Fourteenth
General Convention
of the
American Guild of Organists
United States and Canada

New York, N. Y.
June 24, 25, 26, 27, 28, 1935
Facsimile of first page of the great Prelude in B minor by Bach.
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of the
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To advance the cause of worthy church music; to elevate the status of church organists; to increase their appreciation of their responsibilities, duties and opportunities as conductors of church music; and to obtain acknowledgment of their position from the authorities of the church.

To raise the standard of efficiency of organists by examinations in practical Organ-Playing, Theory, General Musical Knowledge and Choir-Training; and to grant certificates of Fellowship, Associateship and Choirmastership to members of the Guild who pass such examinations.

To provide members with opportunities for meeting, for discussion of professional topics, and to do such other lawful things as are incidental to the purposes of the Guild.
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American Guild of Organists

WARDENS

Gerrit Smith, 1896-1899
Sumner Salter, 1899-1900
Walter Henry Hall, 1900-1901
R. Huntington Woodman, 1901-1903
Samuel A. Baldwin, 1903-1907
John Hyatt Brewer, 1905-1908
Warren R. Hudson, 1908-1910
Frank Wright, 1910-1913
J. Warren Andrews, 1913-1916
Walter C. Gale, 1916-1917
Clifford Demorest, 1917-1920
Victor Bates, 1920-1921
Gottfried H. Federlein, 1921-1922
Frank A. Sealy, 1922-1923
Charles Henry Doersam, 1923-

CONVENTIONS

1914—New York City [Dec. 29-30]
1917—New York City [Dec. 26-27-28]
1920—Oberlin, Ohio [June 22, 23, 24]
1925—Chicago, Ill. [June 16, 17, 18]
1926—Buffalo, N. Y. [June 1, 2, 3]
1927—Washington, D. C. [June 28, 29, 30]
1928—Detroit, Mich. [June 12, 13, 14]
1929—Memphis, Tenn. [June 3, 4, 5, 6]
1930—Philadelphia, Pa. [June 23, 24, 25, 26, 27]
1931—Indianapolis, Ind. [June 8, 9, 10, 11, 12]
1932—Boston, Mass. [June 20, 21, 22, 23, 24, 25]
1933—Cleveland, O. [June 26, 27, 28, 29]
1934—Rochester, N. Y. [June 25, 26, 27, 28, 29]
1935—New York City [June 24, 25, 26, 27, 28]

National Association of Organists

PAST CONVENTIONS AND PRESIDENTS

1908—Ocean Grove, N. J., Will C. Macfarlane
1909—Ocean Grove, N. J., Mark Andrews
1910—Ocean Grove, N. J., Homer N. Bartlett
1911—Ocean Grove, N. J., Clarence Eddy
1912—Ocean Grove, N. J., J. Christopher Marks
1913—Ocean Grove, N. J., J. Christopher Marks
1914—Ashbury Park, N. J., Arthur Scott Brook
1915—Springfield, Mass., Arthur Scott Brook
1916—Springfield, Mass., Arthur Scott Brook
1917—Springfield, Mass., Arthur Scott Brook
1918—Portland, Me., Frederick Schlieder
1919—Pittsburgh, Pa., Frederick Schlieder
1920—New York, N. Y., Henry S. Fry
1921—Philadelphia, Pa., Henry S. Fry

1922—Chicago, Ill., T. Tertius Noble
1923—Rochester, N. Y., T. Tertius Noble
1924—Atlantic City, N. J., T. Tertius Noble
1925—Cleveland, Ohio, Henry S. Fry
1926—Philadelphia, Pa., Reginald L. McAll
1927—St. Louis, Mo., Reginald L. McAll
1928—Portland, Me., Reginald L. McAll
1929—Toronto, Ont., Harold V. Milligan
1930—Los Angeles, Calif., Harold V. Milligan
1931—New York, N. Y., Harold V. Milligan
1932—Rochester, N. Y., Charles Heinroth
1933—Chicago, Ill., Charles Heinroth
1934—Worcester, Mass., Dr. William C. Carl
Historical Sketch of the American Guild of Organists

The man above all others who had the vision which resulted in the founding of the Guild was Gerrit Smith. It was at his studio that the first meeting was held, and he became the first warden. He may therefore be known as "The Father of the Guild."

The organization occurred April 13, 1896, and outstanding organists all over the country were invited to become members to be classed as Founders. 145 organists joined the Guild in this manner and the list of founders was closed.

A charter was granted by the Regents of the University of the State of New York, December 17, 1896. This charter established the Guild as an examining body. The examinations are the justification of the charter and should they cease it would become null and void. The Guild was authorized to hold examinations and to grant certificates in two classes: Associates and Fellows. This added a new type of membership, known as academic.

Through the examinations the membership of the Guild slowly increased. The first examination for associateship was held October 15, 1896, and for fellowship, June 22, 1897.

In the following years few candidates came forward for the fellowship, and in order to stimulate interest in this examination, in 1902 a group of well-known organists, under the leadership of Warden Woodman, volunteered to take it. Eleven became fellows at that time, and ever since this examination has held its own.

But though the Guild remained a small organization, its leaders did not lose faith in its future. I remember that Gerrit Smith and other members provided encouragement as to the future of the Guild. Gerrit Smith replied, saying, "There is no reason for discouragement. A few organists get together, a few authors or artists, and ultimately the organization becomes a National Academy."

