

guerite Long-Jacques Thibaud Competition. After studying improvisation with Pierre Cochereau, director of the Nice Conservatory, and organ with Marie-Claire Alain, in 1980 he won the Grand Prix d'Improvisation at the Chartres International Organ Competition. An advocate of cultural activities, he then was director of the Conservatory in Rueil-Malmaison and served as assistant mayor in this city for twelve years.

In 1993, Jacques Taddei was appointed titular organist at the Basilique Sainte-Clotilde in Paris, France, succeeding César Franck, Charles Tournemire, and Jean Langlais. In 1995, he created the International Organ Competition of the City of Paris. He also directed the Conservatoire national de Région in Paris from 1987 to 2004, was music director at Radio France from 2005 to 2006, president of the International Summer Academy in Nice, a member of the Académie des Beaux-Arts since 2001, a General Inspector of National Education since 2006, and director of the Musée Marmottan in Paris since 2007. Among Taddei's high distinctions: Officier de la Légion d'honneur, Chevalier de l'Ordre national du Mérite, and Commandeur des Arts et Lettres.

—Carolyn Shuster Fournier

Here & There



David Craighead CD

Crystal Records announces the release of *David Craighead, Organ* (CD181). This CD is a combination of Craighead's two LPs on Crystal Records, originally released in 1977 and 1981. The program includes Albright, *The King of Instruments*; Persichetti, *Sonata for Organ and Drop, Drop Slow Tears*; Samuel Adler, *Xenia, A Dialog for Organ and Percussion*; Paul Cooper, *Variants for Organ*; and Cooper, *Variants for Organ*.

The late David Craighead (1924–2012) was chairman of the organ department at Eastman School of Music from 1955 until his retirement in 1992. Before 1955, he taught at Westminster Choir College in Princeton, New Jersey, and at Occidental College in Los Angeles. He graduated in 1946 from the Curtis Institute of Music, where he studied with Alexander McCurdy. One of the most respected organists in the world, Craighead repre-

sented "the American School of organists at its finest" (*New York Times*). For information: 360/834-7022; <www.crystalrecords.com>.

Michael's Music Service announces new sheet music publications. *Dance of The Bells*, by Vladimir Rebikoff (1866–1920) is a transcription suited for an organ with light bells or a celesta (chimes are not a possibility); theatre organs are ideal. The publisher's website includes the 1910 piano score and a recording. *The Star Spangled Banner* by John Knowles Paine (1839–1906) was written around 1861 and published about 1865. This publication contains corrections to engraver's errors, and the website includes an article from the *Harvard Graduates' Magazine*, published at Paine's death.

Roulade is Seth Bingham's best-known organ work. Virgil Fox recorded it in the Riverside Church in New York City after years of including it in concerts, and also recorded it on the former Paramount Wurlitzer in Wichita, Kansas. For information: <michaelsmusicsservice.com>.

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, <ednowakmusic.com>. It features his original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, original organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form.

Pro Organo announces the release of a new choral CD from St. Thomas Church Fifth Avenue, New York, conducted by John Scott, entitled *Vierne at Saint Thomas* (CD 7244). The new CD, produced and engineered by Frederick Hohman, features two early works of Louis Vierne: the *Messe Solennelle*, op. 16, and the *Première Symphonie pour Grand Orgue*, op. 14. In the *Messe Solennelle*, the choir and the organ (played by Jeremy Bruns) are joined by the St. Thomas Brass, in an arrangement by Scott McIntosh. In addition to the complete *Symphony No. 1*, John Scott plays two selections from Vierne's *24 Pieces in Free Style*, interspersed between movements of the *Messe Solennelle*. For information: <ProOrgano.com>.

