyed the mediaeval Church of St George, Doncaster including the exceptional 18th century Harris based instrument; itself undergoing development at that point. The town responded immediately, commissioning Sir George Gilbert Scott to deliver perhaps his finest Gothic Revival design; massive in scale yet finely balanced in proportion. The visionary energy and personal resources of Jeremiah Rogers (organist at the time), influenced by E.J.Hopkins of the Temple Church who had visited Bremen, prompted the arrival in Hull Docks (thence by river and canal) one hundred and fifty years ago (at time of writing) of a precious consignment from Paulenzelle: a design relative of the lost instrument of Lubeck; major parts of the mighty Doncaster Schulze. Casting off its packing cases to form the 32 foot; Heinrich Edmund Schulze, working over two years, ultimately sleeping within the project, created his masterpiece: a definitive instrument to inspire notable British builders of the time, redirect the craft and establish a new ideal. How has it survived in good part tonally unscathed? Boasting a Great division chorus from manual 32 foot to fourteen ranks of mixtures and with historically balanced choruses predictive of the English organ reform movement, who would dare to have deranged it, even given the wherewithal? As it happened, the efforts of four men had been relieved in 1894 by Abbott & Smith with a gas engine; as also the rebuilt console by pneumatic stop and pedal action with accessories. Schulze's intricately derived Solo division was replaced in 1910 by an uneasily grafted Norman & Beard independent division including the relocated Clarinet and a Tuba: 'de rigeur' of the day! Actions became fully pneumatic in the modified console. The latter in turn was replaced by Walker in 1935, reflected by its rather 'dental' counterpart in Tewkesbury and with electro-pneumatic conversion. In 1959, further work included sad loss of the original huge extension slider pedal chests. Building dam-



The 1935 Walker console

age further prompted swell and choir restoration; also cleaning in the 1980s. Walker refurbished the Great Organ reeds and mixtures in 1992; then A.J.Carter (formerly of Walkers) the Great flue soundboards in 1994. Nicholson's with A.J.Carter in 1999 provided a fabulous new five manual drawstop console with solid state transmission. Blowing plant was renovated and the Great main action restored.

To date, the Magnum Opus of Edmund Schulze is cared for by a Church which is poorer than love would let appear; a responsibility it cannot really afford; furthered by giving, appeal, opportunity and rolling maintenance. No longer a monument of lost municipal glory nor the civic pride of a prosperous town, it stands – yet magnificently - as a medium for worship; a comfort to the bereaved and a vehicle for the celebratory exuberance this recording portrays.

**A descriptive account of the great organ  
Built by Herr Schulze  
For the Parish Church, Doncaster  
By William Shepherdson  
Sheffield 1862**

Messers Novello & Co, 60 Dean Street, Soho &  
35 Poultry Street, Sheffield.

TO JEREMIAH ROGERS, ESQ.,  
ORGANIST OF THE PARISH CHURCH, DONCASTER.

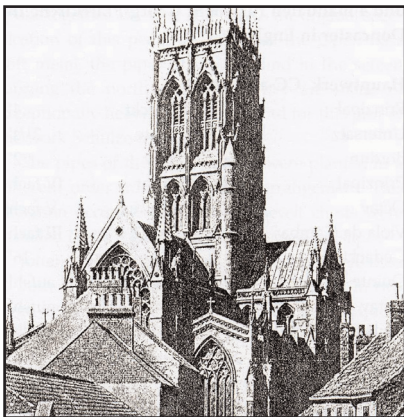
Sir,

The completion of the Grand Organ built under your direction by Herr Schulze, must form one of the most important events in your life. Your enthusiastic devotion to, and love for, the King of Instruments, your intimate acquaintance with its mechanical and scientific construction, your great skill as a performer, the personal sacrifices you have made to secure for the noble Church at Doncaster, an Organ of such unsurpassed proportions, all tend to invest its consummation with an importance which deserves some permanent record. The committee with whom you have laboured, your townspeople generally, and the entire musical profession, will all join in congratulating you on the auspicious occasion of opening the Organ; and it will be the hearty wish of all that you may long live to perform the duties of Organist, and draw from the vast resources of so complete an instrument, sounds which will afford exquisite gratification to thousands of listeners. That these anticipations may all be realized, is the sincere wish of the Compiler of the following pages, which are thus dedicated to yourself.

THE AUTHOR.  
Sheffield, September, 1862.

## DONCASTER CHURCHES.

Before entering upon the main object of this little book, it may not be uninteresting to some to devote a few lines to the history of the noble Church, the importance of which is now greatly enhanced by the magnificent Organ which graces its interior, and for the few facts we have collated we are indebted to the Rev. J. E. Jackson's elaborate History of the Church, compiled since the conflagration of 1853. Doncaster Church history embraces a period commencing in the seventh century, and although little can be traced as to the first two or three centuries, there is but little doubt that the present site marks the spot upon which stood the earlier edifices. The history of the late Church is traceable as far back as the year 1204. On Easter eve of that year a fire occurred which consumed the tower to its foundations, and with it of course the Church. A Church replaced immediately after that calamity would be erected in the early English style, and of that style was the principal framework of St. George's. This style was also in many other respects traceable in the Church destroyed in 1853, notwithstanding the fact that for the last four hundred years of its existence its exterior was undoubtedly known by its "perpendicular" architecture. From its earliest known history, the form of the Church in its ground plan has been that of the Latin cross, having nave and side aisles, transept and chancel. In the year 1390, the process began by which the early pointed Church was gradually converted into a building of a totally different aspect. In the year just named, a large perpendicular window was inserted in the west front, and a year or two later a similar window was added to the south transept. In 1430, the heavy square tower, with its stunted spire, was replaced by the perpendicular tower, which up to 1853 was a distinguished architectural ornament, and the landmark of the district. In succeeding periods we have it recorded that the north transept aisle was enlarged into the Chancel Chapel. In 1493, the nave clerestory was taken out, and nine large perpendicular windows inserted on



The then Doncaster Parish Church c. 1880

each side. At the same time, flat roofs were introduced instead of the high pitched ones. The nave aisles were widened and the north porch added; the south perpendicular porch built, and the Tudor Chapel built upon the site of the old south transept aisle. With these alterations and additions, St. George's Church was brought to the general appearance it presented at the time of the fatal fire. The details of the history of this fine edifice, as compiled by the Rev. Author of the book to which we are indebted, will be found specially interesting. In his introductory matter, Mr. Jackson says:- "Without asserting for the late Church of St. George any undue claim to perfection in all points of architecture, it still deserves to be spoken of as having been, upon the whole, one of the noblest of its own degree, if not in England, certainly in South Yorkshire. Of this the reader, who never saw it, can of course judge only from illustrations laid before him here or elsewhere.



Those who knew it will not easily find another that will exactly bring it to their memory; still less any that excelled it in its most remarkable feature - the tower. In the centre of a wide and level district, this rose before the eye with an air of ancient dignity, rich and pleasing in its proportions even from a distance; producing an immediate impression of stately solidity which prevented even the idea of destruction. There it stood for ages, bidding welcome and farewell to many generations, as one came and another went; the silent witness to infinite change in men and things beneath and around it; itself but little changed, and apparently built for ever." It was this noble pile then that, on the 27th of February, 1853, was reduced to a calcined mass by such a conflagration as is rarely witnessed; and in the general wreck fell.

