
American Guild of Organists

Regional Convention



Friday and Saturday, February 21, 22, 1969

RICKS COLLEGE, REXBURG, IDAHO

ALEC WYTON, M.A. (Oxon), F.R.A.M., F.R.S.C.M., F.R.C.O., CH.M.,
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C. Griffith Bratt, A.A.G.O.
Eastern Idaho

Alma Sealander
Utah

Hugh Machinnon, F.A.G.O.
Wyoming

See Inside

PARTICIPATING CHAPTERS

Leland Lay, *Dean*
Salt Lake City, Utah

Richard Skyrn, *Dean*
Caldwell, Idaho

Wayne Deavereaux, *Dean*
Ogden, Utah

C. Griffeth Bratt, *Dean*
Boise, Idaho

J. J. Keeler, *Dean*
Provo, Utah

Ruth H. Barrus *and*
Darwin W. Wolford, *Advisors*
Rexburg, Idaho

CONVENTION CHAIRMEN

Mrs. Ruth H. Barrus, Ricks College
Dr. Darwin W. Wolford, Ricks College

PROGRAM

Friday, February 21, 1969

- 2:00 - 5:00 p.m. Registration at Hyrum Manwaring Student Center
Tours of campus and get-acquainted time
- 5:30 p.m. Dinner - Manwaring Center - \$1.25 per person
- 7:30 p.m. Student Recital featuring students from
Brigham Young University, University of
Utah, University of Montana, Boise State
College, and Ricks College,
at the Oscar A. Kirkham Auditorium

Saturday, February 22, 1969

- 10:00 a.m. Panel on Pedagogy and Literature for the Organ
Little Theatre, Manwaring Center
- MODERATOR Professor J. J. Keeler, Brigham Young University
- MEMBERS Professor Charles Payne, Montana State University
Professor Lawrence Perry, University of Montana
Professor Parley Belnap, Brigham Young University
Professor Ruth H. Barrus, Ricks College
- 12:00 Noon Luncheon - Manwaring Center - \$1.00 per person
- 2:00 p.m. Panel on the Design and Specifications for Organs of
Varied Functions, Little Theatre, Manwaring Center
- MODERATOR Mr. Melvin Dunn, Salt Lake City, Utah
- MEMBERS Professor C. Griffith Bratt, Boise State College
Professor Lawrence Perry, University of Montana
Professor J. J. Keeler, Brigham Young University
Dr. Darwin Wolford, Ricks College
Mr. Richard Mitchell, Denver, Colorado
- 5:30 p.m. Banquet - Manwaring Center - \$2.00 per person
- WELCOME Dr. Chester W. Hill, Division Chairman of Humanities
and Head of the Music Department, Ricks College
- SPEAKER President John L. Clarke, Ricks College
- 7:30 p.m. Organ Concert, Professor C. Griffith Bratt,
Boise State College at the Oscar A. Kirkham Auditorium

STUDENT ORGAN RECITAL



Oscar A. Kirkham Auditorium

7:30 p.m.

Friday, February 21, 1969

- Prelude and Fugue in E Minor (Cathedral) J. S. Bach
- JON W. MEILSTRUP, University of Utah -
- Two Psalms Dr. Darwin Wolford
I Call to Remembrance My Song in the Night
As the Heart Panteth After the Water Breaks
- DIXIE PROBST, Ricks College -
- Intermezzo from Sixth Symphony, Op. 42 M. Widor
- BETTY WOODLAND, University of Montana -
- Toccata Gigout
- SUSAN JAMES, Ricks College -
- Prelude and Fugue in E Minor (Wedge) Bach
- WALTER WHIPPLE, Brigham Young University -
- Benedictus, Op. 59, No. 9 Reger
- BETTY WOODLAND -
- Finale in B-flat Major C. Franck
- ~~XXXXXXXXXX~~, Boise State College -
Laura Kingsford
- Weinen Klagen Sagen Sorgen F. Liszt
- WALTER WHIPPLE -
- Fanfare Sowerby
- JON W. MEILSTRUP -

ORGAN CONCERT

C. GRIFFITH BRATT, Organist

Oscar A. Kirkham Auditorium

7:30 p.m.

Saturday, February 22, 1969

MUSIC OF JOHANN SEBASTIAN BACH

(from the Clavierübung No. III)