Wayne Leupold Editions announces new releases for solo organ: Johann Sebastian Bach, *The Complete Organ Works, Volume 1A, Pedagogical Works: Eight Short Preludes and Fugues, Pedal Exercitium, Orgel-Büchlein Standard Urtext* (WL500020), and *Volume 1B, Pedagogical Works: Eight Short Preludes and Fugues, Pedal Exercitium, Orgel-Büchlein Practical Urtext* (WL500021), \$48.00 each; Carson Cooman, *Volume VII, Solo Organ Works* (WL600274, \$22.50); Michel Corrette, *The Complete Organ Works, Volume 2, Premier Livre d'Orgue [1737] et Pièces de clavecin pour l'orgue [1734]* (WL600247, \$52.00); Pamela Decker, *Fantasy on 'Ein feste Burg'* (WL710011, \$24.50); João Wilson Faus-

tini, *Brazilian Organ Music, Volume IV* (WL600268, \$21.00); Dennis Janzer, *Hymn Treatments for Organ, Volume 3* (WL600269, \$17.00); Rachel Laurin, *Douze Courtes Pièces, Volume 2, Twelve Short Pieces, Op. 48, Op. 53, Op. 54, and Op. 58* (WL600272, \$46.50). For information: <www.wayneleupold.com>.



ChoirTV.com is the new video community for choir singers. More than just another platform for videos, it is a new virtual meeting place for choirs from all over the world. Everyone is free to present videos and stories to the international choral scene.

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Everyone can upload new video material; processing is simple and easy. The World Choir Games already had their own "Channel" that broadcast new videos during the event.

Foley-Baker, Inc. of Tolland, Connecticut, has installed a new two-manual drawknob console built by Organ Supply Industries at Christ Church, Red Hook, New York. The original tab console was destroyed when a 600-pound marble plaque, given by John Jacob Astor Jr., fell directly onto the console during the morning hours of January 9, 2011. The plaque was unaffected.

Foley-Baker, Inc. is currently installing a new three-manual drawknob console built by Organ Supply Industries at St. Mary of the Assumption Church in Brookline, Massachusetts. Work also includes tonal changes/additions to the church's Simmons pipe organ.

Foley-Baker, Inc. has been selected to re-leather the Choir and Swell divisions of the Tellers pipe organ at Hempstead United Methodist Church in Hempstead, New York. The work is the result of water damage that occurred in two successive winters. For information: 860/875-4666; <www.foleybaker.com>.

On June 28 the Penn State University Lehigh Valley campus dedicated the **Jerome and Martha Markowitz Music Room**. The room, a gift to the campus from the children of the late Jerome and Martha Markowitz, honors their parents and their dedication to music and education. The music room will not only be used by Penn State students, but also by students of the Community Music School. The room includes a state-of-the-art sound system, classroom space, three private practicing booths, a Mac recording lab, and Jerome and Martha Markowitz's Steinway piano. In addition, scholarships have been set up for students of the university and the Community Music School.

Jerome Markowitz, who died in 1991, founded the Allen Organ Company. Martha was an avid volunteer and spent time assisting the Community Music School in Allentown, Pennsylvania. As a member of the Community Music School board, she proposed a relationship between the school and the university's local campus that has since developed.

Outside of the Jerome and Martha Markowitz Music Room is a 20 ft. x 4 ft. mural commissioned by Ann Williams, Chancellor of the Penn State Lehigh Valley Campus, and painted by Ron DeLong, an art instructor at the campus.

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In the wind . . .

by John Bishop



Ingenious design

After spending hundreds of nights in New York hotels over the years, and having had the opportunity to borrow a friend's place in Greenwich Village for several months, Wendy and I decided last winter that we should have a place in the city, and we started shopping. We had fallen in love with the neighborhood of that borrowed apartment, and sure enough, we found a terrific place in the building next door. It's on the corner of Broadway and East Ninth Street, halfway between the Hudson and East Rivers. We're on the southwest corner of the building with lots of windows facing in two directions. We can look west down Ninth Street, over the top of the West Village, and across the Hudson to see the sun set over New Jersey—how romantic.

The previous owner had done a thoughtful job decorating the place, blending several tones of blue and gray paint in the kitchen and living room. But the ceiling of the bedroom was metallic silver, the sliding doors of the hall closet were bright purple, and the inside of the front door was neon orange. What was she thinking? We got out our paint brushes, set everything right, and moved in in mid-February.

I know that the choice of decorations is a personal thing, and I suppose the previous owner really liked the color scheme, but we thought it was revolting, as did the few select friends who saw the place before we painted.

