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A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

BY

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Dedicated to my grandfather,

Robert Love Sloan

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who assisted in the completion of this project:

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ABSTRACT

Mildred Morford Andrews Boggess (1915-1987) was an outstanding twentieth century organ teacher and performer. She was the highest-honored Professor of Music at the University of Oklahoma between June 1938 to June 1976. She produced at least twelve Fulbright Fellowship scholars and many winners at national or regional performance competitions. Boggess was inducted into the Oklahoma Hall of Fame in 1971. Upon her retirement in 1976, headlines read: "The End of an Era," "Winningest Coach of the Console," and "The Legend Ends." Her dedication to the University and the arts was such that head football coach Barry Switzer, Oklahoma Governor David Boren, Congressman Tom Steed, House Speaker Carl Albert, President Gerald Ford, and Vice President Nelson Rockefeller all extended their congratulations to her. This thesis is the first academic publication based upon her biographical materials. It includes an analysis of her pedagogical methods and impact upon sacred music in the twentieth century, in relation to prevailing ideology at the time and the Organ Reform Movement.

INTRODUCTION

Mildred Andrews Boggess was an important part of the history of American Church music. Her many contributions have not been acknowledged in any substantial research to date. Her career and philosophy of church music are important in the history of church music in Oklahoma and the southwest region of the United States. Her discipline and dedication to her students, the University of Oklahoma, and the church of St. John's Episcopal in Norman, OK infused the region with a musical excellence previously unknown. Her impact upon sacred music and organ pedagogy in the twentieth century will be examined in detail in the following chapters.

Chapter I: Teacher

First Steps

The young Mildred Andrews was always fascinated by music. From the age of six, her Hominy school composition book was filled with meticulously neat cursive handwriting, describing her music lessons and new music terms she learned each week.[1] Her husband, Rough Boggess, in a biographical sketch of his wife, stated the following about her early music years:

> "She was six years old when her Mother began her study of the piano. But her Mother did more than provide her with competent instruction; she went with her to Tulsa, sitting patiently through each lesson and taking copious notes on everything her teacher said. And specifically, she made it her business to see that during the hours of daily practice in the week that followed, due attention was given to the scales and etudes her teacher had stressed.
> That the young lady resisted this enforced regimen goes without saying. Looking back now, she recalls that the rebellion of sore fingers and aching muscles came each week, almost on schedule, although she admits that it may have been oftener. Recalling those days, her Mother's sister recently observed that 'it's a good thing music has provided a satisfactory career for Mildred – God knows, she had little chance at any other.'"[2]

The girl's efforts were rewarded: At her very first piano recital, Mildred was pleased to recall that she "played nicely and made no mistakes."[3] Even at that tender age, she held herself to an exacting standard – a trait she would foster throughout her

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[1] Hominy Composition Book, "Mildred Andrews Boggess," Hominy Heritage Association, March 2017, accessed March 2017, http://hominyheritage.weebly.com/boggess.html.
[2] Mildred Andrews biographical sketch by Rough Boggess, n.d., Box 1, Folder 11, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.
[3] Hominy Composition Book, "Mildred Andrews Boggess," Hominy Heritage Association, March 2017

life. An unspecified newspaper article from June 1958 named Dr. Merle Montgomery as one of her early piano teachers.[4]



Figure 1. Mildred Morford Andrews, six years of age.
Source: Mildred Andrews Collection,
American Organ Institute Archives and Library.

Her talent was supported not only by her mother Clara but also by the rest of the family. A memorial document compiled by her students for her retirement included anecdotes and memories of their "Dear Teacher", one of whom relayed this story:

> "When Mildred was very small she appeared to have great musical talent, and her piano teacher seems to have suggested that the family get a good piano. Her grandfather drove to Kansas City where he investigated at various stores the various pianos available. He finally bought a Steinway, because, as Mildred tells it, at each store he was assured that each piano about which he inquired was 'as good as a Steinway.'"[5]

[4] "Three Musical Generations at Luncheon," Unspecified newspaper clipping from June 1958, Oklahoma City American Guild of Organists Chapter, History Files.
[5] Student biographical sketches, 1976, Box 1, Folder 17-18, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.



Figure 2. Clara Andrews and her daughter, Mildred Morford Andrews.
Source: Hominy Heritage Association, Hominy, Oklahoma.

As Mildred grew into a teenager, her dedication to excellence did not waver. She attended Collinsville High School in Skiatook, OK and graduated as valedictorian in 1933.[6] She decided to pursue music professionally and enrolled at Bethany College in Lindsborg, Kansas for the academic year 1933-1934.[7] In her first year there, she received an award as Outstanding Freshman in the Fine Arts.[8] Her primary focus while at Bethany College was piano performance. There she was likely exposed to a strict, intensive approach to music learning that was similar to a conservatory.

