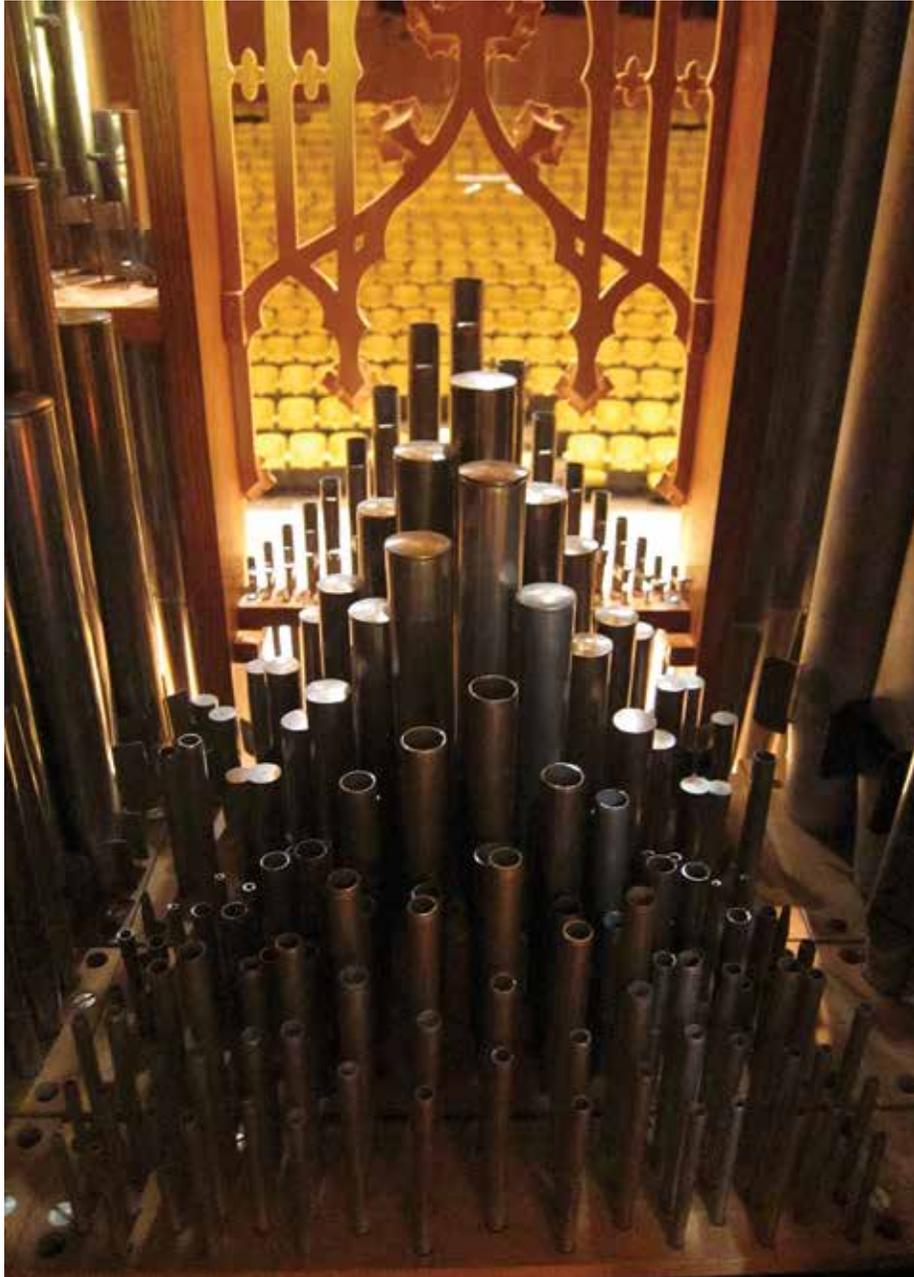


A NEW ORGAN FOR HERTZ HALL

Inauguration of the 35-stop organ (3-manuals and pedals)

built by

The Noack Organ Company



Inside the Positive, looking out into Hertz Hall

UNIVERSITY OF CALIFORNIA, BERKELEY, DEPARTMENT OF MUSIC
Saturday, November 23, 2013



August 2, 2013: Unpacking the organ



The Noack Team (from left): Brandon Burns, Eric Kenney, David Rooney, Aaron Tellers, Didier Grassin, Mary Beth DiGenova, Dean Smith