Organ façade design

I've been thinking a lot about design because over the last month I've been working with a client on the layout and façade design for the relocation and installation of a large organ in a building currently under construction. I've conferred with the architect of the building, and now an organ architect is at work creating a concept. I have the building drawings spread out on the worktable in my study, and bundles of information about pipe scales, chest layout, and specifications. It's thrilling and more than a little daunting because we're working with a very large organ, and I'm well aware that the appearance and musical impact of the organ will dominate the worship of this church for generations. Later this summer we will present the design to the church. I imagine there will be some discussion and probably some revisions before the design is approved and we can get to work building the organ.

The New York architecture of Stanford White

Our apartment in New York is near Washington Square Park, a vibrant gathering place in the midst of the campus of New York University. On a summer evening, there are street performers and musical jam sessions. One night, there was a group of students who had wheeled a piano out into the square. There are stone tables with permanent chessboards where our son Andy loves to go pick up games with the crowd of regulars. And the architecture of Stanford White is all around you. Stanford White (1853–1906) apprenticed with the archi-

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tect Henry Hobson Richardson (1838–1886), who is best known for his design of Trinity Church, Copley Square, Boston. For much of his career, White was a partner in the extraordinarily prolific and revered firm of McKim, Mead & White.

White designed an impressive catalogue of buildings in New York and around the country. One of his grandest was the original Madison Square Garden, located at Madison Square on Madison Avenue between Twenty-Sixth and Twenty-Seventh Streets. Ironically, that was the site of White's death. He had an apartment in the building, where he apparently entertained a gorgeous young actress named Evelyn Nesbit. Evelyn's jealous husband Harry Thaw shot White point-blank during a theatrical performance. (Funny that today's Madison Square Garden is an architectural nightmare at Eighth Avenue and Thirty-First Street, more than a half mile from Madison Square.)

In 1889, New York City celebrated the centennial of the inauguration of George Washington as the first president of the United States. Stanford White was commissioned to design a temporary arch across Fifth Avenue about 150 feet north of Washington Square. It was a spindly thing made of wood and plaster, and White capped it with a cheap statue of Washington that he found in a New York junk shop—it looked a little like the tacky plastic bride-and-groom figures on a wedding cake.

A year later, the cornerstone was laid for a permanent monumental stone arch on the north edge of Washington Square, which is the beginning of Fifth Avenue—an apartment building there is called “One Fifth Avenue”—isn't that a classy address? The 70-foot marble arch, reminiscent of *L'arc de Triomphe* on the Champs Élysées in Paris, was dedicated in 1895. It's fun to note that the faces of the angels in the spandrels on either side of the arch are those of Mrs. William Rhinelanders Stewart, wife of the treasurer of the arch project, and of White's wife, Bessie!¹

Standing in the middle of the square, looking north up Fifth Avenue is one of New York's great views showing the Empire State Building framed in the arch—especially dramatic at night as the buildings are well lit.

On the southern edge of the park is Judson Memorial Church, another of White's buildings, which features a ten-story *campanile* modeled after the tower of the twelfth-century church of San Giorgio in Velabro, Italy.² To complete the sumptuous design of this magnificent building, the windows are by John La Farge. The Judson Church is home to a 28-rank Roosevelt organ built in 1892—now available through the Organ Clearing House.



Church of the Ascension, NYC

The Church of the Ascension (Episcopal) is five blocks up Fifth Avenue, home to a terrific new organ built in 2010 by Pascal Quoirin of St. Didier, Provence, France. Visit <<http://nycago.org/Organs/NYC/html/AscensionEpis.html>> for a description of this marvelous and unusual instrument. (See also *THE DIAPASON*, November 2011, pp. 1, 30–32.) Above the altar is a spectacular mural by John

La Farge, depicting, you guessed it, the Ascension of Christ with an ostentatious gold faux (painted) proscenium arch designed by Stanford White.