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[6] High School Diploma, "Mildred Andrews Boggess," Hominy Heritage Association, March 2017.
[7] Bethany College Catalog of Students, "Mildred Andrews," 1933-1934, accessed April 5, 2017. See Appendix B, Primary Sources, Figure B.5.
[8] Career-Employment, curriculum vitae, 1951-1975, Box 1, Folder 6, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.

The piano faculty at Bethany College included John Oscar Thorsen, who was a pupil of Xaver Scharwenka and Conrad Ansorge; Oscar Austin Lofgren (Dean), also a pupil of Conrad Ansorge; and Arvid Wallin, pupil of Arthur Speed, Jennette Durno, Clarence Dickinson, and Alexander Raab. Conrad Ansorge was taught by Franz Liszt.[9]

The classical training of these professors was modeled on European conservatories, which are, in general, famously strenuous. One can logically conclude that the professors at Bethany copied the approaches and styles of the master artists who trained them.

The musical heritage of Franz Liszt was as demanding as his repertoire, an attitude Mildred most likely responded to with aptitude. The teacher-student relationship was also important to Liszt, and he was unique to his time in developing that psychological aspect of piano training.[10] Mildred espoused this model as well in the excellent and long-lasting relationships she had with her students.

The approach of Xaver Scharwenka strived for balance in the use of tension and release of the limbs. That means that where "tension is applied to the area of concern at the moment of attack and released immediately afterward."[11] For Scharwenka, the eyes, ears, and musical feeling are the three most important factors in musical attention.[12]

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[9] Catalog of Bethany College (1933-1934), Vol. 28, No. 4, Bethany College, Lindsborg, Kansas, 45-50.
[10] Elsie Jane Machnek, *The pedagogy of Franz Liszt*, PhD diss., 1965 (Ann Arbor, MI: University Microfilms, Inc., 1965).
[11] John Love Norman, *A historical study of the changes in attitudes toward the teaching of piano technique from 1800 to the present time*, PhD diss., 1969 (Ann Arbor, MI: University Microfilms, Inc., 1969).
[12] Harry Spangler, "A History of Pianoforte Methods" (PhD diss., University of North Dakota, 1951).

Andrews was similarly attentive in her approach to practicing, demanding that every manual and pedal note be marked for accuracy.[13]

For Clarence Dickinson, whose life will be examined in a later chapter, music was a ministry in the life and worship of the church.[14] His views demonstrate a shift from music as entertainment, seen in late nineteenth and early twentieth century Protestant worship in America. He believed that clergy and musicians should work together to create a unified service of worship, as well as an aesthetic of beauty and reverence.[15] His Technique and Art of Organ Playing is a vigorous teaching tool that prepares an organist for a wide range of performance techniques as well as church musicianship. Mildred Andrews would later develop a similar pedagogical method to Clarence Dickinson in her approach to teaching church music.

In the fall of 1934 Mildred transferred to the University of Oklahoma to continue her Bachelor of Fine Arts in Piano. The reasons for this decision are unknown. The program at Bethany College was well established and highly regarded as a performance school at the time. Some called it "The Julliard West of the Mississippi."[16] Mildred was obviously qualified to be in the program, and she was excelling. The program at the University of Oklahoma was smaller in comparison, and it did not have

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[13] Burton Tidwell, "Memories of Miss Andrews," YouTube video, 37:07, from an interview of her students during a celebration honoring her centennial year, posted by "American Organ Institute," January 4, 2016, https://www.youtube.com/watch?v=eZ3xTNvpLN0.
[14] David Allan Weadon, *Clarence Dickinson (1873-1969) and the School of Sacred Music at Union Theological Seminary in the city of New York (1928-1973)*, PhD diss., 1993 (Ann Arbor, MI: University Microfilms, Inc., 1993), 99.
[15] Ibid., 81-82.
[16] Elaine George Ehlers, "Memories of Miss Andrews," YouTube video, 30:29.

an established organ major program. An organ major program was taught by Hagbard Brase at Bethany College[17], which was Mildred's first exposure to the instrument.[18]

One logical explanation for her transfer is a lack of funding. The United States was still recovering from the Great Depression at that time, and her family may have been struggling to pay her tuition. By the time she was in junior high school, she was giving the local children piano lessons in return for milk, butter and eggs.[19] Her father, George Andrews (1882-1953), was an Oklahoma banker, cattleman and a devout churchman. He came to Oklahoma from his native Kansas in 1905 to start a bank on the Osage Indian Reservation near Hominy, which he operated for fifteen years.[20] He had a clearly defined set of principles, and he did not hesitate to follow through on his convictions. The same sense of what is proper, fitting and right under a given set of circumstances, and the unhesitating strength of character to act on those principles, is perhaps "her father's greatest legacy and her greatest asset as a teacher."[21] Mildred may have realized the family's financial situation and made the altruistic decision to transfer to an in-state college. It was not her first encounter with the university, either; she had won a First Place award there for Laboratory Physics at the 1933 Oklahoma Interscholastic Meet.[22]