SATURDAY, NOVEMBER 23

- 1:30PM: Introduction:
Why a new organ for Hertz Hall?
by Professor Davitt Moroney (university organist)
- 2:00–3:30PM: Roundtable discussion:
Building Organs for the Future with a Respect for the Past,
with organ builders Fritz Noack and Didier Grassin,
UC graduate student Tiffany Ng, and organist Jonathan Dimmock
- SHORT PAUSE
- 4:00–5:00PM: Demonstration of the different sections of the new organ and explanation
of its component parts, the tracker action, and the “Sorge 1744” temperament
- BREAK
- 6:00PM: Inaugural recital by Michel Bouvard
- 7:15PM Reception in the Hertz Hall foyer

OTHER EVENTS FEATURING THE NEW ORGAN

SATURDAY, DECEMBER 7, 8PM, HERTZ HALL:

Concert by the University Baroque Ensemble

The program includes works by George Frideric Handel, Marco Uccellini, William Byrd, Nicola Porpora, Giovanni Legrenzi, Alessandro Scarlatti, Samuel Scheidt, Antonio Vivaldi and Giovanni Battista Pergolesi, including a performance of the rarely heard **ORGAN CONCERTO BY DOMENICO PARADIES**, which is being resurrected for this performance. This tuneful work was very popular in eighteenth-century London, partly due to the cheerful sounds of the cuckoo on which much of the music is based.

FRIDAY AND SATURDAY, DECEMBER 13 AND 14, 8PM, HERTZ HALL:

Concerts by the UC Berkeley Symphony Orchestra, conducted by David Milnes.

The program includes the **THIRD SYMPHONY BY CAMILLE SAINT-SAENS (THE “ORGAN SYMPHONY”)**.

SUNDAY, DECEMBER 15, 3PM, HERTZ HALL:

A short organ recital by university organist Davitt Moroney (with works by **FROBERGER, LOUIS COUPERIN, and BACH**), followed by the **THIRD SYMPHONY BY CAMILLE SAINT-SAENS (THE “ORGAN SYMPHONY”)**

PROFESSOR LAWRENCE H. MOE (1917–2013)

Professor Lawrence H. Moe came to Berkeley in 1957 as a Professor of Music and the campus's first University Organist. His 1956 doctoral dissertation at Harvard, *Dance Music in Printed Italian Lute Tablatures from 1507 to 1611*, is still cited by scholars. He was Chair of the Music Department for ten years and the gallery in which the new Noack organ stands is named in his honor.

Over a period of thirty years, he built Berkeley's collection by adding twelve pipe organs:

— *Three antique European organs*: an anonymous Italian organ from the region of Verona, dating from about 1740, currently on stage in Hertz Hall (acquired in 1969); an anonymous German instrument dating from c.1750 (1957), and a German house organ dated 1783, by Peters Iben of Emden (1963), both currently in the Green Room in Hertz Hall.

— *Six instruments by Jurgen Ahrend (Leer)*: two small continuo organs (1968; 1975), housed in Hertz Hall; a regal (1968) and a medieval lap organ, or organetto (1968), both in Morrison Hall; a larger two-manual instrument (1971/75), currently in the Chapel of St Joseph of Arimathea, on Durant St.; and a small practice organ (1980), now in the upstairs foyer of Hertz Hall.

— *Three organs by Greg Harrold (Los Angeles)*: the Gallery organ at the back of Hertz Hall (1982–83); an important Spanish-style organ (1988), currently in Pacific Lutheran Seminary; and a small continuo instrument (1997), in Morrison Hall.

In addition to these instruments, in 2002 Professor George Haggerty donated a chamber organ by Klop (1990), which had belonged to Professor Philip Brett (1937–2002); and in 2012 the Department of Music received a generous bequest from Professor Warren Winkelstein Jr. (1922–2012), the former dean of the School of Public Health, of an early nineteenth-century American house organ. It is at present in Morrison Hall. With two other small organs, the new Noack concert organ in Hertz Hall brings the Music Department's collection of pipe organs to a current total of 16 instruments, plus the regal.



Lawrence Moe at the 1958 Holtkamp concert organ. Photograph by Ted Streshinsky

NOACK ORGAN COMPANY, OP. 98

The Music Department is pleased to celebrate a major addition to its resources with the new concert organ soaring above the stage in Hertz Hall. The instrument has three manuals and pedals, with 35 speaking stops. It was built by the Noack Organ Co, (Georgetown, Mass.). Until 2012 the instrument enriched the musical and liturgical life of the Episcopal Cathedral Church of Saint John, Wilmington, Delaware. It was dedicated to the memory of Irene Sophie du Pont (1877–1961) by her daughters Irene Sophie du Pont May (1900–2001) and Lucile Evelina du Pont Flint (1915-1996). During 2013 it was fully revised in the Noack Organ Company's workshop, with some changes and additions.