In 1882, the famous jeweler Charles L. Tiffany commissioned White to design a family residence on the northwest corner of Madison Avenue and Seventy-Second Street. The mammoth building included separate “apartments” for Mr. Tiffany and two of his children, one of whom was the great artist and designer Louis Comfort Tiffany. That made White a “designer's designer” and he and Louis Tiffany had a long collaborative relationship.³

It's amusing to note that while Stanford White was able to satisfy and please Louis Tiffany, the publisher Joseph Pulitzer was among the fussiest of White's clients. White designed renovations of a house owned by Pulitzer, which later burned, and was subsequently engaged to plan Pulitzer's new house on East Seventy-Third Street. Pulitzer rejected several plans presented by White.

Both Tiffany's home on Seventy-Second Street and Pulitzer's on Seventy-Third included large Aeolian pipe organs equipped with the famous automatic roll players.

Organ case architecture

One of the compelling features of a fine pipe organ is its architectural appearance. We are all familiar with the



Müller organ, St. Bavo, Haarlem

great classical organ cases, the best known of which is the organ completed by Christian Müller at St. Bavo in Haarlem, Holland in 1738. It is 274 years old, and played regularly for worship, con-

certs, festivals, and recordings. It has all the architectural features of the organs of its day—towers and fields of façade pipes, lots of moldings and carvings, brilliant colors, and gold leaf. But when you

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Holtkamp organ at MIT (courtesy Holtkamp Organ Company)

stop and think, you can see that many of these features are driven by the internal design of the organ.

Most classical organ cases are symmetrical. Symmetry is pleasing to the eye, but there are practical reasons for it. The symmetry of an organ case reflects the symmetry of the organ's interior. When the interior of the organ is symmetrical, the weight is balanced, and it's easier and more economical to build a symmetrical structure than one that is out of balance. Tell that to Frank Gehry, designer of the wild façade of the Glütter-Gotz/Rosales organ in Walt Disney Hall in Los Angeles. It must have cost a fortune to make those curved wooden Violone pipes.

Classical organ cases have architectural towers that contain the larger façade pipes. These are typically either pointed (triangular in plan) or rounded. Round towers are sometimes modified half-octagons. Obviously, the towers are integral to the architectural appearance of the organ, but there's a practical reason as well. Placing the largest pipes of the organ in towers that are effectively outside the organ case saves a significant amount of space inside the case. Stop to think how much larger the Haarlem case would have to be if the 77 large pipes in the seventeen towers were all crammed inside.

The case of the Haarlem organ is a wonderful example of what came to be called *Werkprinzip* in the revival of classic organbuilding during the twentieth century. Simply put, *Werkprinzip* means that the appearance of the organ reflects its basic tonal structure. In the classic *Bauhaus*-style organ (the stereotypical Holtkamp organ, for example) we see the separate divisions clearly, enough that it's possible to guess much of the stoplist by what you see from the pews. The Haarlem organ's case doesn't tell us whether the pedal Bourdon is wood or metal (while the Holtkamp often does!), but

it does clearly show us the three manual divisions (Rugpositief, Bovenwerk, and Hoofdwerk) and the Pedaal division.

There are many photos of the Haarlem organ available on the Internet. Here's the best one I find today: <http://twomusic.home.xs4all.nl/christine/bavo/source/01bavo_haarlem.htm>. Take a good look. There's a lot going on there! At first look, you might think it's a big rollicking rococo lollipop. But in fact, notwithstanding a lot of trumpeting and strumming angels, gold, and a couple huge lions, a lot of the design is "form follows function"—well settled in the eighteenth century—and it took until the twentieth century for Mies van der Rohe, Walter Gropius, and Le Corbusier to define it!

Architecture in Columbus, Indiana

The first internal combustion rotary engines were built in the late nineteenth century, using the highly refined petroleum distillate, gasoline, as fuel. The fuel is ignited by an electric spark in a cylinder, which pushes a piston away from the explosion. The linear motion of the piston is converted to rotary motion by the action of the piston shaft. In 1895, Rudolph Diesel invented the alternative internal combustion engine that still bears his name. The basic difference is that the fuel is ignited solely by heat generated by the compression of the fuel inside the cylinder. The total internal capacity of the cylinders is the "displacement," which is a measure of an engine's size. We refer to a 300-cubic-inch engine, or a 1,500-"CC" (cubic centimeters) engine—the cubic measurement being the displacement.

