



Michael Tilson Thomas and Paul Jacobs backstage at Carnegie Hall

In March, **Paul Jacobs** toured the United States with conductor Michael Tilson Thomas and the San Francisco Symphony as part of the American Mavericks Festival, presenting Lou Harrison's *Concerto for Organ with Percussion Orchestra* (1973) as well as premiere performances of *Mass Transmission*, for organ, chorus and electronica by composer Mason Bates. The tour began in Davies Hall (San Francisco), with subsequent concerts at Chicago's Orchestra Hall, the University of Michigan, Ann Arbor, and concluding at Carnegie Hall, New York City.

Hampus Lindwall is featured on a new recording, *A tribute to Jeanne Demessieux (1921–1968)*, on the Ligia label (Lidi 0109228-11). Celebrating the 90th anniversary of Demessieux's birth, the CD includes her *Te Deum*, *Prelude et Fugue en ut*, *Répons pour le Temps de Pâques*, seven chorale preludes, and *Etudes 5 and 6*, in addition

to an improvisation by Lindwall on the name Jeanne Demessieux. Lindwall was Rolande Falcinelli's last student in Paris, and was appointed titular organist at St. Esprit in Paris in 2005, the position held by Demessieux 1933–62. The recording was made on the organs at La Madeleine and St. Esprit. For information: <store.harmoniamundi.com/labels/ligia-digital.html>.



The Musical Shape of the Liturgy

William Mahrt is the author of a new book, *The Musical Shape of the Liturgy* (460 pp., hardback, \$25, Church Music Association of America). The book offers a comprehensive explanation of the role of music in the Roman Rite—historical-

ly, theologically, musically, and practically. Mahrt demonstrates that the Roman Rite is not only a ritual text of words, but is a complete liturgical experience that embeds within it a precise body of music that is integral to the rite itself. The author points out that genuine Catholic music for Mass is bound by an ideal embodied in the chant tradition.

The opening section of the book provides a four-part course in the musical structure of the liturgy, covering the origin, history, and liturgical purpose of the ordinary chants. The second section explores the particulars with detailed commentary on particular chants and their meaning. Further commentaries reflect on the polyphonic tradition that became part of the ritual experience of Mass in the Middle Ages, as well as the use of organ in Mass. The third section turns to the specifics of putting this into practice in the contemporary world. For information: <http://musicasacra.com/>; to purchase the book: <http://www.amazon.com/Musical-Shape-Liturgy-William-Peter/dp/0984865209/>.

formance tracks from both venues, with music by Langlais, Bach, Brahms, Karg-Elert, Shostakovich, Joplin, and Messiaen. Producer is RAECD, CD#050711, distributed by <www.cdbaby.com>. For information: <www.dyriessmd.com>.



Jeremy David Tarrant

Jeremy David Tarrant is the featured organist for this year's Pine Mountain Music Festival in Michigan's Upper Peninsula. He plays recitals at the Keweenaw Heritage Center, Calumet, July 3; Bethany Lutheran Church, Ishpeming, July 6; and First Lutheran Church, Iron Mountain, July 10. For information: <http://pmmf.org/>.

Nunc Dimittis



Louise Bass, Wilma Jensen, and James Mellichamp

Organ students of **James F. Mellichamp** at Piedmont College were treated to a preview of **Wilma Jensen's** national convention recital program recently. Repertoire included works by Tourneüre, Vierne, and Escaich. Pictured are

Louise Bass, artist-in-residence at the college, and Dr. Mellichamp—both of whom studied with Wilma Jensen at Indiana University. They took Piedmont College organ students to Paris in May for a week of study on French organs.



Margaret Phillips

Margaret Phillips is featured on a new recording, Vol. VII in her ongoing series of Bach organ works on the Regent label (REGCD 308). Recorded on the 1728 Zacharias Hildebrandt organ in St. Jacobikirche, Sangerhausen, and the 1735 Gottfried Silbermann organ in the Petrikirche, Freiberg, the program includes Preludes and Fugues in G Major (BWV 541), A Minor (551), C Minor (546); Preludes in G Major (568), C Major (943 and 567); Fugues in C Major (946), C Minor (575), G Major (581), D Major (580); Trio in G Major (1027a), Fantasia in C Major (570), Concertos in C Major (594) and E-flat (597), Passacaglia in C Minor (582), Partita on *O Gott, du frommer Gott* (767), and 16 chorale settings. For information: <www.regentrecords.com>.



Ronald Bishop in the reception room of the Schantz factory in Orrville, Ohio



Ron and Emmie Bishop check out the Radio City Music Hall Grand Organ for the annual Christmas production (stage left console)

Ronald Cameron Bishop, Jr., age 74, of Westfield, New York, died April 14 at St. Vincent Health Center in Erie, Pennsylvania. He was born on June 18, 1937 in South Orange, New Jersey. A Westfield resident since 1987, Bishop and his wife Emma moved there from

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Dorothy Young Riess CD

Dorothy Young Riess, M.D., announces the release of a new CD, *Music of Joy*, featuring selections from two performances: her 80th birthday celebration concert at the University of Nevada Las Vegas, May 2011, and her recital for AGO Region IX convention in San Francisco, July 2011, played at First Congregational Church, Berkeley, the same venue where Dr. Riess performed her winner's recital after receiving NYACOP first place in 1952. The CD includes unedited per-

Maplewood, New Jersey, where they raised their family.