### THE ORGAN,

which at the time was receiving the finishing touch of extensive additions that had been in progress for years, and which would have rendered it the most complete instrument in England. Connected with the history of this Organ there is much that is interesting, and its reproduction here is almost essential to the completeness of this descriptive pamphlet. Mr. Jackson echoes the sentiments of all who were acquainted with the Organ when he observes that:- "It is no exaggeration to say, that in the lamentable destruction of Doncaster Church, perished - so utterly that its very ashes could scarcely be recognized - one of the finest Organs that was ever built. The pride which the parishioners took in this instrument, the care and expense bestowed upon it, and the regret felt at its loss cannot be appreciated without a description." The first organ we find any mention of cost 13s. 4d., a sum which, in the present day, seems ridiculous, but which, 300 years ago, as labour was then remunerated, was adequate to defray the cost of constructing a "box of whistles," a term sufficiently comprehensive for an organ in the year 1567. This primitive instrument was, it is supposed,

made by James Dempsey, and in the Church accounts the Churchwardens charge the Parish with 13s. 4d. "for certain chests and an organe case" This rude instrument would perhaps consist of half a dozen brass pipes fixed to a box, and supplied with wind by a common hand bellows, capable of being managed by the person who filled the office of Parish Clerk.

In 1737, the Parishioners resolved upon having an Organ of greater pretensions, and after a sufficient amount of money had been subscribed, a faculty was obtained from York for its erection. In March, 1738, articles of agreement were entered into with the celebrated John Harris, of London, a name ever memorable in connection with Organ building. It was Harris who, with Father Smith, contended for the erection of the celebrated Organ now in the Temple Church, London. Both Organs were placed in that Church until the judge and the public were able to decide which was the best instrument. The contention was protracted, and violent partisanship ensued, the Organs being so equal in their merits. Ultimately, by a little tact, Smith and his friends succeeded in securing their ground, and Harris's Organ was removed, part of it being placed in St. Andrew's, Holborn, and the other parts sent to Dublin, and afterwards to Wolverhampton. The contract Harris made with the Church authorities at Doncaster was to complete an instrument for the sum of £525. The agreement was fulfilled, and a receipt for the money given by John Byfield, then in Harris's employ, but subsequently an Organ builder of great repute on his own account. The following is the description of the Organ erected by Harris. It was one of his best works, and for quality of tone has rarely, if ever, been surpassed. Every pipe in the reed stops was declared by Mr. Stanley, the celebrated blind organist, to be worth its weight in silver. All the pipes were made of remarkably good metal, a circumstance which goes far to account for the deserved renown which attached to the Diapasons, Trumpets, and the pipe work generally:-

## HARRIS'S ORGAN, 1739-40.

### GREAT ORGAN.

- 1 Open Diapason, of metal (front)
- 2 Open Diapason (back)
- 3 Stopped Diapason
- 4 Principal, of metal
- 5 Twelfth, ditto
- 6 Fifteenth, ditto
- 7 Tierce ditto
- 8 Sesquialtra, of five ranks
- 9 Cornet of five ranks mounted
- A (middle C to D)
- 10 Trumpet (front)
- 11 Trumpet (back)
- 12 Clarion

In 1758 the celebrated builder Snetzler repaired and tuned the organ, but no alteration was made in its register until 1802, when Mr. Donaldson, of York, under the direction of Dr. Miller, the organist at that time, substituted a dulciana for the fifteenth in the choir organ, and extended the compass of the swell organ from middle C, down to fiddle G. This little alteration it is recorded was well done, but the work was not equal to Harris's original. In 1822, Mr. Buckingham, of London, removed the organ to a place originally intended for it in the West Gallery, and at the same time added to its mechanism an octave of toe pedals to draw down the keys. In this state the instrument remained until 1835, when Mr. Rogers, the present organist, was appointed to the situation, and from that time Doncaster may date its enviable associations and renown as possessing a splendid organ, and a talented, enthusiastic, and devoted professor, who has spared neither his own time or his pecuniary means to secure an efficient instrument. Having a small but superior organ upon which to found a much more comprehensive work, Mr. Rogers in 1835 carried out his first alterations, entrusting the work to Mr. Ward, of York, who had been recommended by Dr. Camidge. Mr. Ward fixed a large pair of new horizontal bellows on a new prin-

### CHOIR ORGAN.

- 1 Stopped Diapason
- 2 Flute
- 3 Fifteenth
- 4 Bassoon
- 5 Vox humana

### ECHO OR. SWELL ORGAN.

- 1 Open Diapason
- 2 Stopped Diapason
- 3 Principal
- 4 Cornet, of three ranks
- 5 Trumpet
- 6 Hautboy

ciple, three new sets of keys of an extended compass, and nineteen German pedals; couplers were also introduced. A new nave organ was also added consisting of one open metal diapason from FFF up to F in alt; one Open Wood Diapason, large scale; Clarabella; a bass to the old Dulciana; Harmonica; Metal Principal on a large scale; Four Ranked Mixture and Cymbal; also a Pedal Organ of two stops; a large scale unison, open down to FFF, and a Bourdon, on separate sound boards. The cost of these alterations, 275 guineas, was defrayed by voluntary subscriptions. The organ remained as Mr. Ward had left it until 1841, although the work was not satisfactorily done, but in that year Mr. Rogers engaged Mr. Brown, a builder who settled in York after the erection of the Cathedral Organ by Messrs. Hill, of London, with whom he had been engaged. Mr. Brown was a first-class workman, and was employed under Mr. Rogers' direction from 1841 to 1846. He removed nearly all the addition made by Mr. Ward, and replaced it by new work, increasing the power and resources of the instrument until it became one of the finest in Europe. The cost of the additional work was £1000, and nearly the whole of it fell upon Mr. Rogers himself. In 1852 arrangements were made to fill the great west window with stained glass, and the Organ was removed to the North Chapel of the Chancel, where the grand tones of the instrument could be heard to greater advantage. Mr. Brown having in the meantime died, Messrs. Hill and Sons, of London, were entrusted with the removal of the Organ, and at the same time instructed to carry the pedal organ down to CCCC. The removal had just been effected, and the pedal work was on the point of completion when the fire occurred which in a few short hours swept away every vestige of the noble instrument; a calamity which however much the inhabitants generally might regret, must have been to Mr. Rogers a severe and painful ordeal. To give the reader an idea of the magnitude of the Organ, and to enable him to estimate the value of the work destroyed, we give the list of its stops:-

## NUMBER OF STOPS AND PIPES IN THE ORGAN WHEN DESTROYED.

### GREAT ORGAN.

Compass from GG to F; long octaves.

- 1 Double open Diapason (wood) of 16 feet (bass).
- 2 Double open Diapason of 16 feet (treble).
- 3 Double stopped Diapason of 16 ft.
- 4 Open Diapason (front).
- 5 Open Diapason (back).
- 6 Stopped Diapason.
- 7 Principal (front).
- 8 Principal (back).
- 9 Twelfth.
- 10 Fifteenth.
- 11 Tierce.
- 12 Sesquialtra of 5 ranks
- 13 Mixture of 6 ranks .
- 14 Furniture of 2 ranks
- 15 Mixture of 2 ranks
- 16 Bombarde of 16 feet.
- 17 Trumpet (front).
- 18 Trumpet (back).
- 19 Clarion.
- 20 Comet (mounted) middle C to F 1

### CHOIR ORGAN

(Compass GG to F; long octaves)

- 1 Stopped Diapason of 16ft to C wood
- 2 Open Diapason, ditto (metal)
- 3 Stopped Diapason, throughout (metal)
- 4 Principal, ditto
- 5 Flute, ditto
- 6 Twelfth, ditto
- 7 Bassoon.

### SWELL ORGAN.

- 1 Double-stopped Diapason of 16 Feet to C (wood)
- 2 Open Diapason, ditto, (metal).
- 3 Stopped Diapason, throughout (metal)
- 4 Principal, ditto
- 5 Flute, ditto
- 6 Twelfth, ditto
- 7 Fifteenth, Diapason.