Diesel engines are heavier "per cubic inch" than gasoline engines, but in vehicles large enough that a little weight doesn't matter, diesel engines are more efficient, and therefore more powerful "per cubic inch."



Henry Moore arch and I.M. Pei-designed public library, Columbus, Indiana

The Cummins Engine Company was founded in 1919 in Columbus, Indiana by Clessie Lyle Cummins. For the first ten years sales were pretty slow, but in 1929, Clessie Cummins executed the marketing idea of a lifetime by installing a diesel engine in a used Packard limousine and taking Columbus banker and investor W. G. Irwin for a Christmas Day ride. Irwin injected tremendous capital into the firm, catapulting it toward becoming one of the major suppliers of engines to the American trucking industry.

J. Irwin Miller was W. G. Irwin's nephew and second CEO of the Cummins Engine Company. Miller was a brilliant businessman who was devoted to modernist architecture. He instituted a program in Columbus, Indiana, through which the company would pay the architect's fees for public buildings designed by architects selected from a list developed by Mr. Miller, a program that was later continued by the Cummins Engine Foundation. As a result of this unique and remarkable program, that town with 44,000 residents boasts a panoply of buildings designed by such modernist luminaries as Eero Saarinen, Eliel Saarinen, I.M. Pei, Robert Venturi, Cesar Pelli, and Harry Weese, among others. In one extraordinary neighborhood, there is a monumental bronze arch by British sculptor Henry Moore on the plaza in front of the I.M. Pei-designed public library, across the street from Eliel Saarinen's First Christian Church.

Throughout history, there are many examples of successful and innovative business leaders whose philanthropy through the arts created a lasting impact. We think of the Medici, Esterházy, and Mellon families as great patrons of the arts and builders of public buildings. The Rockefeller family has given us many important architectural masterpieces. But it seems improbable that a small town in rural Indiana could become an absolute museum of the best of modernist architecture.

Columbus is located about 35 miles south of Indianapolis, an easy drive from Cleveland, Cincinnati, Chicago, St. Louis, Nashville, and many other cities. The Visitor's Center, which features large glassworks by Dale Chihuly, provides tours both guided and self guided

(a map gives phone numbers one can call to hear descriptions of the various buildings). Several public schools, City Hall, medical clinics, fire stations, banks, newspaper offices, even the jail are all fantastic modernist buildings. Altogether there are more than 60 modernist buildings in town, six of which (built between 1942 and 1965) have been designated National Historic Monuments.

Take a look at the website <<http://www.columbus.in.us/>> to get a quick idea of what the place is like, and take my word that it's worth a trip to visit.

Design inspiration

Leaf through the pages of *Vanity Fair* or *The New Yorker* magazine, and you'll see dozens of advertisements for "designer wear." It might be a dress by Versace that looks like a combination of a corn stalk and a chicken (\$1,700) or a handbag covered with el-vees (\$2,800), or a pair of shoes rejected by Lady Gaga (priceless!), but if it has a designer name it must be good. You see an advertisement for an "architect" house and assume it has no closets and the roof leaks (so that's why they call it "Falling Water"). It seems we're willing to pay a premium if there's a fancy name attached to a product.

But good design is important to us. Louis Tiffany wrote, "God has given us our talents, not to copy the talents of others, but rather to use our brains and our imagination in order to obtain the revelation of True Beauty."⁴ Tiffany's eye for design gave us those gorgeous lampshades, magical dragonflies, stained glass daisies, and a broad range of spectacular liturgical windows.

Stanford White inherited the magic of the late nineteenth-century version of the Romanesque arch from his mentor H. H. Richardson. It's remarkable to compare the façades of White's Tiffany house in New York to the H. H. Richardson rectory of Trinity Church, Boston (Clarendon and Newbury Streets). The big stone arch of the main entry is common to both houses. White traveled throughout Europe collecting architectural images so his buildings reflect a cross section of many centuries of style.

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Notes

1. David Garrard Lowe, *Stanford White's New York*, Doubleday, 1992, p. 189.
2. *Ibid.*, p. 127.
3. *Ibid.*, p. 86.
4. *Ibid.*, pp. 86-87.

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