I cannot leave this phase of the Guild's history without paying tribute to the personality of Gerrit Smith. The charm of his manner, his graceful speech and keen sense of humor made him imitable as a presiding officer and, as a matter of course, he continued to take the chair at annual dinners through several wardenships following his own.

The Guild was small and its membership widely scattered from the Atlantic to the Pacific. The largest group was, naturally, in New York and vicinity and there were groups of considerable size in the larger cities, such as Philadelphia, Boston and Chicago. Meetings and services were encouraged in these cities, as well as in New York, and wherever there was a sufficient number of members to make them possible.

But the management of the Guild was wholly centered in New York, and this had to be changed if the organization was to become a national one. Centers of authority must be set up throughout the country.

It took many years to accomplish this, but the first step was taken by Warden Woodman, when the Pennsylvania Chapter was organized at Philadelphia, June 5, 1902.

The next chapter was the New England Chapter, formed under Warden Brewer at Boston in 1905. Other chapters were formed in Illinois, 1907; Ohio, 1908, and Western New York, 1908.

The development of chapters was slow, as they could be formed only in localities where the academic members added to the original founders, made groups of sufficient size to carry on the chapters.

Now came the most drastic change in the history of the Guild. If it was to become a real national organization—a real American Guild of Organists—the membership must be greatly increased. This could be accomplished only by creating a new class of members—organists of good standing to be admitted to the Guild as members, without academic status.

At first this encountered much opposition—it was thought the name of the Guild would be lowered and the examinations injured. But this opposition gradually melted away, and these fears have proven groundless.

At the annual meeting, May 29, 1909, the constitution was amended to include the new members, to be known as Colleagues. Application was made for an amended charter, which was granted, June 17, 1909. This new charter made provision for the new members and clarified the powers of the Guild in other directions, greatly extending them.

This new commission added to the duties and responsibilities of the wardens. It became necessary for them to travel about the country in the interests of the Guild. Warden Wright was the first to make the trip to the Pacific Coast, and Warden Sealy, during his ten years' tenure of office, went there eight times.

During these years the chapters have multiplied rapidly. There are as at present date 77 chapters and branch chapters, with others in the course of formation.

The first Branch Chapter was organized at Tampa, Florida, in 1926. They are of great value in many of our states, where the centers of population are widely separated.

Through the chapters and branch chapters, groups of organists are given a vital interest in the workings of the Guild and the right to conduct little guilds of their own.

Within the limits of the page allotted me it is impossible to mention even a few of those who have labored heroically in the interests of the Guild; the wardens and other officers who have carried its burdens, often at great personal sacrifice; the chairman of the examinations committee and those in charge of public meetings and other services. No blame not in toto; with the words can have no conception of how these men have given of themselves in order that the Guild might continue.

The charter was again amended on June 22, 1934, to include an examination in choir training and the granting of a certificate to chirmaster. The first examination has recently taken place. This is most important, and should have far-reaching results.

Finally, the Guild has been greatly strengthened through the merger with the National Association of Organists, happily consummated, January 1, 1935.

Of the original 145 founders only 48 remain. Not including the 1935 examinations, 908 have passed the associateship and 208 the fellowship. There are now in good standing over 5000 members.

Thirty-nine years ago the men who were active in the formation of the Guild were young men—most of them in the late twenties or early thirties. Before many years the last of these founders will have passed away. But fortunately, there is a new group of young men coming into the work of the Guild, with enthusiasm and efficiency. Into their hands we may safely intrust its future. May it then become a real "National Academy."

SAMUEL A. BALDWIN.

New York City, May 6, 1935.
AN INVITATION

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The National Association of Organists came into existence just when the modern organ was in the making, and the technique of choral singing and organ playing were gaining new emphasis. Its founder, Dr. Tali Eser Morgan, was a successful choral conductor, interested in not only organ music but church singing. He realized the urgent need for bringing organists together for mutual help. He obtained the attendance of many of them at Ocean Grove, New Jersey, where his annual music festival was held, to visit the unique organ just installed in the auditorium. At this gathering the N. A. O. was formed, with Will C. Macfarlane as its first president. The following winter the membership grew rapidly under Dr. Morgan's guidance as national superintendent. The official organ, The Musical World, in its second issue of November 1910, gave a list of 963 members from thirty-seven states, 146 being in New York, 140 in New Jersey and 102 in Pennsylvania.

Summer conventions were held annually at Ocean Grove or Asbury Park until 1915, when Springfield, Mass., was selected. The next move was to Portland, Maine, in 1918, which was revisited ten years later. By this time the Association had become strong enough throughout the country to hold its conventions in other sections. Among other cities Chicago, St. Louis, Cleveland, Los Angeles, Pittsburgh and Rochester, N.Y., were chosen, in addition to the older centers in the east, because they contained influential local groups of organists, often affiliated with the A. G. O., who joined to make each occasion a success.

These policies were followed consistently in the convention programs: Compositions by American composers were given a hearing, and the younger organists, including many women organists, received the encouragement and opportunity afforded by these representatives and discriminating audiences.

From the first the N. A. O. had state presidents, of whom there were nineteen in 1915. Many of them were well known in their own states. The chapters always arranged their winter programs and in a few cases these were given by the state conventions, which under the state presidents were responsible for establishing new chapters.

The early chapters in Pennsylvania and New Jersey were the nucleus for the present Association. These annual state meetings were continued throughout the life of the organization.