This organ was designed with a deep respect for the tradition of the great North German organ builders whose instruments were admired by Johann Sebastian Bach, but it is also excellent for more modern music. The vast organ repertoire from Sweelinck, Froberger and Scheidemann to Buxtehude and Bach sounds particularly fine on it. However, such organs never went out of fashion in the nineteenth century. They were greatly admired by composers such as Mendelssohn and Brahms, and with certain little additions and modifications can serve well most later repertoires and even earlier ones, from the sixteenth century.

In preparation for the arrival of this immensely complex piece of engineering, the walls around it in Hertz Hall were redecorated in golden "Dutch metal", which not only looks beautiful but also helps the acoustic. With the darker oak of the organ case, the silver color of the metal pipes, and the gold of the walls, this new organ is a magnificent addition to the hall, providing a striking point of focus. For its installation in Hertz Hall, the organ had to be raised three feet and various parts of the design adjusted to fit the space (and to be properly braced for earthquakes). Fritz Noack was the mastermind behind the instrument's original conception in 1982, and he supervised its redesign for Hertz Hall. The organ was installed by Didier Grassin, Eric Kenney, Dean Smith, and Aaron Tellers, along with Brandon Burns, a summer intern at the Noack workshop. The voicing and tuning were done by David Rooney and Mary Beth DiGenova.

Since this is a tracker-action organ, there is a strictly mechanical connection between the keyboards (and pedalboard) and the mechanism that allows the air to enter into individual pipes. Organs built in the late nineteenth century and the first part of the twentieth century tended to have different kinds of mechanism, based on pneumatic or electropneumatic action, and during the twentieth century entirely electrical actions became common. However, in the last fifty years there has been a revival of interest in the traditional tracker mechanism because it can give the player's fingers greater control over the precise sound of each note. The refinements of organ touch are more audible on a tracker-action organ. Tracker action allows players who have acquired an appropriately expressive touch to make such organs sing better.

As seen from the hall, the twelve notes in each chromatic octave are generally distributed with six of the twelve notes on the left side (the "C side": C D E F# G# A#) and the other six on the right side (the C# side: C# D# F G A B). In Bach's day, such an organ would have been pitched at about A=460 (in Leipzig, his organ was a tone higher than his stringed instruments, so for his cantatas the organist always had to transpose down a whole step to be at the same pitch). Our organ is a little lower than Bach's, and sounds at the modern concert pitch of A=440; when playing with ensembles that play at the lower pitches common in the seventeenth and eighteenth centuries (such as the University Baroque Ensemble), our organists will transpose down, just as Bach's students did, a good old solution to an old problem.

The sound of an organ is affected by its tuning and temperament. As has been known for centuries, it is impossible to reconcile certain pure intervals needed for the chords used in Western harmony. The three-note chords (triads) that have been the root of Western harmony for the last 600 years involve a note, the third above

it, and the fifth above it; but it is basically impossible on a keyboard to play in all the keys and have fifths that are perfectly in tune for all of them. And the more pure the fifths, the more the thirds are correspondingly too high. If the keyboard is tuned to give good thirds, the only way to do it is to make the fifths too narrow. A series of four perfect 5ths rising from C (C-G; G-D; D-A; A-E) should theoretically end on an E; and E is a major third above the starting note C. Yet the first E is considerably higher than an E tuned perfectly as a third against the C. The difference between the E tuned as the result of four perfect 5ths and the E tuned as a pure third above C is equal to almost one quarter of a half step, and is known as a “comma”. (Another way of putting it is that the first E is 24% on its way to becoming an F.) If the four component fifths are each reduced a little, the resulting E can be made more in tune, but the fifths immediately go out of tune, being too small, that is, “tempered”.

So some compromises are needed in practice, and many have been tried. One was to have pure fifths, resulting in sharp thirds, but then to avoid playing the thirds. (They tried that in some early organ music in the 15th century, but it is rather limiting, musically.) Another idea was to tune as many pure thirds as possible, but to accept that the fifths are therefore all rather small. (They tried that in the sixteenth century; it is a kind of “meantone” tuning, and is excellent; but it also limits the ways composers can modulate to less usual keys. In the sixteenth and seventeenth centuries most musicians thought this was a price well worth paying.) Such arrangements accept that some intervals are just out of tune, and therefore avoided in practice. Rather than fighting the problem, composers turn it to advantage by using the tempered notes to give character to the sonority of the chords. The more recent method called Equal Temperament divides the problem equally across the twelve fifths of the circle of fifths, resulting in eleven of the twelve notes of the chromatic octave being a fraction lower than they should be. Equal Temperament was tried by several theorists in the sixteenth and seventeenth centuries and thought to be very ugly and doubly out of tune since both the fifths and the thirds are out of tune.

