

Grove Auditorium in New Jersey; Gordon Turk, organist of the Great Meeting Hall Auditorium, demonstrates the five-manual, 176-rank organ. Organ curator John Shaw shows the massive case, with some of the special designs by organ-builder Robert Hope-Jones. The Ocean Grove Victorian community is shown, and Carol Williams performs in concert. For information: <[www.melcot.com](http://www.melcot.com)>.

## Nunc Dimittis



Oswald Gleason Ragatz

**Oswald Gleason Ragatz**, formerly of Bloomington, Indiana, and recently residing in Burnsville, Minnesota, died May 20, of natural causes. Dr. Ragatz was Professor Emeritus of Music at Indiana University. Born October 30, 1917, he grew up in Sterling, Colorado, where he graduated as valedictorian from high school in 1935. He received the Bachelor of Arts degree from Denver University, the Master of Arts from the Eastman School of Music, and the Doctor of Musical Arts degree from the University of Southern California. Additional graduate study was done in New York City at the Juilliard School of Music and the Union Theological Seminary School of Sacred Music. While in Denver, he played oboe in the Denver Civic Symphony and was organist at Broadway Baptist Church.

Dr. Ragatz came to Indiana University in 1942 as instructor of organ and theory. Over the ensuing years, the organ department, with a faculty of four, grew to include as many as 55 organ majors, both undergraduate and graduate. When he retired after 41 years as chairman of the organ department at Indiana University, over 70 of his graduates held teaching posts in institutions of higher learning.

Many former students also hold prominent positions in churches in the United States and abroad. He also held teaching posts at Wilson College, Chambersburg, Pennsylvania, and at the University of Southern California, Los Angeles.

As a concert artist, Oswald Ragatz was heard in nearly every state, as well as in Europe and the Far East. In addition to teaching and concertizing, Dr. Ragatz held posts as organist-choirmaster in Rochester and Scarsdale, New York, and in Indiana, including ten years at First Methodist Church and 25 years at First Presbyterian Church, both in Bloomington. He was consultant for new organs in numerous churches throughout the Midwest. He authored *Organ Technique: A Basic Course of Study*, a widely used text/anthology published by the Indiana University Press and republished by T.I.S. Music.

After his retirement in 1983, Dr. Ragatz continued his interest in musical pursuits, and he wrote two mystery novels, published by Authorhouse. He was active in the First Christian Church in Bloomington and served on the board of directors at the Center for University Ministries for a number of years. He was preceded in death by his wife, Mary Louise (Christena), by a daughter, Kathryn Anne, and grandsons, Michael and Brooke. His living descendants include his daughter Elizabeth Christena Ragatz (and husband, Jack Van Der Wege) of Burnsville, MN, Gary Allen Ragatz (and wife, Paula) of Danville, IN, Gail Annette Ragatz (and partner, Mary Duncan), of McConnelsville, OH, Gina Alice DUBYAK (and husband, Bruce), of Stuart, FL, Steven Andrew Ragatz (and wife, Lisa), of Bloomington, eight grandchildren, and nine great-grandchildren.

Memorials may be made to the Oswald and Mary Ragatz Scholarship Fund, Jacobs School of Music, Indiana University, Bloomington, IN 47403, or to PlanUSA ([www.planusa.org](http://www.planusa.org)).

## Here & There

**Breitkopf & Härtel** announces a new Urtext complete edition of Vincent Lübeck's organ works. Edited by Harald Vogel, the volume (EB 8824, €28) is a practical, source-based edition that seeks to remain as close as possible to the original notation, while making the content accessible to present-day players. Editorial comment includes information on the organs used by Lübeck in Flensburg, Stade, and Hamburg, and their tunings. For information: <[www.breitkopf.com](http://www.breitkopf.com)>.

**Carl Fischer Music** announces new choral releases from BriLee Music, the middle school and developing choir mu-

sic publisher, featuring such composers as Vicki Tucker Courtney, Sandra Howard, Greg Gilpin, Earlene Rentz, Patrick M. Liebergen, and more. This new collection contains a wide assortment of folk songs, spirituals, and arrangements of masterworks, focusing mainly on unison/two-part chorals. BriLee also offers selections for treble chorus, male chorus, or mixed ensemble. BriLee continues to provide free part-by-part tracks: part-dominant MP3s for each voice part as well as accompaniment and performance recordings are available at <[www.carlfischer.com](http://www.carlfischer.com)>.

**Michael's Music Service** announces new sheet music releases. Richard Wagner's *Liebestod*, transcribed by S. Archer Gibson, is effective on both orchestral and theatre organs. Gibson, who taught at Peabody and served as organist of Brick Presbyterian in New York City, was best known as organist to financial luminaries such as Schwab, Frick, and Rockefeller, who had house organs. *Blue Danube*, by Johann Strauss II, was transcribed by Edwin H. Lemare, with a pedal part not as demanding as a typical Lemare transcription. *Festal March*, by S. Tudor Strang (who studied with Guilman, served many churches in Philadelphia, was a founder of the AGO, and earned his Bachelor of Music degree at age 48) published in 1879, has a catchy melody and a great marching pedal part. For information: <<http://michaelsmusic.com>>.

**The National Association of Pastoral Musicians** is providing a new resource for pastoral musicians by posting

a directory of published settings of the new Order of Mass, at <[http://www.npm.org/roman\\_missal/settings.html](http://www.npm.org/roman_missal/settings.html)>. NPM member Michael Silhavy from the Archdiocese of St. Paul and Minneapolis has compiled this directory, which provides a listing by title and composer, along with information on which Mass parts are included, voicing, and instrumentation. The site will continue to expand, with additional recordings of chant settings that are included in the Missal and a listing of catechetical and background resources.

**Oxford University Press** announces new choral publications. *Carols for Choirs 5* (978-0-19-337356-3, \$19.95; spiral-bound edition, 978-0-19-337712-7, \$26.95) is a collection of 50 carols, for Advent through Epiphany. Edited and arranged by Bob Chilcott and David Blackwell, the collection features arrangements by such composers as Adam Bullard, Bob Chilcott, Philip Ledger, Francis Pott, John Rutter, David Willcocks, and others. The volume includes the order of service for a Festival of Nine Lessons and Carols. Oxford's *Book of Flexible Anthems* (978-0-19-335895-9, \$19.95, also available spiral bound) and *Book of Flexible Carols* (978-0-19-336462-2, \$19.95, also available spiral bound) provide dozens of flexibly scored works, suitable for mixed, unison, or small choirs, or other groups. The collections include brand-new pieces written specially for these volumes and new arrangements of old favorites, in styles ranging from Medieval and Renaissance to the present day, with accessible keyboard accompaniments. For information: <[www.editionpeters.com](http://www.editionpeters.com)>.



Parkey Opus 11

Adam Ward of Greensboro, North Carolina, has released a new recording, entitled *For the Beauty of the Earth: A Celebration of American Church Music*, featuring **Parkey OrganBuilders'** Opus 11 at First Presbyterian Church in Gainesville, Georgia. Most of this recording is dedicated to American hymn tunes arranged for organ, and other hymn/chorale tunes arranged by Ameri-

can composers. Dr. Ward's *Improvisation* on this CD then explores the entire tonal palette of the organ and ends with the hymn tune most commonly associated with "For the Beauty of the Earth," thus giving this recording its title. The final tracks on this recording offer Maurice Duruflé's *Variations on Veni Creator*. To request a copy of this CD, visit: <[www.parkeyorgans.com](http://www.parkeyorgans.com)>.

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