The officers of the Association were elected each year at the business session of the annual convention; the control during the rest of the year being in the hands of the executive committee, which carried out the will of the Association as expressed at the convention. The annual complete reports to it at that time. The fiscal year at first was from July to July, but later was changed to coincide with the calendar year. The executive committee grew out of the informal gatherings held during the first winter in Dr. Morgan's office in New York. Its chairman since 1913 have been Moses Schleifer, Beebe, McAl, John W. Norton, Sammon and Dancklee.

The Association has always had an official organ. The Musical World was published from Ocean Grove by Dr. Morgan and then from Chicago until 1914. It was succeeded by The Conclave, of which Arthur Scott Brook was editor until 1917 and M. M. Hansford until its last issue in the summer of 1919. One N. A. O. News Letter appeared in October 1919, with the announcement that The Disponent would carry on the succession in its November issue, with Albert R. Norton as N. A. O. editor. At the convention of 1920 in New York, William I. Neuss was elected secretary and corresponding editor.

Two local papers deserve mention: The Ciphier, at Camden, N.J., published first in 1923, and the Keynotes of the Trenton Chapter, also in 1925.

Some important movements were promoted by the Association. Among these were the college standardization through a committee being formed in 1916 jointly with the A. G. O., with Demarest as chairman—a prominent member being Dr. George A. Andrews; another was the Joint reference committee on matters affecting organ builders (1921 to 1923), of which McAll and Dr. Noble were successively chairmen.

It was at Mr. Hansford's request that Danou Taylor designed the cover for the Console and the N. A. O. seal, which appears on this page.

The N. A. O. was largely responsible for the foundation of the Organists' Union in 1911. It sponsored Alfred Hollins' American tour in 1924, and Harry Gooss Custard's visit to the St. Louis convention in 1927. It promoted the music week festivals at Wanaemaker's in New York, and encouraged the composition of various forms of organ music through prizes. The N. A. O. also elected a small group of honorary members, or patrons, of the organ, who had given their encouragement to its effort at various times.

Among those members who helped to make the N. A. O. flourish were Dr. Morgan and the sextet of noted presidents with whom he worked—Macfarlane, Mervyn Andrews, Bartlett, Taddy, Marks and Brooks; the first New Jersey state president, Mrs. Keator; the trio of noted presidents, Schleifer, Fry and Noble; Cormac, who generously allowed the use of his choir room as headquarters; Miss Whittemore, with her genius for chapter organization and her sterling work on the code committee. Two men belonged to the executive committee for twenty years, Sammon and McAll. Both were elected at Springfield in 1915, both were in the list of members in 1918, and were among the last two presidents, Drs. Heinrich and Carl. All the past presidents are now living except Hunter B. Bartlett. The oldest of them is Clarence Eddy and the youngest is certainly Harold V. Milligan, who did much to prepare the way for the present. This union was consummated by a strong joint committee headed by the Warden of the A. G. O., Charles H. Doerrman, and the last N. A. O. president, Dr. Carl. To these two men is due the thanks of every member of the Guild, which now includes the former active membership of the Association.

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General Information

New York City is on Daylight Saving Time.

The Headquarters Hotel will be the Hotel Astor at Broadway and 44th street, Times Square. Phone BRyan 9-2100.

Registration of visitors will begin at the Hotel Astor, Monday, June 24th, at 4 p.m. and continue throughout the Convention. Members of the Committee will be present at all times.

All persons must register and wear badges in order to attend the functions of the Convention.

Summer dress will be worn at all Convention functions, except the Banquet, Friday night, when evening dress will be optional.

Maps of the City of New York and identification badges will be given out at the time of Registration. Members are requested to bring their Souvenir Programs with them.

Guild members are requested to bring academic gowns, if possible, for use in the procession at the Cathedral of St. John the Divine, Tuesday, June 25th, at 8.30 p.m.

Delegates to the Convention who can sing are requested to give in their names at the time of Registration, for the purpose of forming a Model Chorus to sing at a rehearsal illustrating methods of choral conducting. It will take place Wednesday, June 26th, at 11.30 a.m. at the Hotel Astor. The conductors will be Hugh Ross and Thompson Stone.

Exhibitions at the Hotel Astor:

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- b. One Hundred Favorite Anthems chosen by representative choirmasters.
- c. Collection of Church Service Programs of artistic format.

The Broadcast from 10 to 11 p.m. on Wednesday, June 26th, will be over a nation-wide hookup from Station WJZ, New York. Those not able to attend the Convention may listen in. Eastern daylight-saving time, 10 p.m.; Eastern standard time, 9 p.m.; Central time, 8 p.m.; Rocky Mountain time, 7 p.m.; Pacific time, 6 p.m.

For further information consult the Information Committee at the Hotel Astor
AN ADVANCE ANNOUNCEMENT
OF SUPREME INTEREST TO ORGANISTS

The announcement by Harcourt, Brace and Company of the first volume for organ in their MASTER MUSIC SERIES will be news of real importance to members of the American Guild of Organists. The title of this volume is Symphonic Pieces For Organ; there can be no doubt that a collection of this character will supply a deeply felt want for a chronological assembly of symphonic music which can be performed on the organ with effects quite comparable with those of the orchestra. The editor, Albert E. Wier, whose previous compilations have been so well received by both music critics and organists, has assembled in chronological order fifty movements from symphonic works which can be used individually for concert purposes, or played consecutively in a series of recitals. Each composition is preceded by a note containing historical, biographical or critical comment; these will be found convenient for program or broadcasting use. The volume will be unusually large, measuring 13 1/2" by 10 1/2" instead of ordinary sheet music size. It will be published about July 25, and an illustrated descriptive prospectus will be sent on request.

