

# American Guild of Organists

S. LEWIS ELMER, A.A.G.O.

National President



## ANNUAL CONCLAVE OF DEANS, REGENTS AND REGIONAL CHAIRMEN

DECEMBER 29, 30, 31, 1952

DALLAS AND FORT WORTH, TEXAS

DECEMBER 29—Monday

Registration will take place at the Baker Hotel, Dallas, the headquarters of the Conclave, from 12 noon to 2 p.m., and at University Park Methodist Church from 2 to 3 p.m.  
Registration fee: \$1.50.

3:00 p.m.           ORGAN AND CHORAL PROGRAM

University Park Methodist Church, Dallas

Prelude and Fugue in D Minor . . . . . *Vincent Luebeck*  
Mildred Andrews, Associate Professor of  
Music, University of Oklahoma

Address of Welcome: Fred D. Gealy, Dean of the Texas  
Chapter, American Guild of Organists

RECITAL

Sonata, Opus 92 . . . . . *Ernest Krenek*  
Chromatic Study on the Name of BACH . . . . . *Walter Piston*  
Three Chorale Preludes . . . . . *Roger Sessions*  
Chorale Number 1 . . . . . *Roger Sessions*

Miss Andrews

The *Magnificat*, for Contralto Solo, Chorus of Women,  
Flute and Organ . . . . . *R. Vaughan Williams*

Lou Botefuhr, Contralto   Elizabeth Pittman, Flutist  
Robert O. Scoggin, Organist

The Choir of University Park Methodist Church  
Fred D. Gealy, Director

Toccata . . . . . *Lanquetuit*  
Mr. Scoggin

6:30 p.m.   Dinner: Highland Park Methodist Church,  
Activities Building, \$2.00.

After Dinner Speaker: Reuben Bradford

8:30 p.m.           RECITAL

The Perkins School of Theology Chapel  
by WILLIAM TEAGUE,

Organist of Saint Mark's Episcopal Church,  
Shreveport, Louisiana

Concerto No. 10 in D . . . . . *G. Handel*  
Allegro  
Larghetto  
Allegro (quasi presto)

Chorale Prelude—"Allein Gott in der Hoeh' Sei Ehr" . . . . . *J. S. Bach*

Prelude and Fugue in B Minor . . . . . *J. S. Bach*

Roulade . . . . . *Seth Bingham*

Introduction, Passacaglia and Fugue . . . . .	Healey Willan
La Nativite . . . . .	Jean Langlais
Toccatà on a French Psalm Tune . . . . .	Norman Fisher
Suite Bretonne, Berceuse . . . . .	Marcel Dupre
Sixth Symphony, Finale . . . . .	Louis Vierne

DECEMBER 30—Tuesday

9:00 a.m. The Dean's Breakfast at the Baker Hotel  
 11:00 a.m. Leave Dallas for Fort Worth  
 1:00 p.m. Luncheon at Western Hills Hotel, Ranger Room, \$1.75  
 3:00 p.m. At Texas Christian University, Ed Landreth Auditorium  
 Address of Welcome: Dean T. Smith McCorkle

CONCERT

Introduction, Passacaglia and Fugue . . . . . Healey Willan  
 Emmet Smith, Head of the Organ Department,  
 Texas Christian University

Quartet in D Major (K. 285) . . . . . Mozart  
 Ralph R. Guenther, Flute Alma Moreton, Violin  
 Kenneth Schanewerk, Viola Marylouise Baker, Cello

Allegro Moderato from Concerto No. 4 . . . . . Handel  
 Fantasy and Fugue on BACH . . . . . Liszt  
 Marilyn Mason, University of Michigan

5:00 p.m. At Southwestern Baptist Theological Seminary,  
 Truett Auditorium

RECITAL

by DR. NITA AKIN  
 First Methodist Church, Wichita Falls, Texas

Chorale in A Minor . . . . .	Fränk
Two Pictorial Pieces . . . . .	Arranged by E. Power Biggs
The Trophy . . . . .	Francois Couperin
The Fifers . . . . .	Francois Couperin
Prelude in G Minor . . . . .	J. S. Bach
Joyeaux Noel . . . . .	Van Hulse
Fugue Finale from Sonata on the Ninety-fourth Psalm . . . . .	Reubke