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[17] The Catalog of Bethany College (1933-1934), Vol. 28, No. 4, Bethany College, Lindsborg, Kansas, 45-50.
[18] Elaine George Ehlers, "Memories of Miss Andrews," 29:54.
[19] Paula Evans Baker, "The Winningest Coach of the Console," *Sooner Magazine*, Vol. 35, No. 10, July & Aug. 1963.
[20] "Obituary - George Andrews," *The Oklahoman*, September 7, 1953, 65.
[21] Mildred Andrews biographical sketch by Rough Boggess, n.d., Mildred Andrews Collection.
[22] Science award, "Mildred Andrews Boggess," Hominy Heritage Association, March 2017.

Mildred was granted her Bachelor of Fine Arts in Piano from the University of Oklahoma in 1937. She graduated with honors and received the Fredrick Holmberg Memorial Award as Outstanding Senior in the College of Fine Arts.[23] Dean B. A. Nugent recounted in a 1976 retirement ceremony speech that Mildred "wanted to be teacher since she was in the second grade…"[24] One year after completing her undergraduate degree, she achieved that dream and became an Instructor of Piano and Organ in the School of Music.

Memories of Miss Andrews

Every student that was taught by Professor Mildred Andrews Boggess called her Miss Andrews, affectionately referring to her as "Dear Teacher." She did not enter matrimony until she was 58 and retained the designation Miss Andrews even after she changed her name.

Marcel Dupré influenced Miss Andrews' teaching style enormously. She spent the summers of 1946 and 1948 taking the train up to Chicago each week so she could study with him privately at Rockefeller Chapel.[25]

Dupré's teaching style was very exacting. His demands were clear, simple and authoritative, and he was insistent on clean playing. This playing style was modeled after his mentors, Lemmens, Guilmant and Widor. These were players of astounding

[23] Forty-Fifth Annual Commencement Baccalaureate Services Program, June 6, 1937, Box 2, Folder 13, University Archives Record Group 99/02, Western History Collections, University of Oklahoma.
[24] B. A. Nugent, "Oklahoma's Mildred Andrews," *MUSIC: The AGO & RCCO Magazine*, February 1972.
[25] Correspondence-Students, emails between Stephen Roberts and Vic Searle, 1968-2005, Box 1, Folder 24, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.

technical excellence who made every aspect of performance "the object of meticulous study, including use of the pedal, double-pedalling, legato and staccato playing, and choices of fingering."[26] His attitude was that of a research-scholar, and his teaching philosophy insisted on correct form at all times. He was also progressive, seeking for "the better in the new."[27] Dupré has "crispness and sparkle in his immaculate technique and clarity of ideas. He plays with perfect registration, precise synchronization, and modernistic phrasing."[28]

Miss Andrews took direct inspiration from Dupré's example. She was accustomed from an early age to a high level of discipline in her performance practice, and his teaching further cemented that standard. She regularly admonished her students to mark their music diligently, practice with intention, and perfect their piano technique.

Her success as a teacher was also due to her absolute dedication to her students. Concerts, conferences, and even cooking, her favorite pastime, were secondary to her rigorous teaching schedule. Her students recount with fondness the many memories they had learning organ from Miss Andrews in Holmberg Hall. These memories give the audience a keen insight into Andrews' personality and teaching style.

One of the most infamous traits about Andrews' teaching style was her discipline. She demanded intention in the practice room, attention and markings on every detail in the score, and adherence to a strict dress code. These requirements gave

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[26] François Sabatier. "Dupré, Marcel." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed April 23, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/08363.
[27] Mary E. Wright, *The Musical Contributions of Five French Organ Composers from Widor to the Present Time*, PhD diss., North Texas State Teachers College, 1941 (Wichita Falls, TX, 1941), 71.
[28] Ibid., 73.

students a standard to obey and subtly reinforced the idea that all manner of work regarding the organ should be regimented and focused.

Her standards of discipline extended beyond performance practice to even students' clothing. Clarece Candamio, Alta Jo Selvey, Carol Hengels, and Debbie Coykendall Zizzo all recounted stories of changing from pants into dresses, even in cold weather! All female students of Mildred Andrews would wear skirts or dresses to lessons, and male students would wear long pants.[29] Zizzo went as far as to bring a change of clothes for each lesson.[30]

Andrews was constantly remarking on the piano technique of organ students, either that of her own pupils or others'. In a 1969 entry from the Dear Teacher booklet compiled by her students, she remarks,

> "If I say so myself, my students this year are exceptional – they are marvelous! And we have twenty copies of the Brahms, and we are all working on piano technique, and everyone is improving by leaps and bounds. You surely can't learn to play with your feet when your hands don't know what they are doing."