TENTATIVE CONTENTS

Bach, J. S. Andante (Concerto for Two Violins)
Bach, Ph. E. Large and Premio (Symphony in D)
Beethoven Larghetto (Symphony No. 2)
Berlioz March to the Scaffold (Fantastic Symphony)
Brahms Mosaic from "L'Arlésienne"
Bordogni Danse from "Prince Igor"
Brahms Allegretto (Symphony, Op. 73)
Debussy L'apres midi d'un faune
Dittersdorf Larghetto and Minuet (Symphony in G)
Franck Allegretto (Symphony in D Minor)
Glazounow Prelude and Romanesca (Raymonda)
Gluck-Mott Ballet Suite
Goldmark Im Garten ("Russian Wedding" Symphony)
Grieg Two Symphonic Sketches
Handel Water Music Suite
Haydn Minuet ("London" Symphony)
Joplin Andante (Symphonic Espagnole)
Kreisler Les Préludes (Symphonic Poem)
Massenet Feux Rouges (Scenes Posthumes)
Mendelssohn Scherzo (Italian Symphony)
Mozart Andante and Minuet ("Jupiter" Symphony)
Rachmaninoff Finale (Second Piano Concerto)
Ruff March ("Logcote" Symphony)
Rimsky-Korsakov Tarski (Spanish Caprice)
Schubert Andante (C. Major Symphony)
Schumann Scherzo (Spring Symphony)
Sibelius Finlandia (Symphonic Poem)
Smetana Bohemian Dance (Battered Brute)
Strauss Till Eulenspiegel (Symphonic Poem)
Stravinsky Myster "The Firebird"
Wagner Andante (Symphony in C Major)

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4.00 P.M. REGISTRATION begins at the Hotel Astor. South Reception Room.

8 to 9 P.M. INFORMAL RECEPTION at the Hotel Astor. Refreshments will be served. The Delegates will be the guests of Headquarters. Laurel Room.

9.00 P.M. CONCERT by the Roh Quartet of Buda-Pest, Hungary. Assisting artist, Dr. Louis Robert, organist. Grand Ball Room, Hotel Astor. The program will include the American premiere of a Fantasia for string quartet and organ, by Kalmán Antos.

Mr. Robert

Prelude in E flat major .................................................. J. S. Bach
Finale [First Organ Sonata] ........................................... Philip Jones
Andante Sostenuto ...................................................... J. B. de Pezis
[Dedicated to Louis Robert]
Allegro energico e vivace [Sonata Da Pasquale Damore] ........................................... Hendrik Andriessen
[Dedicated to Louis Robert]
[Austin Organ]

XXXII. "Organo della camera della Galleria armonica nel Palazzo della Signori Reali in Roma, in cui sono molti strumenti sonori fabbricati con prodigioso artiglio da Michele Todino."
SELECTED NEW CHORAL WORKS
SATB unless otherwise noted

JONES, DAVID HUGH
Father, in Thy Mysterious Presence. SSAATTBB. A Cap. 15
O Holy Light. SSAATTBB. A Cap. 15
Strong Son of God, Immortal Love. With Tenor Solo. 15

TITCOMB, EVERETT
Eight Short Motets. A Cap. 12
Say to Them that are of a fearful heart (Advent) 12
Be Joyful, O Daughter of Zion (Christmas) 15
We have seen His Star (Epiphany) 10
Christ Our Passover (Easter) 12
Sing Ye to the Lord (Ascension) 10
I will not leave You (Whitsun-tide) 12
Let Us bless the God of Heaven (Trinity) 10
My House shall be called of All Nations (Dedication of a Church) 15

Distinguished
CARRUTHERS, T. F. H.
Passacaglia 75
Tuba Theme 60
CELTIA, BAINBRIDGE
Celestia 60

EDGERTON, ARTHUR
Prelude improvisation on Veni Emmanuel 100

KARG-ELEF, SIGFRED
Kabalevsky 120

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Studies in Improvisation
for the Church Organist by DR. FREDERICK W. SCHLIEBER F.A.G.O. (Available November First)
Tuesday, June 25

9:00 A.M. REGISTRATION. South Reception Room, Hotel Astor.
9:30-10:00 A.M. BUSINESS MEETING. Grand Ball Room.
10:00-10:40 A.M. WELCOME TO DELEGATES, the Warden presiding.
Greetings from Past Wardens: Sumner Suller, Walter Henry Hall, K. Huntington Woodman, Samuel A. Baldwin, Frank Wright, Walter C. Gale, Clifford Demarest, Gottfried H. Federlein, Frank A. Sealy; and from William C. Carl, representing the former N. A. O. Responses byUseless Clarke Smith, Deane of the Pennsylvania Chapter and William Zech of the New England Chapter.

11:00 A.M. GUILD EXAMINATION SOLUTIONS by T. Tertius Noble; Frank Wright, presiding. Grand Ball Room, Hotel Astor.
[Directions for reaching the Church of St. Mary the Virgin, 141 West 46th Street. Walk north on Broadway to 46th Street, east to church.]


PROGRAM

Mr. Heeremans

Sinfonia: We Thank Thee, Lord

Prelude and Fugue

Mr. Wilson

Prelude and Fugue in A minor

Presto and Fugue on "Ad nos ad salutarem undam"

[ Aeolian-Skinner Organ]

1:30 P.M. WARDEN'S LUNCHEON to Deans and Regents, Hotel Astor, Rose Room. The Warden presiding.