6:15 p.m. Dinner at Price Hall, \$1.50

Mrs. Edward C. House, Dean Fort Worth Chapter, presiding.  
 Introduction of Guests: E. Clyde Whitlock, music critic of  
 the Star Telegram  
 Program: Dr. J. Campbell Wray  
 Dinner Speaker: Dr. Albert Venting

8:30 p.m. At Broadway Baptist Church

RECITAL  
by ROBERT ELLIS  
Henderson State College

Greetings by E. A. Scarbrough, Minister of Music	
Prelude and Fugue in C Minor . . . . .	J. S. Bach
Choral Preludes . . . . .	J. S. Bach
Come, Saviour of the Gentiles	
In Quiet Joy	
O Lamb of God, Most Holy	
Gavotte . . . . .	Samuel Wesley
Prelude and Fugue in G Minor . . . . .	Brahms
Christmas . . . . .	Reger
Sketch in D flat . . . . .	Schumann
Fugue . . . . .	Honegger
Intermezzo from Symphony VI . . . . .	Widor
Ascension Day (Symphonic Meditations) . . . . .	Messiaen
Majesty of Christ	
Serene Alleluias	
Outburst of Joy	
Prayer	

DECEMBER 31—Wednesday

- 9:00 a.m. At Saint Matthew's Cathedral  
"Playing a Service" . . . . . By Howard Kelsey
- 9:30 a.m. At Saint Matthew's Cathedral; President Elmer, Moderator  
"Guild Programs and Recital Programs"  
Mrs. Curtis Stout, Dean of Arkansas Chapter,  
Little Rock, Arkansas  
Mr. Frederick Marriott, Organist and Carillonneur,  
Rockefeller Memorial Chapel, University of Chicago
- 10:10 a.m. "Acoustics and Architecture"  
Mr. Ray Berry, Dean of the Colorado Springs Chapter,  
Director of Acoustics, Committee on Architecture and  
Acoustics, A.G.O.  
Mr. Bertram Y. Kinzey, Jr., Virginia Polytechnic Institute;  
Director of Architecture, Committee on Architecture and  
Acoustics, A.G.O.
- 11:15 a.m. Lecture-Recital on Examination Pieces, by Mrs. Mary Crowley  
Vivian, F.A.G.O.
- 12:30 p.m. Luncheon: St. Matthew's Cathedral, \$1.50  
Mrs. O. G. Satterlee, Sub-Dean Texas Chapter and Chairman  
of the Program Committee, presiding.  
Program: "IF I WERE"  
The Organist . . . . . Dr. George Baker  
The Minister . . . . . Henry Sanderson  
The Choir Director . . . . . Dean Mayne Longnecker  
The Paying Customer . . . . . Vice-President Willis Tate  
The Bride . . . . . Dr. Fred D. Gealy  
The Corpse . . . . . Professor Edward C. Hobbs

Adjournment

AMERICAN GUILD OF ORGANISTS  
FORT WORTH CHAPTER

Mrs. Edward C. House, Dean

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THE DEAN'S CONCLAVE

December 30, 1952, 3:00 P. M.

at

TEXAS CHRISTIAN UNIVERSITY

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Welcome to TCU - - Dr. T. Smith McCorkle, Dean of the School of Fine Arts

A guided tour of the Fine Arts Building.

Returning to Ed Landreth Auditorium (Moller Organ)

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Recital Program

By Emmet Smith, Texas Christian University

Introduction, Passacaglia and Fugue Healey Willan  
Born in England in 1880, and trained there musically, Willan  
migrated to Canada in 1913, where he has been associated with  
the Toronto Conservatory, the University of Toronto, and St.  
Mary Magdalene Church.

The four page Introduction is in a free style that creates a  
dramatic setting for the following twenty pages of exciting  
music. The same theme is utilized in both the Passacaglia  
and the Fugue, and the workmanship throughout shows an ex-  
cellent command of contrapuntal technique.