In a later 1972 entry:

> "I had students from four schools and all were simply terrible. Only one of the twelve even halfway played! Not a finger, not a pedal mark, not one copy of music that was a decent edition and only three had decent shoes! Gracious, what in the blue-eyed world are teachers doing these days? And not a single one had adequate piano technique to even be a freshman!"

[29] Student biographical sketches, 1976, Mildred Andrews Collection.
[30] Debbie Coykendall Zizzo, "Memories of Miss Andrews," YouTube video, 5:57.

For Mildred Andrews, proficiency in piano technique was essential to the study of the organ. All of her students took piano lessons in their years at the University of Oklahoma and several majored in both the organ and the piano.[31]

Students learned discipline not just by what their teacher said but also by what she did. Her devotion to her students extended to such a degree that she would carve out extra time in her day to accommodate competition preparation, complicated class schedules, and inclement weather.

Mary Ruth McCulley was a Music Education major with the organ as her major instrument. She recounts a grueling class schedule:

> "That month had a cyclic momentum – up at 4:00am, quick breakfast, ride the bike to practice 'till 8:00, go to class until noon, eat a sandwich in the music education laboratory and work on graduate papers, bike to the University Nursing School and teach until 4:00p.m. practice again and study until late, late and repeat the process the following morning. And who joined me at 7:00a.m. each morning? Dear Teacher! That's who! Bless her!"[32]

Dorothy Young Riess remembers a similar story:

> "She would come very early in the morning to have a lesson with the organ in the hall preparing for a competition. It was difficult to get the organ in the hall during the day. During a competition she would actually attend the competition to advise her student. She would make those trips out of her own pocket. It was as much her result and my result as our result."[33]

B. A. Nugent fondly remembered how his Dear Teacher would brave all kinds of weather to ensure her students received instruction:

> During my first few months at the University of Oklahoma, we experienced a rather severe ice storm. So severe, in fact that all

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[31] Student recital programs, College of Fine Arts, School of Music, Box 1-10, Western History Collections, University of Oklahoma.
[32] Student biographical sketches, 1976, Mildred Andrews Collection.
[33] Dorothy Young Riess, "Memories of Miss Andrews," YouTube video, 01:17:35.

> university classes were abandoned and virtually everyone, even the secretaries judiciously stayed home. As I sat alone in the small, dingy, dark cubbyhole on the second floor of Holmberg that was the Director's office…Suddenly, however, the silence was broken. Mildred Andrews Boggess, wearing a new pair of bright red curling shoes, and dressed in her usual dignified but impeccable 'bon genre,' ceremoniously burst through the door, routinely reaching for her mail, and said, 'Never fear, Admiral Byrd is here!' She had, indeed, walked over the ice, the entire distance from her home and would faithfully render to her devoted students, all lessons scheduled for the day.[34]

Dear Teacher

The genuine kindness and generosity she showed to her students earned her their loyalty and trust as well. Burton Tidwell remembered how "She let me know early on, subtly, that I was not working hard enough. I was home sick… She recognized that I was having trouble adjusting, so she reached out, she was caring."[35]

Miss Andrews was generous with her time and her finances. Dorothy Young Riess earlier stated that she would pay out of her own pocket to attend students' competitions. In his student years, Don Dumler lived off campus in a boarding house, away from home for the first time. His family was essentially destitute, so Miss Andrews arranged for him to have breakfast every morning on her tab.[36] One semester, Clyde Morris was having trouble paying his tuition, so much so that he might have to stop playing. She pulled out her checkbook and asked, "How much money do you need?" "You can't do that!" he exclaimed She wrote the check and she gave it to him with tears in his eyes, and she said, "Pay it back when you're able."[37]

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[34] Nugent, "Oklahoma's Mildred Andrews," 1972.
[35] Burton Tidwell, "Memories of Miss Andrews," YouTube video, 01:14:25.
[36] Jeremy Wance, "Memories of Miss Andrews," YouTube video, 01:15:01.
[37] Jeremy Wance, "Memories of Miss Andrews," YouTube video, 01:16:08.