- 8 Sesquialtra, 3 ranks, ditto.
- 9 Mixture, 3 ranks, ditto.
- 10 Double Trumpet of 16 feet, to garnet G.
- 11 French Horn, throughout.
- 12 Cornopean, ditto.
- 13 Trumpet, ditto.
- 14 Hautboy, ditto.
- 15 Clarion, ditto.
- 16 Vox Humana, ditto.
- 17 Tremulant.

### PEDAL ORGAN.

(Compass from CCCC to E; two octaves and a third.)

- 1 Principal, CCCC of 32 feet, diameter 18 by 21 inches.
- 2 Principal of CCG, of 16 feet.
- 3 Bourdon of 16 feet.
- 4 Principal of 5 feet.
- 5 Fifteenth of 4 feet.
- 6 Bombarde of 16 feet.
- 7 Trombone of 8 feet.

### COPULAS.

- 1 Pedals to Great Organ.
- 2 Pedals to Choir Organ.
- 3 Pedals to Swell Organ.
- 4 Octave Pedals to Great Organ.
- 5 Swell to Great Organ.
- 6 Swell to Choir Organ.
- 7 Back Great Organ to Choir Organ
- 8 Copula to connect Front and Back Organs.

### TOTAL NUMBER OF STOPS ETC

	STOPS	PIPES
Great Organ	29	1776
Choir Organ	7	406
Swell Organ	17	1073
Pedal Organ	7	203
Copulas	8	
	59	3458

Two pairs of large horizontal Bellows, one to serve the Front Great Organ, Choir Organ, and Swell Organ; the other to serve the Pedal Organ and Back Great Organ.

From the above description all connoisseurs will observe that this grand instrument was superior in size to all the great Organs of the day, with the exception of that in York Minster, and its demolition might well assume the character of a national loss, only to be compensated by a far more imposing instrument a few years hence.

## ORGANISTS OF DONCASTER CHURCH.

It may here be appropriate to give the names and dates of appointment of the several Organists of a Church the history of which has become so important. 1739, Mr. William Tireman, of York, with a salary of £20, paid by the Corporation; 1741, Mr. John Maddock, with a like salary, to which, in 1744, £10 was added; 1755, Mr. John Camidge, York, £30; 1756, Mr. Edward Miller, Mus. Doc., with £30 a year; October, 1807, Mr. Isaac Brailsford, of his Majesty's Chapel Royal, St. James's, with 50 guineas a year; 23rd of April, 1835, St. Georges Day, Mr. Jeremiah Rogers, who won the appointment in a public competition of skill against a number of talented organists, Dr. Camidge being the umpire. The salary was sixty guineas a year, with a pew in the Church; the latter accommodation being, of course, lost by the fire.

## THE NEW ORGAN.

Little need be said of the New Church, raised by the almost unparalleled liberality of the inhabitants and their neighbours. The first meeting was held on the 7th March, 1853, and very soon, a subscription amounting to £30,000, rewarded the exertions of the restoration committee, Her Majesty being one of the sympathisers and contributors. The building of the Church was placed under the care of the celebrated ecclesiastical architect, G. G. Scott, Esq., and the result is a church of unsurpassed beauty at a cost of about £40,000, exclusive of the Forman or South



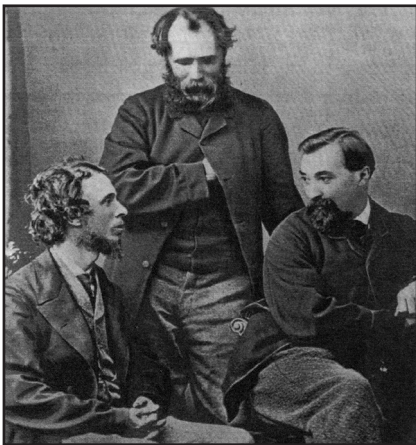
Gilbert Scott, architect of the New Church

Chancel Chapel, the entire cost of which was defrayed by W. H. Forman Esq. During the course of the erection of the Church religious service was held in the Grammar School; a fine organ, built by Mr. Brindley of Sheffield, being used in the musical services. The same instrument was placed in the New Church, and used there during the greater part of the time the monster organ was in course of construction.

When the building of the New Church had been fairly commenced, Mr. Rogers, and those friends who took a more active part in the musical services of the Church, immediately set about devising means for providing a New Organ, which from the first they determined should be of first class character. The response to earnest solicitations for funds was highly encouraging. The ladies of Doncaster were prompt in their desire to assist in the work, and their industrious fingers soon produced one of the most profuse and elegant bazaars ever witnessed in Yorkshire. The financial result of this fancy fair, added to the liberal subscriptions obtained by per-

sonal canvass, warranted the Organ Committee in coming to the conclusion to give an order for an organ adequate in every respect to the noble proportions of the Church; one which should even eclipse the Grand Organ destroyed by the melancholy fire. After arriving at this decision, the next point (a very important one) to be decided was, into whose hands should the building of the instrument be placed? In dealing with this question, the bulk of the responsibility was of course thrown upon Mr. Rogers, and he in his turn took into his council his friend Mr. Hopkins of the Temple Church, London, and other eminent organists. Mr. Rogers's intimate acquaintance with the theoretical as well as the practical features of organ building, enabled him to form correct opinions as to the character and claims of all the organ builders of any note either in England or on the Continent. It had been his privilege to examine and test almost every organ of any pretension either in England, Germany, or France; not mere casual trials of the instruments, but careful research, guided by the experience of previous study. In selecting a builder, then, Mr. Rogers had a delicate point to decide. The natural wish of a majority of the subscribers would no doubt be to give the order and its consequent honour to an English artist; but the chief element was, after all, where could the most complete and durable instrument be obtained? Mr. Rogers's knowledge enabled him, so far as he was concerned, to decide this point with very little difficulty, and in determining to place the work in the hands of a foreigner he was consulting the best interests of all his compeers, and providing an instrument which, as will be hereafter shown, will elevate the character of organ building in this country. Amongst other Continental builders whose work Mr. Rogers had had many opportunities of examining, was the firm of Herr Schulze and Sons, of Paulenzelle, near Weimar. This firm exhibited a small organ in the Exhibition of 1851, which was afterwards purchased by the inhabitants of Northampton, for the Exchange Room in that town. The members





I. to r. Jeremiah Rogers, Robert Senior Burton (Leeds Parish Church) and Edmund Schulze.

of this firm possessed a high reputation in Germany, Russia, and America, and to them after mature consideration the order for the Doncaster Church Organ was given in 1857. We may then here reasonably devote a few words to