1:30 P.M. LUNCHEON for Delegates. Seth Bingham presiding, guest of honor Charles T. Ives, who will describe the "Guidiansia" collection. Price one dollar, Hotel Astor, Laurel Room.

[Directions for reaching the Hotel Waldorf-Astoria from the Hotel Astor. North on Broadway to 106th Street, take cross-town bus or taxi east to Park Avenue and 100th Street, 15 minutes walking distance.]

3:00 P.M. RECITAL by Carl Wiesemann, Texas Chapter, Organist and Choirmaster of St. Matthews Cathedral, Dallas, Texas; and Alexander McCurdy, Jr., Organist and Choirmaster, Second Presbyterian Church, Philadelphia, Pa. Hotel Waldorf-Astoria, Grand Ballroom.

PROGRAM

Mr. Wiesemann

Symphony

Third Sonata

Intermezzo and Toccata Op. 19

Mr. McCurdy

Bourée in D

Chorale—Prelude, "Hark a Voice Saith, All Are Mortal"

Divertissement

Scherzetto

The Tumult in the Pratorium [From the Passion Symphony]

[Miller Organ]

[Directions for reaching the Riverside Church: take bus on 49th Street west to Broadway and take on uptown subway train (marked Broadway, 137th Street) to 116th Street. Then walk west one block; north to Church. Also complimentary bus transportation to Riverside Church.]
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35 West 32nd Street
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Tuesday, June 25

4:30 P.M. GROUP PHOTOGRAPH for all delegates, Grant’s Tomb, Riverside Drive and 122nd Street.


Preliminary

To the Sanctuary

Hymn: Come Thou Almighty King

Holy, Holy, Holy

Hymn of Joy

Madonna Plastique

Ave Maria

Gloria in Excelsis

Recessional

D. McK. Williams

[Arranged by Pollock]

[Hook and Hastings Organ]

5:45 P.M. CARILLON RECITAL by Kamied LeFevre, carillonneur of Riverside Church.

[Directions for reaching International House: Walk north two blocks.]

6:30 P.M. DINNER at the International House, 500 Riverside Drive. William C. Carl, presiding. Price, one dollar.

[Directions for getting to the Cathedral of St. John the Divine. Walk north to 122nd Street. Cross two blocks to Broadway. Surface car north to 114th Street. East one block to Cathedral.]  

8:30 P.M. SERVICE FOR BOY CHOIRS, under the direction of Norman Coke-Jephcott. Choral Evensong at the Cathedral of St. John the Divine, Amsterdam Avenue and 113th Street, by the following choirs: The Cathedral of St. John the Divine, Norman Coke-Jephcott, Organist and Choirmaster; Trinity Church, Dr. Channing LeFebvre, Organist and Choirmaster; St. Thomas Church, Dr. T. Tertius Noble, Organist and Choirmaster; St. James Church, G. DaJlington Richards, Organist and Choirmaster; St. Paul’s Church [Brooklyn] Ralph A. Harris, Organist and Choirmaster.

At the Organ, Thomas Matthews

Founders, Fellows and Associates are invited to march in the procession in academic robes. Meet at 6 o’clock in the Cathedral Crypt.

PROGRAM

Prelude—Chorale-Prelude

Piecary

Stenatistho

St. Kilb [Played by T. Tertius Noble]

At Evensong

Psalm 46

Office Hymn—He Who Would Vail the Veil... [Played by W. M. Douglas]

Magnificat and Nunc Dimittis [Goldouss]


Antiphons:

I Will Magnify [Palestrina]

The King of Love [Bartolomé]

Out of the Depth [J. S. Bach]

Hallelujah, Amen [Judas Macabaeus] [Handel]

Offertory—Choralis [Symphonic Kompasse] [Wider]

To Deem [Played by William E. Zech]

Hymn

Fairest Lord Jesu [Harmonized by T. Tertius Noble]

O God Our Help in Ages Past [Tune “St. Anne” [Descant by Norman Coke-Jephcott]]

Paxvad—Carillon Suite [Played by Channing LeFebvre [Shiner Organ]]

17
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Wednesday, June 26

9.00 A.M. REGISTRATION. South Reception Room, Hotel Astor.


1:00 P.M. LUNCHEON, Frank E. Ward, presiding. H. W. Gray, guest of honor, will announce the winner of the Anthem Prize Contest and present the prize. Laurel Room, Hotel Astor. Out of town members will be guests of Headquarters. Price to headquarters members, one dollar.

[Directions for reaching St. Thomas Church, Fifth Avenue and 13th St. North on Broadway to 13th St., east to Fifth Avenue. Walking distance, 15 minutes.]


PROG R A M

MISS KLEIN

A Stronghold Sure [Cantata No. 80] [Bach

Cone, New, Saviour of the Gentiles [Bach

Symphony in G major [First movement] [Sowerby

MR. CALLAWAY

Organ Concerto in F major [1738-1739] [Händel

Largo—Allegro—Alta Siciliana—Prosto

Choral—Prelude on St. Florian [Seth Bingham

Roulade

Third Sonata [First movement] [Harry Benjamin Jepson

Chorale—Preludes

a. Jesu Christus, unser Hiland [Skinner Organ

b. Aus tiefer Not schreue'ch zu Dir [Skinner Organ

[Directions for reaching the Julliard School of Music, 110 Claremont Avenue, from St. Thomas Church. Walk west on 113rd Street to Broadway. South to 106th Street subway station. Take uptown train marked "Broadway and 137th Street" to 116th Street. Walk north on Broadway to Claremont Avenue. Turn right to entrance, No. 110. Also complimentary bus transportation to the Julliard School.]