Ronald Bishop had been the curator of Radio City Music Hall's Grand Organ and was CEO of his own pipe organ maintenance business for more than 40 years. He had also been a sales representative for the Schantz Organ Company since 1987, and was the co-owner of Center Stage Dance Studio in Westfield, New York. He had been an active member of the First Presbyterian Church and Society of Westfield and served as a church elder. He was also a train enthusiast. He was the author of "What a Time It Was: A Fond Remembrance," *THE DIAPASON*, January 2009, pp. 23-27.

Ronald Bishop is survived by his wife of 51 years, Emma E. (Stiffler) Bishop, two sons, and two grandchildren.

William Lusk Brice died January 14; he was 80 years old. A Knoxville, Tennessee native, he received a bachelor's degree in pre-med from Emory University, and an MMus degree in organ from the University of Michigan, where he studied with Marilyn Mason. He also studied choral conducting with Harold Friedell at the Juilliard School, and chant and conducting with Ray Francis Brown at General Theological Seminary in New York City. An organist and choirmaster for more than 50 years, he served cathedrals in Knoxville, Decatur, and Tulsa. Brice recorded with RCA, and was an organ designer as well as recitalist. He served as dean of the Knoxville and Memphis AGO chapters, and was a member of the RCCO. William Lusk Brice is survived by his wife, Mary, a stepson, and a sister and brother.

Paul E. Engle, 95 years old, died January 9. A Pennsylvania native, Engle learned to love organ music from his aunt; a member of the Pittsburgh AGO chapter, Engle was not an organist but was responsible for recording many Pittsburgh organs and chapter members' organ recitals, for more than 50 years. He always gave a copy of the recording to the performer without charge. Engle's recording efforts have helped to document many Pittsburgh organs that are no longer playable. A member of the Pittsburgh Area Theatre Organ Society and the American Legion, Engle had served in World War II, fighting in the Battle of the Bulge, for which he was awarded the Purple Heart. Paul E. Engle is survived by his wife of 69 years, Emma Sue (Susie), and three daughters.

Bart Ferguson Harris died January 13 at age 85. He studied music at the University of Mississippi, the Juilliard School, and McGill University. Harris served as organist at various churches, including Bethlehem Lutheran Church in Brooklyn, the Church of the Holy Communion in Norwood, New Jersey, St. Clements Anglican Church, Montreal, and the Verdun United Church of Canada. He was a longtime member of the New York City AGO chapter. Bart Ferguson Harris is survived by his life partner, John Heinz Olmer.

Thomas Hunter Russell died February 8 in Los Angeles at the age of 71. A graduate of Chapman College and the University of Southern California, he ran a successful law practice until his retirement in 2009. He began playing the organ at an early age, and served as assistant organist at the First Congregational Church of Los Angeles, where he was one of the founders of the church's organ concert series. In 1969, under his guidance, the Frank C. Noon Memorial Organ was installed in the west gallery of the sanctuary. Through his years of dedication and leadership, more additions were made to the chancel organ, and the north and south transept organs were installed. He also helped establish the Friends of the Los Angeles Bach Festival, and served on the board until his death.

Here & There

Banks Music Publications announces a new release for organ: *A Gladsome Excursion to Rochdale*, by Robin Walker (14067, £4.50). For information: <www.banksmusicpublications.co.uk>.

Breitkopf & Härtel announces new organ music publications. *Sonne und Glanz* (Sun and Glory) is a collection of 21 chorale preludes by Klaus Uwe Ludwig. The preludes are mostly short, and are written in a variety of styles, from Baroque to contemporary (EB 8836, €20). In preparation is volume V of Franz Tunder's *Complete Organ Works*, edited by Michael Belotti (EB 8825). Tunder's organ works—four preludes, one canon, and nine chorale settings—constitute an important stylistic link between Sweelinck and Buxtehude; Belotti's edition has been produced by keeping "very close to the sources." For information: <www.breitkopf.de>.

Carl Fischer Music celebrates its 140th anniversary in 2012, looking back on its origins as an instrument repair shop on East 4th Street in Manhattan. Well over a hundred years later, Carl Fischer continues to publish new educational and concert music for every instrument and voicing.

In 1872, Carl Fischer opened his musical instrument repair shop in the East Village neighborhood of New York City. Noticing that many of his customers were searching for instrumental arrangements of well-known works, Fischer began creating and reproducing arrangements, which led him into the music publishing business. As the company grew and diversified, Fischer's three sons joined the team: Carl, Jr., Walter S., and George.