#### THE BUILDERS.

The firm carry on their business at Paulenzelle, near Erfurt. Paulenzelle is a village picturesquely situated, and inhabited chiefly by the operatives in M. Schuze's extensive factory, an establishment which dates about two centuries backward, the business having been handed down in succession from father to son from its commencement. The locale of this Organ-building community is in the heart of immense forests, producing wood admirably suited for Organ-building purposes, as well as water for dri-

ving the saw mills and other machinery required in the manufactory. It is also worthy of mention, as characteristic of the inhabitants, that agricultural pursuits engross a good share of their attention. All the time that can be spared from the Organ manufactory is devoted to the culture of land, and the enjoyment of pure pastoral existence. Such a mode of life is favourable to the development of those faculties of mind and heart which contribute to the appreciation of all that is lovely in art, and especially in music; and it is to the possession of these advantages, the facilities for economy in workmanship and material, the absence of anything resembling mercenary motives, and the resolution to produce none but instruments of first-class quality, that Schulze's house enjoys such a popularity even amongst builders of their own country. Since the order for the Doncaster Organ was given the senior partner in the firm, Johann Frederick Schulze, has been called to his long home, and is succeeded by Mr. Edmund Schulze, the gentleman who has superintended the fixing of the Organ, and two younger brothers, Oscar Schulze and Edward Schulze, respecting whom we find flattering mention in a little work from the pen of Hermann Jimmerthal, Organist of Lubeck. The book is descriptive of a very large Organ built by Herr Schulze, for St. Mary's Church in that city, and completed a little before the time instructions were given for the Doncaster Organ. Speaking of the Organ, the writer gives the credit of its erection to (the late) J. F. Schulze, and Edmund Schulze, the builder who has won golden opinions in England from all with whom he has come in contact. "They are," says H. Jimmerthal, "clever thinking Organ builders of the first rank. The father did not live long after the completion of the instrument but died on the 9th of January, 1858, leaving many mourning friends." The writer then continues "The business is now carried on by three sons of the deceased, Edmund and two brothers, who before worked with their father." The friendly Organist then gives the brothers a seasonable incentive to gain still greater

excellence in their profession. "Perhaps," he says, "more may be expected from them than from their father, because they have had great practice and experience, and one of them in addition has studied philosophy in one of the Universities." The writer then, to show that his anticipations of the superior ability of the modern firm are fully justified, refers to two large Organs just then completed, one for Elberfeld, and the other for Pesth, in Hungary. These were both excellent specimens of the Art; but in the Organ for Doncaster, not only H. Jimmerthal, but many other musicians in Germany, confidently anticipated the production of something that would even excel the most elaborate specimens of German work. The size of the projected work left room for the display of every conceivable combination of effect. Since that period five years have elapsed, during the whole of which the work has been in steady and careful progress. The order, as before stated, was given to M. Schulze in 1857, and the work was commenced immediately after. In the early part of 1860 it had so far progressed that arrangements were made for shipping the principal portion of it to England, and in due time it arrived in Hull, and after some delay caused by the Custom House officials, was forwarded to Doncaster, where, soon after, Herr Edmund Schulze and a staff of four or five of his work-men arrived, to commence its erection. From that time to the present the work has steadily proceeded; the progress being almost imperceptibly slow, but this slowness and the deliberation manifested throughout, has effectually guaranteed the stability of the whole structure. In the most minute and apparently unimportant details, the greatest nicety of finish has been observed, realising an instrument the colossal proportions of which, in the hands of a competent manipulator or organist, will display countless varieties of tone and effect. This we anticipate will be fully proved to the satisfaction of the public at the opening services announced to take place within a few days after these remarks are offered to the reading public. Professional judgment

has already pronounced an affirmative response to the sanguine expectations of those who were acquainted with the circumstances under which the order for the building of the Organ was given, and the town of Doncaster may well feel proud in the possession of so noble an instrument. Doncaster will now become as celebrated in England, for possessing a large and excellent Organ, as Haarlem is in Holland. The former, in fact, embraces many valuable improvements not to be found in the latter.

#### **DESCRIPTION OF HERR SCHULZE'S WORK.**

For the last century and a quarter, or up to within a very few years ago, English organ builders had not made that advance in their art which they might have done. They were content to copy as near as they could the instruments of Harris, Schmidt, and Snetzler, scattered here and there in this country. When we say copied, we speak in a mechanical view of the matter; for on the theory of the subject English builders bestowed little attention; hence the sameness which prevailed in most of their organs, and the almost total absence of that gradation of tone and peculiar characteristics of the stops in organs of Continental construction. One great secret in the success of German builders is to be found in the absence of all exclusiveness. A theoretical knowledge of the profession is mastered by all, and any individual builder who designs a practical improvement does not fail to communicate his ideas to other builders. All are eager for improvements, and by a community of ideas, perfection is attained. This is far from being the case in England, and therefore the musical public gain an advantage when German work is brought amongst them, for English builders have thereby good examples to follow. In the Organ at Doncaster, Herr Schulze has produced a work which we feel convinced will exercise an important influence on organ building in this country; for its advantages are self evident, and there is a disposition amongst our builders to avail themselves of the lessons they may learn from it. During the progress

of the work, numbers of English builders have sought for and obtained opportunities of inspecting it, and it will continue to be the object of a visit to all who are interested in organ building. The large English organs at Liverpool, Leeds, Manchester, Birmingham, York, Newcastle, and elsewhere, are wonderful illustrations of mechanical ingenuity, but in the organ at Doncaster, which exceeds most of those named in size, there are all the mechanical effects, with a system of mechanism much less complicated, and a total immunity from accidents by disarrangement. Advantages of this nature are unmistakably prominent in M. Schulze's work, but it is in the superiority of the scaling and voicing of the instrument where so much will be found worthy of study. To enable the reader to judge of the magnitude of the instrument it will be necessary to examine the following list of stops.

#### LIST OF STOPS

#### COMPASS OF ALL THE MANUALS CC TO A - 58 NOTES

	FEET			FEET	
GREAT ORGAN					
1 Sub Bourdon (Ten C.)	32	19 Posaune	8		
2 Double Open Diapason	16	20 Horn	8		
3 Bourdon	16	21 Clarion	4		
4 Open Diapason	8				
5 Octave	8	CHOIR ORGAN			
6 Hohlflöte	8	1 Lieblich Gedact	16		
7 Stop Diapason	8	2 Geigen Principal	8		
8 Great Quint	5 1/2	3 Viol de Gamba	8		
9 Principal	4	4 Flauto Traverso	8		
10 Gemshorn	4	5 Salicional	8		
11 Stopt Flute	4	6 Lieblich Gedact	8		
12 Twelfth	2 1/2	7 Geigen Principal	4		
13 Fifteenth	2	8 Lieblich Flute	4		
14 Mixture 5 ranks		9 Flauto Traverso	4		
15 Cymbal 3 to 5 ranks		10 Quintatzen	4		
16 Cornet (Ten C) 4 ranks		11 Flautino	2		
17 Double Trumpet	16	12 Mixture – 3 ranks			
18 Trumpet	8	13 Clarinet	8		

	FEET			FEET	
SWELL ORGAN			PEDAL ORGAN		
1	Bourdon	16	CCCC to E - 29 Notes		
2	Open Diapason	8	1	Sub Principal	32
3	Gemshorn	8	2	Major Bass	16
4	Terpodian	8	3	Principal Bass	16
5	Harmonic Flute	8	4	Sub Bass	16
6	Rohr Flute	8	5	Open Diapason Bass	16
7	Principal	4	6	Violin	16
8	Harmonic Flute	4	7	Minor Bass	8
9	Stopt Flute	4	8	Octave Bass	8
10	Viol d'Amour	4	9	Violoncello	8
11	Mixture - 5 ranks		10	Flute Bass	8
12	Scharf - 3 ranks		11	Great Quint	10 2/3
13	Cornet (Ten C) - 4 ranks		12	Quint Bass	5 1/2
14	Double Basson	16	13	Great Tierce	6 1/2
15	Hautboy	8	14	15TH Bass	4
16	Trumpet	8	15	Tierce	31-5
17	Clarion	4	16	Mixture - 2 ranks	

#### SOLO ORGAN

(Most of which is taken from the Swell)

1 Gemshorn	8				
2 Harmonic Flute	8				
3 Rohr Flöte	8				
4 Harmonic Flute	4				
5 Stopt Flute	4				
6 Double Bassoon	16				
7 Hautboy	8				
8 Horn	8				
9 Vox Humana	8				