In the seventeenth and eighteenth centuries the principle of using varied temperament to give character to the sound was exploited in imaginative and highly scientific ways. Many such temperaments were used, all of which are now called “circulating temperaments” because the player (and composer) can circulate freely around all the twelve major keys, but some chords are distinctly more harmonious and sweet than others, depending on the exact details of the temperament. All keys and all chords are possible, but some are particularly satisfying.

The temperament I chose for our organ is a “circulating” compromise that retains some of the advantages of earlier unequal temperaments (especially the better thirds in the keys mostly common used), while avoiding some of the disadvantages of equal temperament (very sharp thirds). It was described by a contemporary and admirer of Bach, Sorge, in 1744. There are four fifths that are pure (F-C; A-E; C sharp-G sharp; G sharp-D sharp); four fifths are diminished by 1/6 of a comma (C-G; G-D; D-A; E-B); and four fifths are diminished by 1/12 of a comma (B-F sharp; F sharp-C sharp; E flat-B flat; B flat-F). This ingenious arrangement results in five of the twelve major chords being better than in Equal Temperament (C, F, G, D, and B flat) and three being about the same (E, A and E flat); four major chords (A flat, C sharp, F sharp, and B) are very slightly rougher, but still perfectly usable.

— D.M.



INAUGURAL RECITAL

by

Michel Bouvard

PROGRAM

HEINRICH SCHEIDEMANN (c.1595–1663):

Praeambulum in D minor

ANTHONI VAN NOORDT (c.1619–1675):

Psalm 24 (3 versets)

DIETERICH BUXTEHUDE (c.1637–1707):

Chorale Prelude “Nun komm, der Heiden Heiland”, BuxWV 211

Passacaglia in D minor, BuxWV 161

GEORG BÖHM (1661–1733):

Prelude, Fugue, and Postlude, in G minor

HENRY DU MONT (c.1610–1684):

Prélude en trio no. 10 (3 hands*)

Prélude en trio no. 7 (3 hands*)

LOUIS MARCHAND (1669–1732), from his first organ book:

Plein jeu

Basse de Trompette

Récit

Dialogue

SHORT PAUSE

JOHANN SEBASTIAN BACH (1685–1750)

Chorale Prelude, “Nun komm, der Heiden Heiland”, BWV 659

Toccatà, Adagio, and Fugue, in C major, BWV 564

FELIX MENDELSSOHN (1809–1847)

Variations sérieuses (op. 54 for piano; transcription by R. Smits)

* *Third hand: Davitt Moroney*



MICHEL BOUVARD was born in Lyon in 1958. His grandfather Jean Bouvard (also from Lyon, and an organist and composer who had been a student of Louis Vierne, Florent Schmitt, and Vincent d'Indy) inspired him with a great passion for music. Michel Bouvard began studying the piano at a young age in Rodez. Following organ studies with Suzanne Chaise-Martin in Paris, he was accepted into the organ class of André Isoir and the classes of harmony, counterpoint and fugue at the *Conservatoire National Supérieur de Musique in Paris*. While serving as deputy organist of the Parisian church of Saint-Séverin, he continued his studies with Michel Chapuis, Francis Chapelet and Jean Boyer, after which he was named *organiste titulaire* of the beautiful and historic organ at Saint-Séverin, where he remained for more than ten years.

In 1983, Michel Bouvard was awarded the First Prize in the international organ competition in Toulouse dedicated to French music of the seventeenth and eighteenth centuries. He succeeded Xavier Darasse as Professor of Organ at the *Conservatoire National de Région de Toulouse* in 1985, pursuing Darasse's efforts in favor of the extraordinarily rich organ heritage in the city and the region, by organizing concerts, visits, master classes, and creating an international organ competition with his colleague Jan Willem Jansen. This led to the creation of the renowned festival "Toulouse les Orgues" of which he served as musical director for four years (1996–1999) and since 2011 again, and the new organ class of the *Centre d'Études Supérieures de Musique et de Danse de Toulouse* founded by Marc Bleuse in 1994.

Michel Bouvard's reputation as concert organist and teacher has taken him to over 20 countries, and he is frequently sought after as adjudicator for the most prestigious organ competitions. He has served for four years as a member of the *Commission Supérieure des Monuments Historiques* of the French Ministry of Culture, with special responsibility for the preservation of France's old organs.

In 1995, he was named Professor of Organ at the *Conservatoire National Supérieur de Musique* in Paris, with his friend Olivier Latry, and in 1996 became *organiste titulaire* of the historic Cavaillé-Coll organ of the Basilique Saint-Sernin in Toulouse. In March 2010, he was also named one of the four organists of the Royal Chapel at the Palace of Versailles.