In 1924, Carl Fischer Music was invited to be a member of ASCAP. Continued growth led to the building of new headquarters in 1926, located in Cooper Square, Manhattan. Walter S. Fischer succeeded his father as president, and in 1939, his son-in-law, Frank Hayden Connor, became his assistant and later the

president of the company, opening Carl Fischer's second retail location, which also housed a concert hall, in midtown Manhattan. This five-story building was the largest music store in New York City until it was sold in 1959.

Notable additions to the catalog during the 1950s through 1970s include works by Howard Hanson, Norman Dello Joio, Lukas Foss, Peter Mennin, Douglas Moore, and Anton Webern. During this period, Carl Fischer Music represented Oxford University Press, Paterson's of London, Henle Verlag of Germany, Cundy-Bettoney, Eastman School of Music (containing music by then-director Howard Hanson), the Fillmore Music catalog (containing Henry Fillmore's marches), and the Charles Foley catalog (containing the compositions of Fritz Kreisler).

Walter Fischer Connor became president and chairman of the board; F. Hayden Connor, the great grandson of founder Carl Fischer, became chairman in 1999, and Sandy Feldstein was hired to lead the firm into the 21st century. Carl Fischer Music moved its corporate headquarters to the Bayard-Condict Building in the NoHo neighborhood of Greenwich Village. In 2008, BriLee Music joined the Carl Fischer choral catalog.

Carl Fischer Music is under the leadership of chairman F. Hayden Connor and CEO Sonya Kim. After 140 years, the company remains a family-owned business, publishing both performance and educational music. Their composers and editors give clinics and sessions all over the country, and the company serves more than 1,400 retailers around the world. For information: <carlfischer.com>.

Fruhauf Music Publications announces the release of *New Music for Carillon—A Triptych of Martin Luther Hymns* (14 pp., softbound 8½ x 11, 4-5 minutes each, \$15, postpaid). These extended settings for four-octave carillon include: *Prelude and Fugue on Vom Himmel Hoch*; *Three Verses on Aus Tiefer Not*; and *Three Variations on Ein Feste Burg*. Each arrangement presents a familiar chorale in contrasting textures and structures and combines sonorous harmonies with moderate technical challenges for the performer. For information: 805/682-5727; Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043; <Eafruhauf@aol.com>; <www.frumuspub.net>.

MakeMusic, Inc. has announced the release of *Finale NotePad*®, now available as a free download. NotePad is music notation software that enables anyone to create, play, and print sheet music. NotePad users can enter notes, lyrics, and markings to produce scores with up to eight instruments. With NotePad, music plays back and prints. Musicians can also share their electronic files with others, using a wide variety of music programs, including *Finale*. For information: <www.makemusic.com>.

Olympus announces the release of its new LS-100 linear PCM audio recording device, which features two internal 90-degree directional stereo condenser microphones, two quarter-inch XLR/standard phone combination inputs, and multi-tracking with two-channel simultaneous recording and eight-channel playback. Packed in a portable device, the LS-100 combines these features with uncompressed 24 bit/96 kHz Linear PCM digital recording.

When burning a CD, the Olympus LS-100 can be connected directly to a CD drive for mastering. Overdubs are also possible, allowing sound recording to take place over the original sound while simultaneously monitoring it. Files are saved to the internal 4GB memory or on SD (up to 2GB) / SDHC (up to 32GB) /

SDXC (up to 64GB) cards. The LS-100 operates on one rechargeable lithium-ion battery. For information: <www.olympusamerica.com>.



Kotschmar Organ

Foley-Baker, Inc., of Tolland, Connecticut, has been selected to completely recondition the noted Kotschmar Austin organ at Merrill Auditorium, Portland, Maine. The circa 1912 instrument is one of two remaining city-owned pipe organs still in regular use in America. An important organ, with a history of near-death experiences, has been saved, greatly due to the remarkable and long-term efforts of the group FOKO (Friends of the Kotschmar Organ). Removal includes the entire instrument and will commence in late August. Project completion is scheduled for August of 2014. For information: <www.foleybaker.com>.

Allen Organ Company has replaced the Aeolian-Skinner organ at St. Anne's Episcopal Church, Reston, Virginia, with a custom four-manual, 82-stop Allen Quantum™ digital instrument, designed to English cathedral specifications. For information: <www.allenorgan.com>.



Viscount console

Schmidt Piano and Organ Service, Kitchener, Ontario, Canada, has installed a Viscount Physis-Unico 400, a three-manual organ using Viscount's patented Pipe Modelling technology, at Providence Free Reformed Church in St. George, Ontario. The installation includes a Schmidt Classique custom-built sound system, which comprises four chambers (two chancel and two antiphonal), with 32 speakers. Also included is a 6' 2" Hoffmann & Kühne grand piano. The dedication was held in March. Garry Postma, organist at the Brantford Free Reformed Church, performed at the dedication, as well as local organists, pianists, and a children's chorus of 150 singers. For information: <www.schmidtpianoandorgan.com>.

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