#### ECHO ORGAN.

1 Tibia Major	16				
2 Vox Angelica	8				
3 Harmonica	8				
4 Flauto Traverso	8				
5 Flauto Amabile	8				
6 Celestina	4				
7 Flauto Dolcissimo	4				
8 Harmonica Aetherea, 2 ranks					

#### PEDAL ORGAN

CCCC to E - 29 Notes					
1 Sub Principal	32				
2 Major Bass	16				
3 Principal Bass	16				
4 Sub Bass	16				
5 Open Diapason Bass	16				
6 Violin	16				
7 Minor Bass	8				
8 Octave Bass	8				
9 Violincello	8				
10 Flute Bass	8				
11 Great Quint	10 3/4				
12 Quint Bass	5 1/2				
13 Great Tierce	6 1/2				
14 15TH Bass	4				
15 Tierce	31-5				
16 Mixture - 2 ranks					
17 Cymbal - 2 ranks					
18 Contra Posaune	32				
19 Posaune	16				
20 Bombard	16				
21 Contra Fagotto	16				
22 Trumpet	8				
23 Horn	8				
24 Fagotto	8				
25 Clarion	4				

#### COUPLERS & c

1 Great to Pedals					
2 Swell to Great					
3 Choir to Great					
4 Tremulant for Swell					
5 Thunder Stop					
6 Combination Stops for the.....					
7 Great Organ					
8 Combination for the Pedals					
9 Combination for Swell					
10 Do do					
11 Do for the Choir					

## SUMMARY DESCRIPTION OF THE PRINCIPAL PARTS OF THE ORGAN.

### WIND.

Twelve pairs of large diagonal bellows; one reservoir for the pneumatic wind; one magazine for the choir wind; one magazine for the Echo Organ. These are all of different pressure or weights of wind.

### WIND CHESTS AND SOUND BOARDS.

The Great Organ occupies four sound boards, each ... Eight feet long. The Swell Organ occupies four sound boards, each ... Seven feet six inches long. The Choir Organ do. two do. ... Six feet long. The Echo Organ do. one do. ... Eight feet long. The Pedal Organ occupies seven capacious sound boards of different lengths.

### PALLETS.

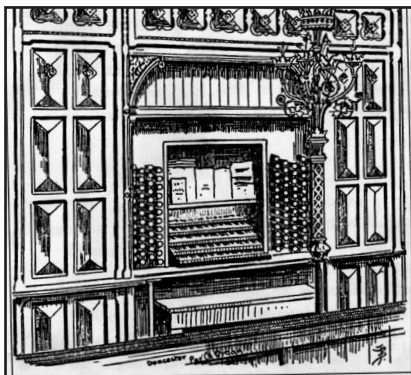
Great Organ, four pallets to each note; Swell Organ, three pallets; and two for the Solo Organ; making in all five pallets. Pedal Organ, six pallets to each note.

### TRACKERS.

The Trackers, which are slight slips of wood, hinged by various backfalls, and other ingenious contrivances, to connect the keys, and pedals with the pallets in the different wind chests would, if placed end to end, reach a distance of more than six miles. These trackers are of innumerable lengths. All the longest, which move in a horizontal direction, are steadied in their motion by small rollers, the centres of which are hushed with leather.

### WIND TRUNKS.

The system of wind trunks, by which the wind is conducted from the bellows to the reservoirs and to the sound boards, is in itself a study. These canals, or trunks, are all papered blue, and may thus be distinguished or traced through all their ramifications, amongst the intricate mechanism of the interior of the organ.



An early drawing of the original console

### PNEUMATIC APPARATUS.

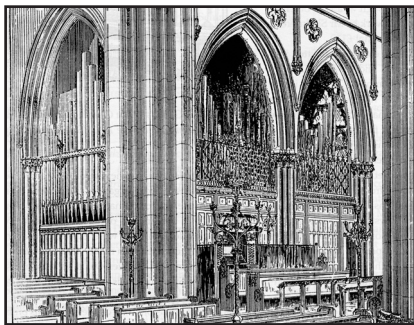
The actions connected with the Great and Swelling Organs are supplied with beautiful and effective pneumatic apparatus, by which the touch is rendered as light as the touch of a pianoforte.

### THE KEYS.

The five manuals occupy comparatively very little space. They hang over, and are shortened as much as possible, and are as easily within the reach of the organist as an ordinary set of three rows of keys.

### THE PIPES.

The pipes, in the aggregate number, reach about six thousand one hundred. Zinc is used for the large tubes for the reed pipes on the Pedal Organ. All the other pipes are the finest quality of spotted metal. The large reeds are those technically known as free reeds.



Schulze's instrument Doncaster Parish Church 1862

### SPACE OCCUPIED BY THE ORGAN.

The Organ occupies nearly the whole of the North Chapel of the Church, and is 31 feet wide by 26 feet deep. In height, it reaches nearly 40 feet. The swell box, situated in the most elevated part, is itself more capacious than an ordinary large Organ, and encloses a space of 18 feet wide, 12 feet deep, and 11 feet 6 inches high, as large as a good sized drawing room. Any description of the interior of an Organ composed of the great number of stops and mechanical contrivances, summarised in the preceding pages, would necessarily be incomplete without accurately detailed drawings; but as such minuteness is not essential to the design of this description, the author will content himself with what may be literally termed a bird's-eye sketch of the mechanism and various parts of the entire work; well knowing that neither the professional nor the amateur Organ-builder or Organist will expect no more.

### FRAMEWORK

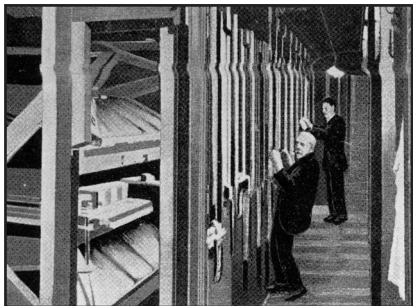
Before fixing the Organ it was found necessary to sink the floor of the Chapel, its permanent abode, about two feet lower than the body of the Church, in

order to obtain sufficient space between the bottom of the Organ and the roof, a height of nearly forty feet. When this was done, a suitable and firm floor was laid, from which soon arose the framework or carpentry supports destined to receive the various parts of the Organ. This skeleton of the structure, although exceedingly light in appearance, is yet remarkably strong; all its parts being put together and built up on scientific principles. The wood was thoroughly seasoned, and where necessary the timbers were glued up in different pieces, so as to prevent that twisting or warping which some wood assumes when the tendency is not counteracted.

### THE BELLOWS, RESERVOIRS AND WIND TRUNKS

At the rear of the Organ are two tiers of diagonal bellows, each ten feet long and five feet broad. Each tier contains six bellows, the thin ends of which run into the principal trunks. To fill them with wind each bellows is connected by a wheel, pulley, and rope, with a panel which slides perpendicularly in the case. In each panel there is a foot hole, into which the attendant blowers place their feet, the weight of the men of course bringing down the slide, and, as a natural consequence, raising the upper board of the bellows, and filling it with wind. When the blower has brought down one slide, he steps on to the next, until the whole twelve are brought down, when the Organ is supposed to be full of wind; but if the Organist is playing at the time, the blower will find that by the time he has reached the last bellows of the series, the first has been nearly exhausted, so that he must commence again; and by these means the supply of wind is kept up. When the full organ is played upon, three or four blowers find plenty of work to keep the slides down. This work is performed in a long narrow passage behind the Organ, provided with handrails, &c., to enable the men to do their work conveniently. From the two principal trunks before-mentioned the wind is conveyed by smaller trunks or channels to the reservoirs and wind chests. One of the reservoirs is placed near the pneu-





The Organ Blowers of Doncaster 1862

matic apparatus, and supplies that solely with wind. The other reservoirs are for those wind chests requiring a "lighter wind" than the rest of the Organ; the solo organ or the echo organ, for instance, from the delicate nature of their pipes, requiring a lighter weight of wind than the pedal, great, or swell organs. The continuous system of wind trunks, or conveyancers, branching off from the main trunks, is necessarily rather complicated and extensive, in order to communicate with the different wind chests in various parts of the Organ. They are neatly covered with blue paper, and thus easily distinguished in their ramifications through the more delicate machinery of the interior of the instrument, giving an appearance of strength to the general structure.