Andrews had an innate tendency to know exactly what a student needed to hear in order to improve. Her diagnostic discernment was remarkable. Lorena Joyce Brown Hermann remembers her keen insights:

> Mildred's direct and clear instructions produced musically satisfying results that were instantly rewarded with: "Fine! Very good! Exactly right!" and similar morale boosters. (She was using behavior modifications long before it became an educational byword.) Criticisms were honest, specific, and always kind.
> Years later at a workshop she revealed part of her success has been in knowing how to present a piece to various personalities – who needs reassurance and who needs a challenge. Graduate recitals must always require an extra dose of psychology – at least mine did. I know she worried about my Bach until the moment I walked on stage, for when I came off, she hugged me and said, "I don't care what else you play, you get an 'A' for that." Fortunately she had drilled me so thoroughly, that all of the recital went well, and it was the most enjoyable performance I've ever done. Perhaps part of her greatness has been a superb sense of timing and pacing of activities, both for herself and for the students as she works with them.[38]

The following quotes by her students summarize the discipline, directness, devotion, generosity, and kindness of Mildred Andrews Boggesss. Marcus Aurelius may well have described the teaching of Mildred Andrews when he said, "Remember this, - that there is a proper dignity and proportion to be observed in the performance of every act. Look of the essence of a thing, whether it be a point of doctrine, of practice, or of interpretation." Her undisguised directness with a deep sense of purpose, and her ability to communicate were rare indeed.[39] These traits were the hallmarks of her teaching style:

> "No one could have lived those years and failed to carry a burning zeal for great church music. Nor could one escape the disciplined conscience, which demanded one's best in daily practice, teaching, and performance." Mary Ruth McCulley

[38] Student biographical sketches, 1976, Mildred Andrews Collection.
[39] Nugent, "Oklahoma's Mildred Andrews," 1972.

"In all of my association with Miss Andrews, [she was] always a person with the greatest integrity, both musically and personally. She has an unerring, inborn instinct for right and wrong and does not waver in her demand to strive for perfection." Virginia Ivy Jenkins
"Almost all of my memories of Mildred have to do with her high standards of teaching; and her fantastic sense of humor; and her huge graciousness.
She demanded as much perfection as some of us could give her. And she treated us all like her own children. She really cared about us all." Wanda Lucas Stofer
"The memories that are upper-most in my mind are those of a warm but demanding, understanding but uncompromising woman who taught me the importance and joy of doing it until it's right – in short, the memory of Dear Teacher." Bruce Gustafson[40]

[40] Student biographical sketches, 1976, Mildred Andrews Collection.

Chapter II: Professor

Foundations

The University of Oklahoma was founded in the city of Norman in 1890. The School of Music was established in 1903 and became a Member of the National Association of Schools of Music in 1931.[41] Classes in applied music instruments, music education, music theory and music history were offered during the early stages of the school.

The first documented Instructor of Organ was Jennie Potter Beck, who taught briefly from 1930-1931.[42] Nothing more was discovered about her background other than that she had acquired a Bachelor's degree in Music. Organ classes were offered in an official capacity at the university by 1932.[43] Spencer Norton may have taught organ lessons prior to 1930 since he gave several organ recitals in the area in the 1920s.[44] However, the university did not hire him until 1934.[45] (He also had a passion for composing and dedicated Three Chorale Preludes to Mildred Andrews in 1968.[46]) Dean

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[41] "About the OU School of Music," About Us, University of Oklahoma, accessed April 2017, http://www.ou.edu/content/finearts/music/about.html.
[42] Class Schedules, Location 09074.2, Box 2, Record Group 99/01 University of Oklahoma Archives, Western History Collections, University of Oklahoma.
[43] General Catalogs, Location: 09060.1, University of Oklahoma Publications, Record Group 99/01, Western History Collections, University of Oklahoma.
[44] Spencer Norton Collection, 1930-1970 Box 2-3, Western History Collections, University of Oklahoma.
[45] David W. Levy, *The University of Oklahoma A History, Volume II: 1917-1950* (Norman: University of Oklahoma Press, 2015), 193.
[46] *Three Chorale Preludes* for Mildred Andrews, Spencer Norton Collection, 1930-1970 Box 2-3, Western History Collections, University of Oklahoma.

Lewis Salter subsequently taught organ classes at least once each year from 1932-1938.[47]

Mildred Andrews Boggess taught organ at the University of Oklahoma as a member of the faculty from 1938 until her early retirement in 1976. Nearly forty years of teaching amassed over two hundred documented students, in both major and non-major focus.[48] She spent the first ten years of her time at the university furthering her academic training.

Andrews received her graduate degree in 1940 from the University of Michigan. Her major area for the degree was in piano performance.[49] She studied primarily with Mabel Moss Rhead, who changed her name to Field when she married.[50] Mrs. Mabel Ross Rhead Field served as Piano Faculty at the University of Michigan from 1904-1948. Much like Andrews, Mrs. Field joined the faculty the same year that she graduated. Field became an Associate Professor in 1928 and Professor in 1944. Her teaching and performances exhibited consistent quality. Her warm personality displayed a notable ability to "draw out and develop the capacities" of her students.[51]

While at the University of Michigan Andrews took organ lessons with Arthur Poister and Palmer Christian as well. It would appear that she maintained her teaching