MICHEL BOUVARD DISCOGRAPHY

- F. Couperin: *Messe des Couvents*, with baroque plainchant in alternatim
(Sony classical. Historic organ of Cintegabelle)

- F. Couperin: *Messe des Paroisses*, with baroque plainchant in alternatim
(Sony classical. Historic organ of Saint-Maximin)

- J. S. Bach: *Clavierübung III*
(Sony classical - BMG - Grenzing organ, Conservatoire de Lyon)

- *French Composers of the 16th and 17th Centuries* (Du Caurroy, Raquet, L. Couperin, etc.)
(Chamade; historic organ of Mesnil-Amelot)

- L. Vierne: *Messe solennelle* for two organs and choir, and *Pièces de fantaisie*,
with C. M. Widor: *Symphonie Romane*
(Collection “Tempéraments”, Radio-France. Historic organ of Saint-Sernin, Toulouse)

- M. Duruflé: *Requiem*
(Hortus. Chœur des Elements. Historic organ of Notre Dame du Taur, Toulouse)

- A. P. F. Boëly: *14 préludes sur des cantiques de Denizot*. J. S. Bach: Selections from the *Orgelbüchlein*;
and Jean Bouvard: *3 Noels variés*
(AOM. Historic organ of St Jacques de Muret)

- *The Cavaillé-Coll Organ of Saint-Sernin de Toulouse*
(Editions Solstice 2006. Works by Widor, Liszt, Franck, Vierne, etc.)

- Jean Bouvard: *Noels Traditionnels à Saint-Sernin de Toulouse* (Variations for organ, and Noels
sung by the children’s choir of the CNR de Toulouse)

PROGRAM NOTES

The *Praeambulum* in D minor by **Heinrich Scheidemann** (c.1595–1663) is a preludial piece by one of the great North German organists of the seventeenth century. From 1611 to 1614, he studied in Amsterdam with the famous “maker of organists”, Jan Pieterszoon Sweelinck. Scheidemann was the son of a well known Hamburg organist, and in 1629 succeeded to his father’s post at the Lutheran church of St Catherine. It was an ancient church, built in the thirteenth century. In Scheidemann’s day, it had the most important organ in Hamburg and paid its organist very well (he died a wealthy man). Many organ and harpsichord works by him survive, especially pieces based on Lutheran chorale tunes, as well as a series of songs.

Very little is known about **Anthoni van Noordt** (c.1619–1675), except that he came from a family of organists in Amsterdam. His music is also highly influenced by Sweelinck, but much of it must be lost. Only one set of pieces by him is known, the *Tabulatuur-boeck van psalmen en fantasyen*, published in Amsterdam in 1659. Only one copy of the book is known to survive, so his work was almost entirely lost. It contains some fantasias and a collection of ten Psalm settings (mostly variations on plainsong tunes), from which the three-verse setting of Psalm 24 is taken. The first three verses of the Psalm are:

*The earth is the Lord’s, and the fulness thereof; the world, and they that dwell therein.
For he hath founded it upon the seas, and established it upon the floods.
Who shall ascend into the hill of the Lord? or who shall stand in his holy place?*

Dieterich Buxtehude (c.1637–1707) is the most important North German composer of cantatas and organ music before Bach. He was a pupil of Scheidemann and had a direct personal influence on the young Bach, who arrived for a visit in late 1706, planning on staying a couple of weeks, but staying for four months. The close contact with Buxtehude had a profound and lasting effect on Bach’s organ compositions and cantatas.

The Chorale Prelude *Nun komm, der Heiden Heiland* is a quiet and slow moving meditation in which the Chorale (or hymn tune) is highly ornamented in the right hand, while the left hand and pedals play a subdued accompaniment. The German words were originally written by Martin Luther and published in 1524, but his version was just a modernization of a much earlier Latin hymn by St Ambrose, *Veni redemptor gentium*.

The four separate lines of the first verse are clearly audible in the four main phrases of the music. The words were traditionally sung in Advent, the four-week period of waiting before Christmas. Buxtehude’s music manages to capture a sense of intimacy and amazement, as well as a quiet sense of waiting that is appropriate for Advent. At the very end, the melody jumps up an octave for its last gesture, as if the waiting is over. This tradition of interpreting the words of the hymn, which would have been known to the audience even when they were not actually sung, had a very strong influence on Bach, many of whose works take the same approach.

<i>Nun komm, der Heiden Heiland,</i>	Now come, saviour of the gentiles,
<i>Der Jungfrauen Kind erkennt,</i>	recognised as the child of the Virgin,
<i>Des sich wundert alle Welt,</i>	at whom all the world is amazed
<i>Gott solch Geburt ihm bestellt.</i>	that God decreed such a birth for him.