### THE WIND CHESTS AND PALLETS

The great Organ occupies four wind chests and sound boards, each 8 feet long. The swell organ has four sound boards, seven feet six inches long; the choir organ two sound boards; six feet long; the echo organ, one sound board eight feet long; and the pedal organ, seven sound boards, of different lengths. The pallets for the great organ are four to

each note; for the swell organ three; and also two for the solo organ; making in all five pallets to each note of the swell. The pedal organ has six pallets, of an ingenious construction, to each note. All the wind chests are easily accessible, the fronts being made in short lengths, and secured by simple wooden screws. The upper boards are also in short lengths, and are so easily adjusted as not to require screwing down to the sound boards. They are kept in their places by simple but effectual means. The wood used for the chests and the sound boards is oak. One important condition in Herr Schulze's wind chests is to have plenty of speaking room for the pipes; and pallets large enough to supply up to that point an abundant quantity of wind.

### PNEUMATIC APPARATUS.

Perhaps if there is one portion of the mechanism in the organ more beautiful and perfect in its workings than another, it is the pneumatic apparatus, a series of miniature bellows, to counteract the pressure of the wind against so many large pallets, and the drag which such a length of action, as is necessary to reach the most distant part of the Organ, would otherwise have upon the keys. These little bellows respond to the slightest pressure upon the keys, rendering the touch as light and elastic as the action of a highly finished pianoforte; without it, in fact, the organist could not execute quick passages. The principle of this contrivance is also applied to some of the couplers and pedals.

### THE ACTION

The action of an Organ implies the various contrivances and connections between the keys and the pipes; and as the latter are distributed throughout a space nearly 40 feet high, 31 feet wide, and 26 feet deep, there must necessarily be much complication, and it is in laying out and planning this department of an Organ that the mechanical skill and forethought of the Organ-builder is often so severely tested. It is in fact almost impossible for any but the

most experienced builder to design the interior of a large Organ without committing some mistake in the arrangement that will always be an inconvenience. In the Doncaster Organ there is no likelihood of this. Herr Schulze has carried out the mechanism on a well digested plan, in which the strictest adhesion to the principles and laws of mechanical science is observable. Without this precision it is impossible to ensure nicety and exactness in the workings of the delicate centres and leverages which regulate the connection of the keys with the pallets. In ascending the ladder and passing on the footways in the interior of the Organ, there is very little of the mechanism to be seen. The spectator can scarcely see anything but innumerable tiers of pipes, ranged on different sound-boards or platforms, all convenient of access to the tuner. The mechanism is mostly under the wind chests, and carried through other situations, where, being more free from accident, it is still all within reach of the workman. The most observable feature in the action is the thousands of long light strips of deal, called trackers, running horizontally in various directions. These are all connected, with the keys at one end, and the pallets at the other. The connection is not always direct, because the trackers have often double and even treble duty to perform in communicating with one or more wind chests. This multiplied connection, either horizontally or vertically, is obtained by what are called backfalls or centres, with one, two, three, or four arms, each arm being attached to a tracker or pull down. The trackers are of various lengths, from a few inches to twelve or fourteen feet, and if placed end to end would reach a distance of more than six miles. The backfalls and centres, amounting in number to some thousands, are made of hard wood. The arms are attached to them by mitres and grooves, and not cut or shaped out of the same pieces of wood, and by this means breakage or warping is avoided. It is upon these centres or backfalls that the easy and certain working of the action depends, and therefore they are prepared with the greatest care. The wood is well seasoned,

and rendered impervious to any atmospheric effect by being steeped in oil, and otherwise chemically prepared. All the centres and other joints are bushed with leather; the long trackers are steadied in their motion by little rollers, also working in leather bushes, and so accurately is everything connected with them adjusted, that not the slightest noise can be heard in the action, even when the organist is executing rapid passages on a delicately voiced stop. We may here mention too, while alluding to the absence of noise or friction in the mechanism, that when the bellows, reservoirs, and wind chests are all filled with wind, there is no perceptible escape. Every part is perfectly "tight," and this, in a piece of mechanism so complicated and comprehensive, is a sufficient proof of the soundness of the work. The general arrangement of the action thus briefly and imperfectly described, permits of every portion of it being easily seen and reached in the event of accident. When examined separately, the different varieties of motion and connection are exceedingly simple, so as to secure the most direct action between distant parts of the instrument, and it is only when looking at the whole, that an idea of complication or confusion is likely to strike the mind, but to the connoisseur, after a little careful examination, this confusion soon resolves itself into beautiful order and system, bringing with it the conviction that a clever head and skilful hands have been at work.

### **THE KEYS, PEDALS AND DRAW STOPS**

On looking at the front of the Organ, the first thing which strikes the most casual observer is the unusual number of five rows of keys. No other Organ in England has so many manuals. Generally there are three manuals, and occasionally four, but this is the first instance of a fifth row of keys, and we believe the only organ ever built in any country with five manuals having a 16 feet tone on each manual and although so many manuals might at first be supposed to be beyond the management of one organist, they are so disposed as to enable one player to

command them all with the greatest ease. They are all within easy reach, and while playing on the lowest with one hand, it is no inconvenience to the organist to reach the upper manual with the other. The chief advantage in so many manuals is, that the organist by pre-arranging the stops he requires in any piece of music he is about to perform, can in a great measure avoid having to change the stops as he proceeds, and he will have all the effects and the variety he may require by transferring his fingers to the different manuals acting upon the stops he wants. The compass of all the manuals is from CC to A, fifty-eight notes. The pedals or keys for the feet include twenty-nine notes, from CCCC to E, and immediately above them all the combination pedals are arranged. The stops, which as will be seen from the list in a preceding page, number above one hundred, are ranged in triple rows in the jambs on each side of the organist. The handles or draw knobs are of oak, with the names engraved on porcelain let into the front. In the interior these are connected in the usual way with the slides in the wind chests by means of rods, centres, and arms, all working with exactness and ease.