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[47] Class Schedules, Box 3, University of Oklahoma Publications, Record Group 99/01, Western History Collections, University of Oklahoma.
[48] See Appendix A, Academic Documents, Figure A.4.
[49] Graduate diploma, "Mildred Andrews Boggess," Hominy Heritage Association, March 2017.
[50] Enrollment, 1937-1938 & Summer 1940, Alumni Files, "Mildred Andrews, 1940," University of Michigan, Alumni Roster, 1845-1978, Bentley Historical Library, University of Michigan.
See Appendix A, Academic Documents, Figure A.1.
[51] Regents' Proceedings, "Mabel Ross Rhead Field," Memoir | Faculty History Project, University of Michigan, accessed April 2017, https://www.lib.umich.edu/faculty-history/faculty/mabel-ross-rhead-field/memoir.

duties in Oklahoma by attending Michigan classes during the summer.[52] She may also have served as Assistant Organist and Choirmaster at St. Andrew's Church in Ann Arbor during her graduate studies, but this information has not been confirmed.[53]

After her graduate studies, Andrews juggled other positions and responsibilities. From 1944-1947 she served as Instructor in Organ at Evergreen Episcopal Music Conference in Evergreen, Colorado, where she served alongside Frances Lindloff.[54] Mrs. Lindloff was the wife of the Reverend Marius Lindloff, of St. John's Episcopal in Norman. In 1945 Sooner Magazine lists Mildred as performing live on the WNAD radio station.[55] This was the radio station of the University of Oklahoma campus.

The documents compiled concerning her career list the years 1945-1946 as the period when Mildred Andrews attended both Union Theological Seminary and the Juilliard School of Music. In those two years she would have studied with Carl Weinrich and David McKinley Williams. Also listed in that same time frame was her supposed role as Assistant Organist at the Church of the Ascension. These simultaneous responsibilities were not unfeasible, since all three institutions were located in New York City. However, none of these activities have been confirmed.[56]

After completing her studies with Dupré in Chicago, Mildred became one of the first women to play a recital at the National Cathedral in Washington, D. C.[57] She was awarded the 1948 Outstanding Woman Faculty Member and the 1948-1949 Matrix

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[52] "Pianist Will Study," *The Oklahoman*, July 30, 1939.
[53] Career-Employment, curriculum vitae, 1951-1975, Mildred Andrews Collection.
[54] Elizabeth Lees, "Calling the Roll of Sooner Classes," *Sooner Magazine*, Vol. 16, No. 2, 1943, 16.
[55] "WNAD Listeners Increase," *Sooner Magazine*, March 1945.
[56] Career-Employment, curriculum vitae, 1951-1975, Mildred Andrews Collection.
[57] "Calling the Roll of Sooner Classes," *Sooner Magazine*, Vol. 20, No. 7, March 1948.

Table Dinner Award of Achievement at University of Oklahoma. She then immediately began to apply what she had learned with Dupré to her private lessons. Lorena Joyce Hermann recounts the grueling effort her Dear Teacher spent to study with his famous French organist:

> My second summer of study was further enriched with weekly reports of her lessons with Marcel Dupré in Chicago. By then I knew she was one of three in the U.S. whom Dupré accepted as students for a second time. When asked why she commuted (overnight in a sleeper via Santa Fe) rather than stay in Chicago for the summer, she explained that it really was cheaper to continue earning money by teaching and to save on the higher living costs and fees for practice she would have paid in Chicago. The weekly comments from her work with Dupré were always timely and appropriate to what I was doing – an outstanding experience.[58]

Two years later, Bob Whitley would be the first of Andrews' students to win the National American Guild of Organists Playing Competition. Within four years, she would receive an adjustment raise on her salary and be promoted to Professor of Music.[59] This instance is one of the few documented sources of evidence that states the salary of Mildred Andrews in relation to other faculty.

In her file in the Provost's office at the University, the adjustment raise of 1951-1952 was considered at "$500 (present salary $4,200) to correct an inequity between her salary and that of certain other Associate Professors (such as Mr. Chester Francis who receives $4,700)."[60] A similar discrepancy was noted the next year: The salary of Professor Frank C. Hughes was raised to $5,000.00 (an increase of $900.00), but the salary of Professor Andrews' was only raised by $600.00 (to $4800.00 a year).[61]

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[58] Student biographical sketches, 1976, Mildred Andrews Collection.
[59] Career-Employment, curriculum vitae, 1951-1975, Mildred Andrews Collection.
[60] Ibid.
[61] Ibid.

Thankfully, it would appear that Professor Andrews' salary rates were adjusted swiftly and accordingly. She stated in an interview, "I like teaching at O.U. I've never felt discriminated against because I am a woman. This happens at some universities."[62] Below is a summary of the compensation she received from 1936 to 1953.