Buxtehude’s *Passacaglia* in D minor is an extraordinary work that scholars now usually consider to be a musical representation of the moon’s cycle. Just as that cycle takes 28 days (four weeks), Buxtehude’s work is based on 28 repetitions of the theme in the bass (played by the feet, on the pedals), grouped in four sets of seven. Each set is in a different key. Buxtehude is known to have been interested in both astronomy and astrology, and had books on these subjects in his library. If this idea, first proposed by the great Dutch organist Piet Kee, is correct, the implications are significant for the performance of the piece, since the four cycles of seven repetitions would then represent the four phases of the moon: the new moon, the waxing half moon, the full moon, and the waning half moon, a theory that directly influences the performer’s choice of sonorities on the organ.

Georg Böhm was another important influence on Bach. He was organist at St John's church in Lüneburg, near Hamburg, where Bach went to school from the age of 15 until he was 18. Scholars had always assumed he studied with Böhm during these years since the influence is traceable in Bach's music, but in 2008 a new manuscript was discovered in German, written in Bach's handwriting, dating from when he was about 16, in which he signed himself "student of Georg Böhm". They remained in touch until Böhm's death.

The *Prelude, Fugue, and Postlude* is often played on the harpsichord, but any organist familiar with the style can see it is essentially an organ piece, designed to make the instrument sound. The player must therefore find the bass line to be played on the pedals, since (as was common at the time) it is not indicated. Many works were written in that period which could be played on either instrument, but the player was supposed to know how to adapt them in each case. Modern organists miss out on a great deal of wonderful organ repertoire if they ignore these "hidden" pieces, and this work by Böhm is one of the best of the "hidden repertoire."

Henry Du Mont (c.1610–1684) was born near Liège (in what is now Belgium), and became organist in Maastricht (now in Holland). From the age of 28, he settled in Paris as organist at the church of St Paul, acquiring French nationality nine years later, in 1647. He was one of the most important musicians at the French court, first as organist to the queen then as one of the main composers for the royal chapel. His published collections contain many works in various versions, with optional additional parts, including the *trios* heard today. He specifically mentions that the trios can be played on the organ by three hands, "with a friend".

Another chief musician of the French royal chapel was **Louis Marchand** (1669–1732), one of the four principal organists at Versailles (just as today Michel Bouvard is one of the four official organists at Versailles). He has gone down in history (thanks to the Germanic bias of many music books) as the man who in 1717, in Dresden, "ran away" rather than play a "musical duel" with Bach. But the story is recounted mostly in German sources, and was designed from the outset to place Bach in a good light by denigrating the fancy French foreigner from Louis XIV's court. Bach's pupils and his sons C. P. E. Bach agree that Marchand played beautifully, and had a most perfect touch. Bach and Marchand did indeed meet and hear each other play, but at the harpsichord; it is only the organ "duel" that did not happen.

His only published organ book appeared some time in the early 1730s (probably posthumously), and contains music that must have been written considerably earlier, perhaps about 1700. French organs were very different from Germanic organs, and composers also composed for them in quite different styles. (They thought, for example, like Purcell, that good fugues should be short.) The various styles were so intimately related to the organs themselves that each style of composition was inexorably associated with a particular combination of stops, an approach to both composition and registration that was highly codified. Fugues, for example, were meant to be played on the reeds (Trompette and Clairon, or Cromhorne). Titles thus implicitly contained specific instructions about how the pieces should sound.

This applies to the four pieces heard today. The title *Plein jeu* ("full playing") refers not only to the compositional style (with full chords and polyphonic writing, with dissonances) but also to a highly specific "full" registration using the main principal stops on the two main manuals, all sounding together, with the addition of the brilliant-sounding high mixtures. In the *Basse de Trompette*, the reed stop (trumpet) is played in the left hand, while a gentler flute-like sound is chosen for the right hand; these pieces were originally written in imitation of bass viol solos, where the accompaniment is above the solo, rather than below it. For the *Récit* (recitation), a quieter solo stop is required in the right hand, and the stylistic parameters required the composer to write in many ornaments. In a *Dialogue*, the various keyboards are played in "dialogue" with each other, sometimes with echo effects, but the main point is to contrast the different colors (and volumes) available from the different stops available on various keyboards, and often (towards the end) to combine them for a grand climax.