### THE PEDAL ORGAN

Having disposed of the mechanism, we come now to the pipe-work, which is after all the most important, because it is by this the public judge of the merits of an instrument. The stops of an organ although often duplicate in name, are yet of different degrees and qualities of tone, according to the required character of the organ, or subdivision of the entire instrument to which they are allotted, thus :- Great Organ, Choir Organ, Swell Organ, Solo Organ, Echo, and Pedal Organ. We will speak first of the Pedal Organ, which on reference to the list of stops, will be seen to be of an unusually comprehensive scale, far exceeding that of any other Pedal Organ in England, or even in Europe, containing as it does twenty-five stops, as compared with seventeen in the Liverpool Organ, and sixteen in the Leeds Organ, the two next largest

instruments in this Kingdom. This feature in the Doncaster Organ will ever be remarkable. In its general effect it is majestic in the extreme, and fully illustrates the German notion of the supremacy of pedal work. The twenty-five stops on the pedals include two of 32 feet, and eight of 16 feet speaking lengths, a foundation sufficient of itself for almost any required purpose, but this body of tone is still further increased by the Great Quint and Great Tierce, which stops, combined with the 16 feet and the 8 feet, give lower tones by their harmonics downwards. For instance: the Great Quint combined with a 16 feet gives a 32 feet note; a 32 feet note is also given by a Great Tierce and a 8 feet combined. Those effects are wonderfully illustrated in the Doncaster Organ by Herr Schulze's system of voicing, and account for the firm drum like roll and the prodigious mass of tone brought out in full playing, apparently setting the whole building in vibration. The effect is grand in the extreme, and gives the impression that instead of two 32 feet stops there are half a dozen. The reed work in the pedals it will be seen is extensive, including one reed of 32 feet, three of 16 feet, three of 8 feet and one of 4 feet. The largest reeds are those known as free reeds, reeds vibrating through a plate of brass, as in the harmonium; the quality of tone from this description of reed in the large pipes being much firmer, and the reeds themselves less liable to get out of tune than the ordinary impinging reed. Down to the very lowest note, these reeds speak with remarkable promptness, and in conjunction with the double diapasons form an effective base or substratum to the tone column built upon it. Neither the 32 feet, nor the 16 feet Flue work are upon a large scale, but the section of the pipes are of that medium size upon which depends firmness of tone, firmness without that lumbering, heavy, drill sound which proceeds from large scaled pedal pipes. Sounds from pipes of such large scale can generally be felt rather than heard, giving out a note often undecided as to pitch. Unity, and density of tone being secured then by the unisons and octaves, the

mutation stops, such as the Quinta, Tierces, and Mixtures, are a never failing fountain for varying or strengthening the effects; giving brilliancy to the combinations, or binding the full pedal organ into one compact, even, searching tone. Looking at the pedal organ in another important light, we see that its stops give bases to every manual stop, and so even is the voicing and so prompt the speaking that from any of the stops may be drawn the most intricate solos. The violoncello on the pedals is a beautiful solo stop. It is voiced so nearly to the genuine instrument that the difference cannot easily be detected. The lisp of the bow of a violoncello, when it first touches the string, is in Herr Schulze's stops closely resembled. The same characteristic quality is observable in the Bassoons, trumpets, and horns.

### THE GREAT ORGAN

is that portion of the instrument adapted for choruses, and the performance of Organ music generally. It numbers 21 stops, embracing every quality and power that may be required. The flue work gives seven foundation stops, or stops known as diapasons; one of them being 32 feet register, two of 16 feet, and the rest of 8 feet. Evenness of tone is one of the chief characteristics of these stops, the notes of which appear to run into each other, so imperceptible is the transition from one pipe to its successor. The full tone is vigorous, bold, and powerful, without being oppressive; and it is a noticeable feature that the large pipes made of wood have a more solid and firm tone than the pipes made of metal. The secret of this valuable result has long been practiced by Herr Schulze. The wood pipes are made of thoroughly seasoned wood, a little thicker than English builders use. The angles are jointed and glued with the greatest care, a circumstance which will aid the firmness of tone of which we speak, but there is still a secret in the voicing, without a knowledge of which the same quality of tone cannot be produced. Toepfer, the author of elaborate works on Organ-



Great flue work C side

building, says that these pipes in their lower octaves, as voiced by Herr Schulze, are as good or even superior to metal pipes. The Diapasons are supported by five reeds, a Double Trumpet of 16 feet, three unisons of 8 feet, and an Octave of 4 feet, all voiced with remarkable evenness in the quality of tone. The individuality of the stops too is surprising, and the secret of it, in Herr Schulze's case, must be ascribed to the same cause as that to which all genuine builders are indebted, performing that particular part of the work—the voicing—themselves, and not delegating so important a branch of the art to workmen who, however skillful, will not on occasions devote the care they ought. In particularising some of the leading stops in the great Organ, the Sub-Bourdon stands out first for its fullness and body of tone, binding as it were, all the other stops, without any

undue prominence. This stop goes down no lower than Tenor C, the lower octaves of the diapasons being of themselves sufficiently effective as a base. No 6, the Hohlflöte, an eight feet open pipe from Tenor C, is a wooden stop of triangular form, and may be considered an open flute of very powerful natural tone, which, when played upon, resembles most closely a lute in the hands of a fine solo player, so beautifully do the notes blend into each other. In strength of tone the pipes are between an open and a stop diapason, embodying a little of each. The quiet No. 8 is a metal mutation stop an octave lower than the twelfth. Its tones are full, giving great body to the full Organ. No. 10, the Gemshorn, is a soft principal, of a peculiar gentle quality of tone. The mixtures are, in their general character, very powerful, brilliant, and ringing, giving vivacity to the whole. We have certainly never heard any mixtures at all comparable to them.

The Cornet, No.15, is not a solo stop, but its duty is to give breadth to the Mixtures and counteract the effects of the breaks. The reed stops generally are noticeable for their extreme equality, clearness and power. They are prompt in speaking, and full of life and animation, and blown by the same pressure of wind as the flue work, supply another instance that, by skilful voicing, sufficient power can be got without extra wind.

### THE CHOIR ORGAN

as its name implies is used principally for accompaniments, or for where the soft organ is required. It is consequently voiced more softly than the great organ, as well as its pipes made to a smaller scale. The Lieblich Gedacts it will be seen represent the diapasons. They are a class of pipes peculiar to Herr Schulze's system of organ building, particularly sweet and warm in their quality of tone. No. 2, the Geigen Principal may be considered as the representative of another Diapason or Violin, decidedly piquant in tone. No. 3, Viol de Gamba, a representative of an ancient instrument, a violincello with six strings,



Great flue work C# side

shows a great peculiarity in Herr Schulze's voicing. It is a little slow in speaking and cannot be used alone, but always with a flute of 8 feet, and when used with this combination is a remarkably fine solo stop. No. 4, the Flauto Traverso may well be denominated a German flute, as undoubtedly its tones do exactly represent that instrument. Each pipe is made out of a solid piece of wood turned and hollowed in a lathe. The form of the mouth and the mode of voicing the pipe is peculiar to Herr Schulze's pipe work. The tone is singularly delicious and equal. There is nothing like it in this country, and it is one of those stops which will always attract attention by its individuality. No. 5, Salicional, resembles in some respects the well-known Dulciana of English Organs, but pos-





Swell flue work

sesses much more life and character, two features which would materially improve the English stop. Nos. 6, 7, 8, and 9, as their lengths denote are octaves to the stops of the same name noticed above. No. 10, Quintatone, is a great novelty in this country. It is a stopped pipe of 4 feet, speaking a double note, that is a 12th with the ground note. It has a remarkable effect when used under particular circumstances. No. 11, the Flautino, is a small flute, of a very cheerful piccolo character of tone. No. 12, is a nicely arranged mixture of three ranks, in which the pipes are on a small scale, and have a ringing silvery quality of tone suitable to the rest of the choir organ stops. No. 13, the Clarionet, completes the list of the choir organ, and it is the best imitation of the instrument we ever heard.