TABLE 1
Professor Mildred Andrews' Salary and Compensation, 1936-1953

Position	**Year**	**Salary**
Teaching Assistant	1936-1938	90% of fees
Instructor	1938-1941	$1,600 for 9 months
Instructor	1941-1942	$1,710 for 9 months
Assistant Prof.	1943-1944	$2,200 for 9 months
Assistant Prof.	1944-1945	$2,300
Assistant Prof.	1945-1946	$2,800 (on Sabbatical)
Assistant Prof.	1946-1947	$3,200
Assistant Prof.	1947-1948	$3,500
Assistant Prof.	1948-1949	$3,900
Associate Prof.	1949-1950	$4,200
Associate Prof.	1951-1952	$4,800 [$4,200 / $500 raise]
Associate Prof.	1952-1953	$5,000 [$4,800 / $600 raise]

Discrimination did exist in some extent at the University of Oklahoma. When Professor Andrews received the distinguished David Ross Boyd professorship in 1964, her salary was listed as $10,092 for nine months. However, the other 1964 recipient of the coveted title, English professor Paul G. Ruggiers, received $14,400 for twelve months.[63] The difference in salary is over $360 per month, with Ruggiers paid $3,600 more for an entire year. It is unclear whether this matter was ever resolved.

Negligent treatment of even the most deserving faculty members was more apparent at other institutions. The following anecdote by Elaine George Ehlers from

[62] Baker, "The Winningest Coach of the Console," 1963.
[63] *Minutes of a Regular Meeting, Board of Regents of the University of Oklahoma*, PDF, Norman: University of Oklahoma, June 11, 1964.

1958 relates the unfortunate professional discrimination and envy Professor Andrews encountered. For some, her success was so unbelievable it was unbearable.

> This story is about the 1958 AGO National Student Competition held in Houston, Texas. The competition was begun in 1950 and was on a two-year cycle with three stages: local, regional, and national. At that time and lasting for many more years, the mind-set of organists in New York City was that only NYC contained anything good in the organ world – teachers, performers, churches and organs. Also, they were extremely jealous of this woman organ teacher who taught at the poor, forsaken University of Oklahoma in the "po-dunk" state by the same name. The reason: Mildred Andrews' students won two of the first four AGO student competitions and had received three Fulbright scholarships for study abroad.
>
> In the spring of 1958, I, Elaine George (Ehlers), was notified, and the information was made available nationally, that I had become Mildred Andrews' fourth Fulbright Scholarship recipient. Also, I was to be one of the finalists in the National AGO Student Competition. Now that just was not right that Mildred Andrews might have another winner, making two more for the year, and NYC would be left out.
>
> Now the competition. When I arrived at the competition site and was asked my name, the response was, "Oh, you are Mildred Andrews' student," even though the teachers of the competitors were not to be identified. For the competition, I played the Bach "Prelude and Fugue in D Major" and "Dieu Parmi Nous" by Messiaen. After the competition was over, Mildred Andrews and I were sitting in the front row of the church waiting for the judges to complete their deliberations and the winners to be announced. Alec Wyton, NYC, and President of the national American Guild of Organists, came into the sanctuary and stood in front of us. With tears in his eyes, he said to both of us, "I am sorry for what happened."
>
> It turned out that the winner was over the upper age limit for the competition, his teacher lived in NYC, and he played the very same two pieces that I did. What a coincidence! Also, the judges critique sheets were not given to the competitors – the first time ever. It is my understanding that the competition requirements were changed the next year – but from what and to what, I do not know. While it would have been nice to be the winner, I was distressed that organists would go to that low level just so a teacher in NYC could have a winner. Mildred and I both accepted what had occurred, and went on to attend and enjoy the rest of the convention. [64]

[64] Student biographical sketches, 1976, Mildred Andrews Collection.

Andrews did not withhold displeasure or criticism of her peers, either. She had a very direct, even brusque way of speaking her mind. This story comes from an interview by Lorenz Maycher with Robert Town. Robert Town knew Mildred Andrews as a colleague. He taught at Wichita State University, and the two of them would often collaborate on AGO workshops and events.

> She was very organized and demanding, outspoken and even brutal – even towards her peers. In 1971, the Duruflés gave a recital and master class at Boston Avenue Methodist Church in Tulsa, and I drove down to hear them. For the master class, that huge choir loft was full of listeners. Madame Duruflé played the *Prelude and Fugue on the Name of ALAIN*, and Maurice Duruflé asked, "Are there questions?" Mildred Andrews shot back with, "Yes! I've been timing this performance on my metronome, and have just found her playing a tempo other than is indicated in the score." Madame Duruflé replied, "I played it as I felt it." Maurice Duruflé backed up his wife and said he agreed with her performance. Mildred Andrews would not stop there and said to Madame Duruflé, "Well, I would like to know the correct metronome marking so that my students can play it the way YOU 'feel it.'" I heard her do that numerous times. She would stand up to her peers as well as her students.[65]

Washington to Westminster

The period of 1950-1960 in the professional career of Mildred Andrews Boggess can be summarized as her ascent to acclaim. Four of her students received Fulbright scholarships, five won first place in National Organ Competition, six won first in Regional Competition, eight were first place winners in State Competition, two others were awarded three year scholarships to Curtis Institute of Music in Philadelphia and one of these won the Philadelphia Orchestra Young Artist's Award.[66] As a result of these successes, Professor Andrews received an award of $500 as one of the Ten

[65] Lorenz Maycher, "A Conversation with Robert Town," *The Diapason*, May 2008.
[66] Student biographical sketches, 1976, Mildred Andrews Collection.