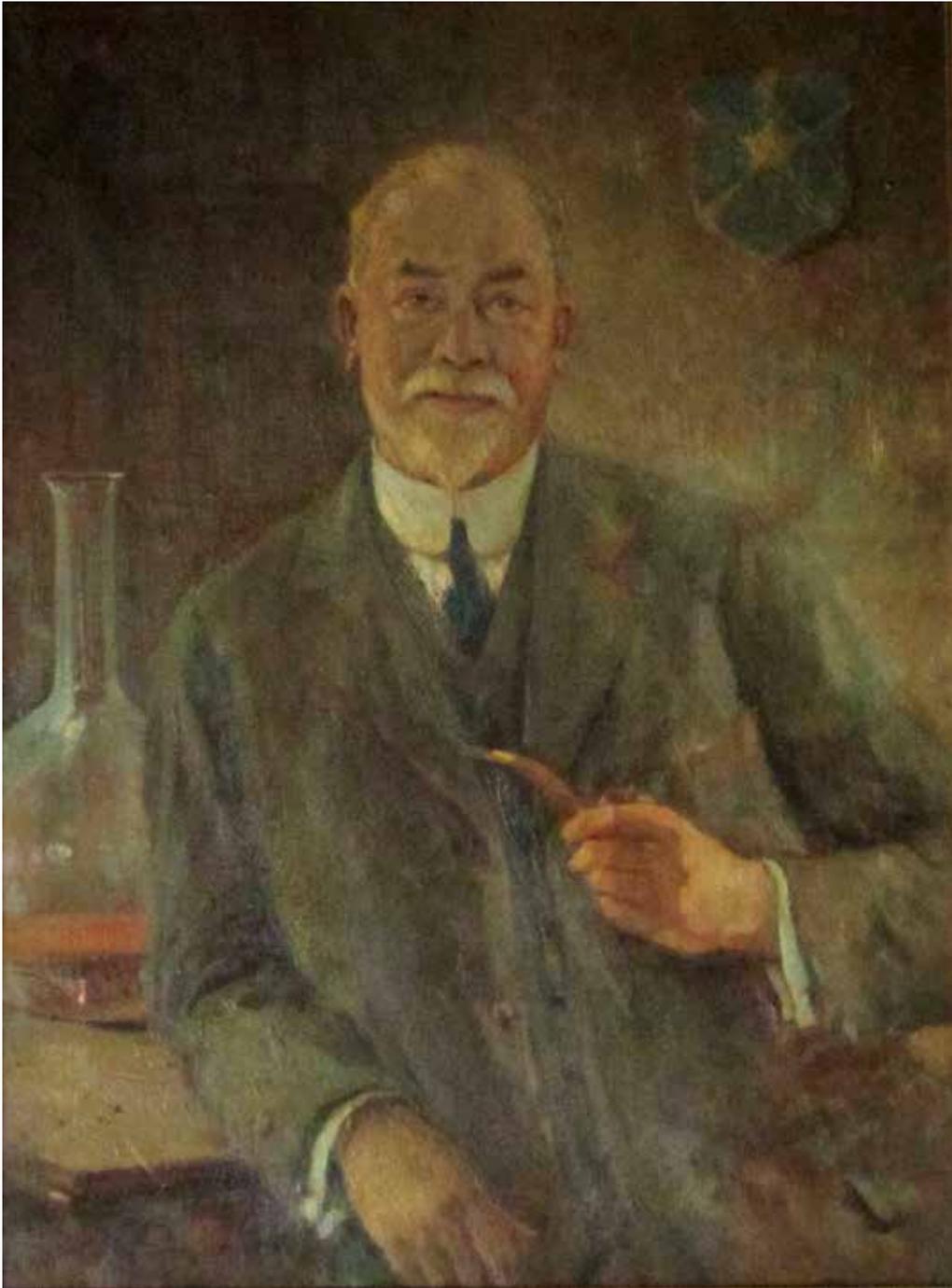
The Chorale Prelude by **Johann Sebastian Bach** (1685–1750) heard today is based on the same melody as the Buxtehude version heard earlier. The style is also similar, with three quieter lower parts supporting a highly ornamented version of Luther’s tune, presented as a solo melody in the right hand. Bach stretches the tune out more than Buxtehude did, and adds richer (more “Bachian”) harmonies. Yet the influence of Buxtehude’s version is so clearly felt that it is hard to imagine that Bach did not write this work in homage to his mentor.

The *Toccata, Adagio, and Fugue*, in C major, BWV 564, is one of Bach’s most brilliant works. It was probably written in about 1712, when he was in his early 30s, and employed as organist at the ducal court of Weimar. The extraordinary *Toccata* begins with a virtuoso solo passage on the manuals, which is just a teaser for the even more virtuoso solo played by the feet alone. (He got this idea from Buxtehude.) The pedal solo takes a few phrases to get going, and then launches into passages that must have astounded Bach’s listeners. Only after this double introduction does the real toccata start properly, combining manuals and pedals. The *Adagio* is a profoundly felt Italianate Aria. The *Fugue* is a joyous celebration of particularly ingenious counterpoint and youthful energy.