## THE SWELL ORGAN

has eighteen stops, including two having the 16 feet tone. It occupies a. large box equal in space to a. good sized drawing room, namely, 18 feet long, 12 feet broad, and 11 feet 6 inches high. In the centre of its front there is a door for admission into the interior, and on each side twenty four Venetian shutters, in two tiers of twelve shutters each, in all forty-eight shutters. These are all connected with the swell pedal under the command of the organist, and at his will produce that imposing crescendo, and demenuendo, which, in a cathedral or large edifice like Doncaster church, is so beautiful and so impressive in effect. The pipes in the swell are more strongly voiced than the Choir organ stops, the diapasons being characterised by density and volume of tone. The Gemshorn, No. 3, a foundation stop, can also be used as a solo stop, its tones being remarkably soft and even. The pipes are open and a little narrowed towards the top. No. 4, the Terpodian, is another novelty, and like the Gamba in the choir organ must be used with an open flute. It has a reedy quality of tone, very powerful and dignified in its effect. No. 5, the Harmonic flute is a very fine stop, which we have heard in many organs, but none of them to be compared to Herr Schulze's stop. It is by many considered a French stop, peculiar to Cavaille Coll, the celebrated French builder, who makes the pipes of metal, but in Germany they have been made of wood for the last 300 or 400 years. No. 10, the Viol d'Amour, is a light lovely stop, of a very charming but delicate character. 11, 12, and 13 are mixtures, having amongst them twelve ranks of pipes, which, when used in the full Organ, come out with an exhilarating effect, devoid of any approach to harshness; and the composition is so judicious that not the slightest trace of the transitions or breaks is observable. The Bassoon, No. 14, is a. soft reed of the 16 feet tone, and is a true representative of the instrument of that name. No. 15 and 16, the Hautboy and the Trumpet, are two of the finest stops we ever heard. We find the same stops in most Organs, but it is only in exceptional instances

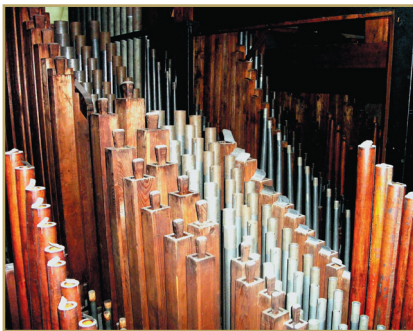
where they are more than mere reeds, without any special character of tone; but in the case of the Doncaster Organ, Herr Schulze has produced perfect imitations of the genuine Hautboy or Trumpet, when in the hands of good performers; another instance of the unexampled care he takes in his work. These are two of the stops the individuality of which cannot fail to strike even the most casual observer. The same remarks will apply to No. 17, the Horn, a stop of a rather fuller quality than the two preceding reeds. No. 18, the Clarion, as will be seen by the list, is an octave to its predecessors, and, besides its individuality of tone, gives brightness when used with the other reeds.

### THE SOLO ORGAN

The stops in this Organ are chiefly taken from the Swell Organ, by ingenious mechanical contrivances, which give it all the advantages and effect of a distant Organ. The Vox Humana, a stop supposed to imitate the human voice is attached to this Organ, but it is a stop not much in favour with either Organ-builders or Organists. Its tones are purposely a burlesque on the voice of a human being.

### THE ECHO ORGAN

This Organ is quite new in English Organs, and will prove a great novelty. It is an addition to the original scheme of the Organ agreed to by the committee, and provided solely at Mr. Rogers's expense, in pursuance of his determination that the Doncaster Organ shall be a model Organ, as well as to afford Herr Schulze the opportunity of giving full effect to his great experience and ability as an Organ-builder. In all English Organs the echo is obtained from the swell, but it is necessarily imperfect; while in the Doncaster Organ this division of its pipes is as free as the rest of the instrument, and every stop is an echo to some stop in either the Great, Choir, or Swell Organs. The effect is obtained chiefly by the peculiar manner of voicing of which Herr Schulze is so great a master, and it is reasonable to suppose must be much



Choir organ with Echo in background

more natural when thus obtained than it possibly could be from pipes enclosed in a box, which would unavoidably smother, and in some degree alter the quality of tone. To illustrate a few of the echos, we may say that the Flauto Traverse or German Flute is an exact echo to the same stop in the choir. The Flauto Amabile echos the Lieblech Gedacts; and the Harmonica, the Hohlfloete in the Great Organ. The Dolcissimo is a true echo of the Harmonic Flute of 4 feet in the Swell. The Vox Angelica echoes the open Diapason, and the Celestine, the Salicional in the Choir. The full Echo Organ is a fine distinct reproduction of either the Great, Choir, or Swell Organs. The general effect of this Organ is we consider the greatest achievement of either Herr Schulze or any other builder, so perfect is the echo produced, and that without having the pipes enclosed in a box.

### SUPPLEMENTARY EFFECTS

In this respect the Organ is furnished with the usual tremulants, and in addition a stop or pedal called the thunder stop, a piece of mechanism, which acting upon the deep pipes, produces a wonderful representation of a thunderstorm. It is the same stop as is

used by Cavaille Coll, the French builder, in all his organs.

### THE CASE OF THE ORGAN

Many who may visit Doncaster Church to see and hear its noble Organ, will no doubt expect to see a large and imposing case, but in this respect they will be a little disappointed. The Organ, occupying as it does the whole of the North Chapel, is so situated that an independent case is not applicable. It has two fronts, one towards the chancel and the other towards the transept, but the pillars and arches which intervene rendered necessary a case of peculiar design. This, G. G. Scott, Esq., the architect of the church has cleverly effected, the lower part, up to the height of 10 or 12 feet is enclosed in a case of oak, exquisitely carved, and in the front, resting upon the woodwork, is some neat iron tracery about three feet high. Through this, and the open space above, the greater part of the pipe work of the Organ can be seen. The end of the Organ, or the transept part, will be graced by a row of speaking pipes. of large speaking metal pipes.

### CONCLUDING REMARKS

In the few pages we have thus devoted to a description of the Doncaster Parish Church Organ, we trust we have given a satisfactory outline of the work; satisfactory at least to the general reader, as it is to this class we have chiefly addressed ourselves. A more detailed description of the instrument would have been impossible without drawings, scales, figures, and technical explanations, understood only by organ builders and organists, and such matter would have swelled the size of the book far beyond what its present purpose requires. Our chief object has been to direct attention to the many important features in an instrument which we feel assured will exercise a great influence upon the future of the organ building art in England. We have in Herr Schulze's Organ, a complete model, replete with perfect and beautiful mechanism, in which up to the present time, (and it

has been in working order more than a year,) there has never been a "sticking" note or the slightest disarrangement whatever; while as to quality of tone we have perfection itself, and we only regret our inability fully to describe its quality in words. Having then obtained such advantages, Mr. Rogers will never regret giving the order for the construction of the Organ to Herr Schulze, and English builders will, we think, recognise and appreciate the lessons it may teach them. Some of the finest organs in England are by German builders, such for instance as the organs by Schmidt, in St. Paul's, and the Temple Church, London, or in Durham Cathedral; the organs by Snetzler in Beverly Minster, Lynn Regis, and Halifax. These organs, although now considerably advanced in the second century of their existence, still retain their excellence. German builders thus well deserve their renown for sound workmanship, and we may here mention that in all the additions and alterations in the celebrated Temple Organ (by Schmidt), in London, none of the English builders succeeded in investing their new work with that pure individual character of the original portion of the organ they had been instructed to extend. Since Herr Schulze's arrival in England, however, this organ has been improved, the Benchers having employed him to add several new stops, and he has done so with surprising effect. Other towns in England as well as Doncaster are taking advantage of Herr Schulze's ability, for that gentleman has made extensive alterations to the Leeds Parish Church Organ, including the rebuilding of the Great organ, adding a new Solo Organ revocing the Pedal Organ and putting a new stop in it, and he is now engaged in rebuilding the Choir Organ. Herr Schulze is also building an Organ of three manuals for Christ Church Doncaster. He has also a large organ in hand for the North of England, so that before he returns to his native land, he will have left in this country several examples of his superior work, and many friends who will wish he may long live to enjoy his reputation.