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Wednesday, June 26

4.00 P.M. SYMPOSUM of Hebrew, Byzantine, Gregorian and Russian Music-Julliard Auditorium.

A. SACRED HEbrew Music, Old and New, by the choir of Temple Emanu-El, conducted by Lazar Saminsky; Moses Rudinow, Cantor; Gottfried H. Federlein, Organist. Short introduction on the link between ancient Hebrew and early Christian music. Lazar Saminsky.

Prelude ....................................................... Frederick Jacobs
V'rahamenu .................................................. B. Gottesman
Older Songs of Israel
Kadish [Ancient Georgian prayer for the dead]  Arranged by Saminsky
Thal [Prayer for dew]

Moses Rudinow

Ma Tovaa [A hymn of thanksgiving] ......................... Saminsky
En Komocho [None is like thee] ............................. Solomon Salzer

B. BYZANTINE SACRED MUSIC by the Byzantine Vocal Ensemble, Christos Vrionides, Director.

Kyrie Eleventh [Psalm 149, 127] Minstlydian Mode  Traditional
Isaiah Dance [From a Byzantine Wedding Ceremony] ......... Vrionides
Asison Esmi [Byzantine Psalmody in quarter-note] .............. Komnaiolis, 11th A.D.
Words by Efraim Syrfs, 4th Century
The Vine. From the Cantata, "The Last Supper" Text by Dr. W. N. Guhrke
Kyrie Eleventh [From the Liturgy of St. John Chrysostom] .... Vrionides

C. PROGRAM OF CHANTS, by the Choir of the Fiau X School, Achille Braxers at the organ. Prepared under the direction of Mother G. Stevens.

Veni Creator, Mode VIII ........................................ Gregorian Chant
Gloria, Mode IV .................................................. Ambrosian
De Profundis, Mode II. Offertory ............................. Gregorian
Christos Exsous Est, Mode V Gradual ......................... Gregorian
Gaudem Gaudahe, Mode III Introit ............................. Gregorian
In holda Dom., Mode I Offertory ............................... Gregorian
Regina Coeli, Mode VI Antiphon ............................... Gregorian
Muletaria Olom Alleluia, Mode VII ............................ Gregorian

D. RUSSIAN CHURCH MUSIC by the Russian Symphonic Choir, Basile Kibalchich, Director.

Ancient Melody ............................................... XIV Century
Last Supper .................................................. Loux
Psalm XXIV .................................................. Archangelsky
Greda [Also sung by Edie Stromberg] ......................... Greda-Stromberg
Lord Have Mercy ............................................. Loux

E. ORGAN POSTLUDE. Third Sonata [First Movement] .......... Jepson

E. Power Biggs
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Wednesday, June 26

7:45 P.M. JUNIOR CHOIR FESTIVAL by 21 choirs from Baptist, Episcopal, Methodist, Presbyterian, Lutheran and Reformed Churches, under the general direction of Mary Arabella Coale and Grace Leeds Darnell, Riverside Church.

PROGRAM

Prelude—Chorale in A minor .......................................................... French

Processional Hymn:
465—Rejoice Ye Pore in Hartz ......................................................... Meister
61—Ancient of Days ................................................................. Jeffries
521—Now Firm a Foundation [Descant by Joyce] .................. Adonai Fidelis

Anthem—Glory Be to God on High ................................................. Rabdomnesmow

Anthem—Sancetid .............................................................. Hainung

Anthem—Your Most Melodious Songs to Jesus Raise ................. Robin

Offertory, Hymn 442—The Church’s One Foundation [Descant by Darnell] .............................................. Wesley

Solo—How Lovely Are Thy Dwellings ........................................ Duddle

[A. Wilbur Stevens, boy soprano, St. Paul’s Choir, Brooklyn]

Anthem—Listen to the Lamb ........................................................ Dett

[Chancel, Nave and Gallery Choirs. Solo by St. Paul’s Boys]

Recessional Hymn:
14—The Shadows of the Evening Hour ........................................ Hfes
486—Hark, Hark, My Soul .......................................................... Smart

CONDUCTORS
Walter Henry Hall
Ralph A. Harris
Herbert Stanley Sammond

ACCOMPANISTS
Harold V. Milligan
James Philip Johnston

[Hook and Hastings Organ]

[Directions for reaching Radio City from Riverside Church: Take subway local train at 116th Street and Broadway, to 50th Street; walk east to Radio City.]

9:50-11.00 P.M. BROADCAST at Radio City on a nation-wide hook-up Stations WJZ, NBC, Symphony Orchestra.