- INTROITUS: *Prelude in E flat Major (five voices)* (S552)
- KYRIE: *LORD, HAVE MERCY UPON US (Cantus in Soprano)* (S669)
“... boundless pity flows from Thee...”
- GLORIA IN EXCELSIS DEO: (For three voices with Cantus in Alto) (S675)
“... God showeth His Goodwill to Men.”
- THE TEN COMMANDMENTS: (Cantus in Canon at the Octave) (S678)
“THESE ARE THE HOLY TEN COMMANDS
Which come to us from God's own hands...”
- THE CREED: (Fugue) (S680)
WE ALL BELIEVE IN ONE TRUE GOD
“Maker of heaven and earth . . .
All things are governed by His might.”
- THE LORD'S PRAYER: (For five voices with Canon at the Octave) (S682)
“O FATHER IN HEAVEN . . .
Who tellest us to be brothers . . .”
- BAPTISM: (Cantus in Pedal) (S684)
TO JORDAN CAME OUR LORD, THE CHRIST
“... There he did consecrate a bath
To wash away transgression . . .”
- REPENTANCE: (Six voices with double pedal) (S686)
OUT OF THE DEEP I CRY TO THEE
“... If Thou remember each misdeed . . .
Who can stand before Thee?”
- COMMUNION: (Cantus in Pedal) (S688)
LORD JESUS CHRIST OUR SAVIOR
“... Who freed us by His bitter grief
And saved us . . .”
- EXITUS: *Triple Fugue in E Flat Major (five voices)* (S552)

PROGRAM NOTES

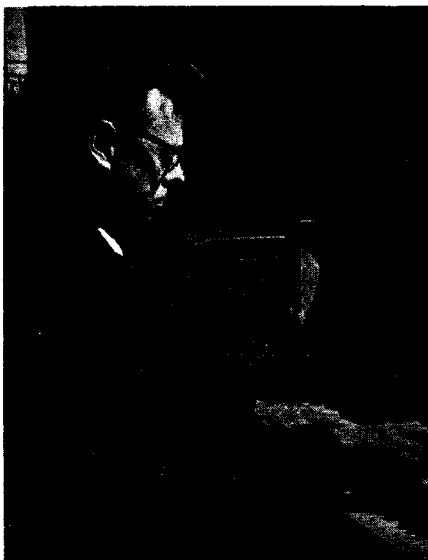
The Clavierbung No. III portrays Bach as a theologian-teacher. He prepares the worshipper for a service of music by opening with a majestic prelude based on three themes: the first suggests the might of Yaweh (Jehovah); the second, the Messiah; and the third, a fugal theme of much motion, conveying the idea of God as Spirit. No dominant unifying theme is used.

In the triple fugue which closes the Clavierbung No. III, Bach makes a powerful statement of the meaning of the Holy Trinity bringing to full fruition the ideas of Godhead merely suggested in the prelude. The Godhead theme which unifies the three sections of the fugue is reminiscent of the St. Anne hymn tune. This theme is the subject of the first fugue. The second fugue in which Bach conveys the idea of God the Son, is diverse in character but is unified by simultaneous use of the Godhead theme. The third fugue depicts the coming of the Holy Spirit in the rushing winds of Pentecost. Against this theme appears again the theme of the Godhead, unifying the diverse Person of God the Father, God the Son, and God the Holy Spirit--a musical sermon on the Trinity which mere words are at a loss to express.

Between the massive abutments of the Prelude and the Fugue, Bach builds soaring arches of the Christian Gospel as revealed in the hymns of his faith. The settings which he made of these hymns, or chorales, are elaborations of some of Luther's great teaching hymns on the Ten Commandments, the Creed, the Lord's Prayer, Baptism, Penitence, and the Communion. The tunes of the Kyrie and Gloria, not by Luther, come from the congregation's responses in the Lutheran service of Bach's time.

In the settings of all of the above chorales, Bach selects a word-phrase from one of their stanzas and develops a musical dramatization of these words. For example, in the Ten Commandments Bach uses twelve entrances of the theme, ten of these representing the Commandments, and the final two representing the Summary of the Law. In the Baptism chorale, the accompaniment is suggestive of the flow of the River Jordan. Each chorale setting has some musical dramatization of the meaning of its text.

This is dramatic music at its greatest; it is religious music of man's greatest realization. Nowhere else in instrumental music history does Art and the Christian Faith combine with such force and magnitude.



C. GRIFFITH BRATT

C. Griffith Bratt, one of the best known musicians in the Northwest, is nationally recognized in his major fields of organ and composition. In more than twenty-two years in his posts as the Head of the Music Department, Boise State College, and as Organist-Choirmaster of St. Michael's Episcopal Cathedral, he has established himself firmly as organist, composer, choral director, and educator. He has appeared widely in recitals at Regional and National Conventions of the American Guild of Organists and has been in demand for organ dedication recitals. He has been called on for workshops at various colleges and universities; his commissions in composition have included works for symphony and opera; his college A cappella Choir has toured widely and appeared before the National Convention of the National Federated Music Clubs. His compositions are in all forms and he has been one of the most influential organists in the West in bringing about organ reform. As a result, his home town now has some of the finest organs to be found west of the Mississippi.

Mr. Bratt has recently finished playing the complete organ works of J. S. Bach on the Schlicker organ at St. Michael's Cathedral, Boise. This required twenty recitals and is a rare accomplishment among organists.

His organ students have won many regional and national organ playing contests. He is the only graduate from the Peabody Conservatory of Music, Baltimore, Maryland, America's oldest musical school, to graduate with the Artist's Diploma and Master's Degree in organ.

AMERICAN GUILD OF ORGANISTS

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