By Chamber Music Group, Texas Christian University

Quartet in D Major (K. 285) Mozart  
Ralph R. Guenther, flute  
Alma Moreton, violin  
Kenneth Schanewerk, viola  
Marylouise Baker, cello

Three flute quartets were commissioned by a wealthy Dutch  
amateur in Mannheim. This work in D Major was the most imposing  
of the set. The introduction to the Rondo movement, an Adagio  
in B Minor, "of sweetest melancholy, perhaps is the most  
beautiful accompanied solo ever written for the flute." (Einstein)

By Marilyn Mason, University of Michigan

Allegro Moderato, from Concerto IV Handel  
The organ concertos of Handel were written for organ and  
string orchestra, and were played and conducted by Handel  
himself at the Haymarket Theater, London. When played on  
the organ alone, contrasting registers are used - a loud  
sound to represent the orchestra, and a small, bright  
sound for the small organ used by Handel.

Three Dances  
Passepied  
Sarabande  
Gavotte

Rameau-Mason

The Passepied ("to pass the foot") was a dance in quick three-quarter measure which was greatly in vogue at the French court of Louis XIV.

The Sarabande was a 17th Century dance in slow triple measure, and of very dignified expression.

The Gavotte is fast, bright and gay, and comes from the provinces of France.

Pavane (Suite in Rhythm)

Robert Elmore

Robert Elmore was born in India, the son of missionaries. Nationally known as composer, conductor and organist, he is Minister of Music at the Church of the Holy Trinity, Philadelphia.

Fantasy and Fugue on Bach

Liszt

In German nomenclature the letters B-A-C-H represent the tones B-flat, A, C, B-natural, a succession which Liszt used as the theme of this massive work in free and exciting style.

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Mr. Smith, from Arkansas City, Kansas, was a graduate in organ from Southwestern College, Winfield, Kansas, then came to Texas Christian University for graduate study. His teachers have been Ernestine Parker, Dr. Cora Redie, and Arnold Lynch. He spent the past summer with Mario Salvador at the New Cathedral in St. Louis. He is organist at Second Church of Christ, Scientist.

Miss Mason received the master's degree while studying with Palmer Christian at the University of Michigan, and is now a member of the faculty of that institution. She studied also in Paris with Nadia Boulanger and Maurice Durufle, and later was a pupil of Arnold Schoenberg. During the past summer she was a guest faculty member at Columbia University.

POINTS OF INTEREST IN THE FINE ARTS BUILDING  
TEXAS CHRISTIAN UNIVERSITY  
FORT WORTH, TEXAS

First Floor:

The Ed Landreth Auditorium; seating capacity of 1350, giant stage suitable for opera, ballet, etc., orchestra pit large enough for a full symphony orchestra, the latest in lighting and sound equipment, acoustical perfection unexcelled. The acoustics are so good that the auditorium is perfectly suited for chamber music as well as larger ensembles. The organ is a large 4 manual Moller, undoubtedly one of the finest concert organs in the country today.

The Fine Arts Library (off main lobby); contains the material that is most constantly needed by students in the School of Fine Arts; many rare volumes in German, French, Italian, Spanish; an excellent collection of vocal and instrumental music of all periods; a record collection of over 5000 items, and equipment to lend for listening; scores of all major orchestral works and operas, oratorios, etc.; on the basement level an instrument room which houses all school instruments such as the harp, celesta, wind instruments, string instruments, percussion, etc.

Broadcasting Studio and Control Room; Studio seats 100 on occasion, has non-parallel walls for acoustical purposes, projection room at rear; control room is equipped with RCA equipment equal to that found in most major studio installations. Programs can be recorded from many parts of the building, either LP or 78 RPM.

The Little Theater; seating capacity of 224, any seat in the house is a choice one; acoustics are superb for speaking, music recitals, chamber music, etc.; the stage is twice as large in area as the seating area itself, making theater in the round possible; a small pit will seat an ensemble of 8 to 12 players; the best lighting system available, all controlled from the glass-enclosed booth at the rear of the Theater.

The Ballet Room, planned to accommodate 15 to 20 dancers, was outgrown so soon that it is no longer used for that purpose, but is in the process of being remodeled into a small recital chamber for student recitals. The 150 Ballet students now have a separate building in which to work.

Second Floor:

Art Gallery; movable partitions which greatly facilitate arranging shows so as to get the maximum wall space and good lighting;

Faculty offices, teaching studios: All piano studios are equipped with two Baldwin 7 foot grand pianos.

Practice rooms for piano, organ, voice.

Third Floor:

Art studios for painting, commercial art, interior design; teaching studios.

Basement:

Rehearsal room for orchestra and band which will seat 100 players; instrument library, practice rooms, ceramic room, handcraft rooms, Green Room (social).