Passacaglia ................................................................. T. Telemann Noble

[Conducted by the Composer]

Suite: "A Western Cadet" .................................................. Seth Bingham

[Conducted by Frank Black]

Station WGZBK, A Satirical Suite for Orchestra ....................... Philip James

a In the Lobby
b Interference
c A Slumber House
d Mike Struck

[Conducted by the Composer]

Set of Four ................................................................. Leo Strausby

[Conducted by the Composer]
Check List

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Trinity, Lutheran, Jersey City, N. J.
*St. Joseph, Paterson, N. J.
Thursday, June 27

[Directions for reaching the College of the City of New York from Hotel Astor. Take northbound subway at 42nd St. express or local train, marked Broadway. (Avoid Bowes and Lemon Avenue trains) to 137th Street. Walk west on Hamilton Place to 148th Street; east to Amsterdam Avenue.)

   b. Code of Ethics, Samuel B. Bolling.
   d. Balanced Program of Church Music, Harvey Gaul


PROGRAM

Mr. MADER

Prelude [Mz.] ................................. Joseph W. Olney
Allegro con brio (First Organ Suite) ................................. Philip James
Prelude and Scherzino (Suite pour Orgue, Op. 1) ............................. Maurice Duruflé

Mr. HEINROTH

Prelude and Fugue in E minor [The Wedge] ................................. J.S. Bach
Twilight in Female ................................. Benjamin Frazee
Fantasia and Fugue on a chorale: "Ad nos, ad salutarem undam" ................................. Luigi Lotti
Price Composition awarded by "The Diapason" ................................. (Shafter Organ)

1.00 P.M. LUNCHEON. The Warden, presiding, S. E. Guenther, guest of honor, will announce the winner of the Organ Prize Contest and present the prize. Hotel Astor, Laurel Room. Price one dollar.

(Directions for reaching Rockefeller Center from Hotel Astor: Walk north to 58th Street, then east to the center.)

2.15-4:15 P.M. A VISIT TO ROCKEFELLER CENTER. Choice of either or both of the following tours:
   a. A Guided Tour of Rockefeller Center. One guide to every ten people. Cost seventy-five cents per person. Duration 1½ hours.
   b. A Guided Tour of the National Broadcasting Company Studios. One guide to every ten people. Cost thirty cents per person. Duration one hour.

4:15-5:45 P.M. RECEPTION AND TEA in "The Cloisters." 67th floor overlooking the city. Complimentary to all registrants. RCA Building.

(Directions for reaching St. Bartholomew's Church from Hotel Astor: North on Broadway to 10th Street; take crosstown bus at test, east to Park Avenue and 58th Street, 15 minutes walking distance.)

8:15 P.M. SERVICE FOR MIXED CHOIRS at St. Bartholomew's Church, Park Avenue and 51st Street, under the direction of David McK. Williams, the following choirs participating: St. Bartholomew's Church, David McK. Williams, Organist and Choirmaster; Madison Avenue Presbyterian Church, Seth Bingham, Organist and Choirmaster; Riverside Church, Harold V. Milligan, Organist and Choirmaster; Second Presbyterian Church, Hugh Porter, Organist and Choirmaster; Church of the Saviour (Brooklyn) Morris Watkins, Organist and Choirmaster.

PROGRAM

The Earth is the Lord's ................................. Lilli Boulanger
Magnificat in B flat ................................. Henry Williams
Great is the Lord ................................. Leo Sowerby
Dust Thou Now, O Soul? ................................. D. McK. Williams
All People That On Earth Do Dwell ................................. J. S. Bach-Händel
Postlude—Prelude and Fugue in C minor ................................. Seth Bingham

Played by Hugh Porter

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1159 COMPOSED HYMN (a soprano, Ty Lucas at the Terminus)
1160 COMPOSED HYMN (a soprano, Ty Lucas at the Terminus)
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Friday, June 28

Directions for reaching Temple Emanuel-EL: Take B.M.T. subway to Times Square, uptown to Fifth Avenue (Train marked Queens Plaza.) Walk north to 65th Street and Fifth Avenue.

9:15 A.M. BUSINESS MEETING. Temple Emanuel-EL, Fifth Ave. and 65th Street.

10.00 A.M. NEW FEATURES OF ORGAN DESIGN. Chairman, Emerson Richards. Speakers: J. B. Jamison and Ernest M. Skinner [whose fiftieth anniversary as an organ builder is now being honored.] Discussion will follow. Temple Emanuel-El.


PROGRAM

Ms. Courboin
Grande Päce, Symphonique

Andante canzono
Allegro non troppo e maestoso
Andante
Allegro

Allegro non troppo—Beaucoup plus gaiement

Ms. Fox
Toccata—"Lord Jesus Christ"


toccata, D minor. Vivace...
Sonata No. 1

a. Andante recitativo
b. Allegro animato vivace

Vespers (MS.)
Allegro

Fantasy on Concord (MS.)

Paganini

[Current Organ]

1:00 P.M. LUNCHEON at Temple Emanuel-EL. One East 65th Street, Morris W. Watkins, presiding. Price one dollar.

Directions for reaching St. George’s Church from Temple Emanuel-EL: Walk east three blocks to Lexington Avenue; walk north to 65th Street; take subway (downtown local train) to 15th Street; walk to 15th Street and east to Church at 53rd and 6th Street.

3:00 P.M. A CONCERT of music for Organ with various other instruments. Program to be announced later. St. George’s Church.

Directions for reaching the Hotel Astor from St. George’s: Walk west to Lexington Avenue; north to 15th Street subway station; take train north to 42nd Street; follow Green line in the station to shuttle train to Times Square. Or walk west on 15th Street to Third Avenue; south to 14th Street; take cross-town subway west to Seventeenth Avenue; change to I.R.T. subway; south to Times Square.

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Great Events in the History of Music

B.C. 1055—Cherubini, the earliest mentioned choral director, in the reign of King David. [1 Chr. 15: vs. 22.]

B.C. 4th Century—Aristoxenus, greatest of Greek writers on music, wrote his "Elements of Harmony" and "Elements of Rhythm."