The *Variations sérieuses* by **Felix Mendelssohn** (1809–1847) were written for piano. They were finished on June 4, 1841, and published that year, as op. 54. This transcription for organ was made in 1990 by the Dutch organist Reitze Smits (b. 1954). Mendelssohn was a brilliant organist and one of the architects of the Bach revival in the nineteenth century. He was one of the first players to travel about Europe as an organ recitalist. Mendelssohn’s six organ sonatas, published also in 1845, are staples of the organ repertoire. These *Variations* make a superb organ work and provide a good opportunity to display many different sounds on the organ.

—Davitt Moroney





*Professor Edmond O'Neill (1858–1933)
by Eugen Neuhaus (UC Berkeley, Faculty Club)*

THE O'NEILL ENDOWMENT

Edmond (Edmund) O'Neill (December 13, 1858 — October 4, 1933), was born in Tennessee. He moved with his family to California in about 1866. His father was of Irish origin, but from Brittany in France (hence his Irish family name and French first name); his mother was German. He became a freshman at Berkeley in 1875, seven years after the founding of the university, graduating as Bachelor of Philosophy in 1879. He was appointed Instructor of Chemistry in 1882. After travel and study in Europe (1884–87) he became Assistant Professor of Chemistry in 1890, Associate Professor of Organic and Physiological Chemistry in 1897, Professor of Inorganic Chemistry in 1907, and Director of the Chemical Laboratory in 1912. He taught at Berkeley until his retirement in 1925. For many years he was President of the Faculty Club, where the "O'Neill Room" has a fine portrait of him painted by another Berkeley professor, Eugen Neuhaus (1879–1963), who was the first Chair of the Department of Art.

When Edmond O'Neill died in 1933 (almost exactly 80 years ago), he left in his will a generous bequest amounting to nearly \$46,000 "to purchase and install a pipe organ at the Berkeley campus of the University of California". His wife, Edith Vernon O'Neill, died in 1941, leaving a further \$45,000 to be added to the fund. In 1933, there had been nowhere to build a concert pipe organ on the Berkeley campus. When Hertz Hall was built and the organ finally installed there (1958), the O'Neill Endowment had accumulated considerable income. The new concert organ by Walter Holtkamp Sr, of the Holtkamp Organ Co. (Cleveland, Ohio) cost \$71,360, leaving a substantial sum still in the O'Neill Fund. The Music Department thus found itself with the unexpected bonus of an Organ Fund that continues to this day. Three smaller Holtkamp organs were acquired as practice instruments (two of which are currently housed in room 13 in Morrison Hall and in the Green Room in Hertz Hall; the third, acquired in 1964 for the back balcony in Hertz Hall, was sold in 1982). Many other organs were acquired over the next thirty years.

Professor O'Neill's will, as well as a decision in May 1966 by the Superior Court of the State of California (ratified by the Regents in 1966 and 1979), allowed for the accumulation of funds to make possible the eventual replacement of the Hertz Hall organ, should that ever become necessary. Although in 1979 the requirement to put money aside for this purpose was officially eliminated, this policy was reinstated within the Music Department unofficially in 2001 since it was evident that either major repairs or replacement might become necessary in the foreseeable future. The accumulation of the income over the last twelve years means that it is once again thanks to the bequests of Edmond O'Neill and Edith Vernon O'Neill that the Music Department has been able to purchase and install the new organ by The Noack Organ Company.

NOACK ORGAN COMPANY, OP. 98 (1982/2013)

3 Manuals: C-G (4 1/2 octaves, 56 notes); ebony naturals, bone accidentals
Pedals: C-F (2 1/2 octaves, 30 notes); flat, parallel pedalboard

GREAT (Hauptwerk)		POSITIVE (Ruckpositif)	
1	Bourdon 16'	13	Gedackt 8'
2	Principal 8'	14	Quintadena 8'
3	Second Principal 8'	15	Prestant 4'
4	Chimney Flute 8'	16	Gemshorn 2'
5	Octave 4'	17	Sesquialtera II
6	Recorder 4'	18	Sharp III
7	Twelfth 2 2/3'	19	Bassoon 16'
8	Fifteenth 2'	20	Cremona 8'
9	Seventeenth 1 3/5'		
10	Mixture IV-VI		
11	Trumpet 8'		
12	Clarion 4'		
SWELL (Brustwerk)		PEDAL	
21	Stopt Flute 8'	29	Contrabass 16'
22	Viola 8'	30	Stopt Bass 16'
23	Violin 4'	31	Open Bass 8'
24	Chimney Flute 4'	32	Choral bass 4'
27	Cornet III	33	Trombone 16'
25	Principal 2'	34	Trumpet 8'
26	Quinte 1 1/3'	35	Trumpet 4'
28	Hautbois 8'		