B.C. 300—Beat time practiced by the Greeks in rhythmic choruses and dances.

A.D. 456—Organs were used in churches in Spain, according to Julianus, a Spanish Bishop.

A.D. 487—Organ pipes made of copper and bronze, mentioned by Theodoret.

A.D. 611—The Sistine Choir established in the Pope's chapel by Hilarius.

A.D. 666—Organs allowed by Pope Vitalianus to be used in Italian churches.

A.D. 757—The first organ in France built at Compiègne. It was ordered from a builder in Constantinople by King Pepin.

A.D. 1011—The first German organ built at Ais-la-Chapelle.

A.D. 1024—Guido d'Arezzo introduced the Hexachordal System, with scales of six notes with a semi-tono between the third and fourth steps.

A.D. 1067—The first organ keyboard appears in the Cathedral at Magdeburg. Its compass was 16 notes.

A.D. 1110—An organ with two manuals and pedals built at Utrecht.

A.D. 1200—The most famous medieval composition “Sumer is icumen in” composed by John of Poreste. It is remarkable as being the oldest known canon, ground bass, and six-part composition, and one of the oldest known examples of the use of the major mode.

A.D. 1275—The Trouvère, Adam de la Hale produced a work with dramatic action, “Le Jeu de Robin et Marion,” which contained the germ of the comic opera.

A.D. 1299—The first ecclesiastical motets written for the Pope’s chapel by Vitrizoco.

A.D. 1361—The chromatic semitones of flat, F sharp, G sharp, C sharp, appear probably for the first time in an organ at Halberstadt. This organ had three clavies (manuals), to afford relief from constant “full organ” effect. It had 22 keys, and the largest pipe was 31 feet long.

A.D. 1474—The first dictionary of music published by Jean Tintoré, a Flemish musician.

A.D. 1488—A Ballet-spectacle was produced at the marriage of the Duke of Milan marking a landmark in the history of dancing. It was by Bergonzi di Botta.

A.D. 1525—The first marches were made for printing music, notes and staves.

A.D. 1559—The first font of music type made by Nicholas Deschin in Paris.

A.D. 1555—Counterpoint brought to perfection by Palestrina in Italy and Orlando de Lassus.

A.D. 1581—The famous "Ballet comique de la Reine," by Balthasarini, produced at the court of Louis XIV.

A.D. 1586—The first copper plates for printing music, made at Rome by Van Böytten.

A.D. 1594—Oratio Vecchi's "L'Amphiparnasso," a comedy with music, consisting of a series of unaccompanied madrigals, with dramatic action, produced at Modena.

A.D. 1587—Peri's L’Euridice," perhaps the first real opera produced in Florence. His "Olympe," 1590, was, however, the earliest perfected opera in history.

A.D. 1599—First mention of the "Pian e Forte," a key instrument made by Paltarino.

A.D. 1601—The term known as "Gruppo," first extensively introduced into music.

A.D. 1607—The greatest of early operas, Monteverdi’s "Orfeo" produced at Mantua, with an orchestra of 35. His "Arlecchino," and Gagliano's "Dante" also appeared that year.

A.D. 1620—One of the earliest known violin solo compositions written by Ilario Marinis.

A.D. 1627—The first opera house opened in Venice, the Teatro di San Cassiano.

A.D. 1637-1659—Opera was so popular that eleven opera houses flourished in Venice.


A.D. 1645—The Académie de Musique [now known as the "Opéra"] founded in Paris by Abbe Perrin; and Andre Cambert's opera "Fomose" produced with enormous success. It ran for eight months.

A.D. 1672-1699—The operatic Sinfonias of Alessandro Scarlatti in Italy. Lully in France, Abbe Steffani in Germany and Purcell in England were the direct progenitors of the modern Symphony.

A.D. 1677—Purcell's "Dido and Aeneas," the first real English opera, produced in London.

A.D. 1678—The first work, the tuning of instruments published at Antwerp.

A.D. 1678-1690—More than a hundred operas performed at the Hamburg Theatre.

A.D. 1680-1720—Great revolution in harpsichord playing by Domenico Scarlatti, Couperin and Bach.

A.D. 1769—The first authentic piano [with hammer action] made by Christofori in Florence.

A.D. 1772—J. S. Bach completed at Cöthen the first book of the "Wohltemperierte Clavier." The second book was produced in 1744.

A.D. 1776—The Paris Conservatoire de Musique established. Its growth of an earlier school began in 1794 under the direction of Gossec.

A.D. 1804—The "Grand Prix de Rome" established by the Institute of France. The first winner was A. A. Andret, who died the next year, aged 25.

A.D. 1813—The Philharmonic Society of London was founded January 24th. It had no conductor for many years, the leader and pianist being responsible. The first leader was Salomon; the first pianist, Clementi.

A.D. 1812—The Royal Academy of Music established, with Dr. Crotch as Principal. It opened March 24, 1823.

A.D. 1825—First season of Italian opera in New York by Manuel Garcia with his daughter, the future Mrs. Malibran and an imported company. There were 76 performances.

A.D. 1842—The New York Philharmonic Society organized by U. C. Hill. The first concert, Dec. 7th, was conducted by Hill, D. G. Etienne and H. C. Timm.

A.D. 1844—The Royal College of Organists founded in London.

A.D. 1881—The Boston Symphony Orchestra founded by Henry Lee Higginson, George Henschel was the first conductor.
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