Outstanding Faculty Members at University of Oklahoma in 1952. The award was based on excellence of teaching and counseling. She described that moment as the proudest of her career, saying, "I would rather receive an award for my teaching than anything else."[67]



Figure 3: Mildred Andrews, Ten Outstanding Faculty Members,
University of Oklahoma, 1952.
Source: Mildred Andrews Collection, American Organ Institute Archives and Library.

That summer, she continued her academic training with Dr. Carl Weinrich at Princeton University.[68] In 1959 Andrews was named an Outstanding Organ Teacher in the United States and Canada. The accolade came on the occasion of the fiftieth anniversary of the American Guild of Organists' founding.

Mildred experienced several hardships as well. First of all, she and her students were consistently annoyed by the poor quality of the organs in the music school. The

[67] Baker, "The Winningest Coach of the Console," 1963.
[68] Student biographical sketches, 1976, Mildred Andrews Collection.

earliest mention of any university organ was in 1946.[69] In 1949, three two-manual Estey reed organs were purchased for the student practice rooms.[70] A Kimball organ was mentioned as residing in the Holmberg music school auditorium in 1951.[71] In order to give their recitals at a suitable venue, many of Miss Andrews's students had to travel off campus.[72] The organs were in such a state of disrepair that a Baldwin organ was rented for use in the 1952 commencement ceremonies.[73] The students also used an amplified reed Wurlitzer "that was no longer amplified."[74] A Holtkamp Martini organ was proposed in the 1972 music school budget.[75]

Mildred regretted that the school could not provide better instruments for her students. The lack of a suitable performance organ did not deter this famous organ teacher, though. She kept up her spirits:

> "Of course, I wish the University had a better organ. This one is old and far from the best. However, I understand the budget problems and comfort myself with the knowledge that Bach did not have a good organ either. His colleagues had the best instruments of the day, far superior to Bach's instrument. However, who remembers the names of Bach's colleagues?"[76]

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[69] College of Fine Arts, Director, School of Music, 1947-1954, Box 15, Folder 26, University Archives Record Group 46/03, Western History Collections, University of Oklahoma.
[70] Estey purchase order, Administrative Subject Files, 1948-49, Box 7, Folder 26, University Archives Record Group 46/03, Western History Collections, University of Oklahoma.
[71] Reply to Möller organ company, Box 21, Folder 11, University Archives Record Group 46/03, Western History Collections, University of Oklahoma.
[72] 1952 equipment unsuitability, Box 21, Folder 11, University Archives Record Group 46/03, Western History Collections, University of Oklahoma.
[73] Ibid.
[74] Burton Tidwell, "Memories of Miss Andrews," Youtube video, 36:06.
[75] *Board of Regents Minutes*, PDF, Norman: University of Oklahoma, November 16, 1972.
[76] Baker, "The Winningest Coach of the Console," 1963.

Both of her parents' health was rapidly deteriorating in the early 1950s. They had moved down from Hominy to Norman in 1943 to live closer to their only daughter. Mildred's parents were natives of Kansas. Clara Andrews (1887-1951) was born to Charles Pinkney Parks and Mildred Kincaid Parks in Manhattan, Kansas.[77] She came to Oklahoma in 1907 and married George Andrews in 1909.[78] Their first and only daughter, Mildred Andrews, was born on September 25, 1915.[79]

Mildred worked around the clock to find nurses to care for her mother. Lorena Joyce Hermann remembers this clearly:

> "At that particular time, there was one area that defied all her skills – the procuring of round-the-clock nurses to care for her mother who was in great pain with cancer of the spine. Frequently she taught her regular schedule in Norman, then caught the bus to Oklahoma City for the evening and night shift of her mother's care. We all felt most sympathetic and helpless, and helped in whatever way was possible. After nights with little sleep, Mildred often dozed off [during my lesson] and I'd complete an entire piece before she roused to give comments."[80]

Clara Andrews died in April of 1951.[81]

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[77] Memorial Record Books, 1951-1953, Oversized, Series 2, Box 1, Item 2, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.
[78] Ibid.
[79] Biographical documents, Box 1, Folder 11, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.
[80] Student biographical sketches, 1976, Mildred Andrews Collection.
[81] "Obituary - Clara Andrews," *The Oklahoman*, April 30, 1951, 18.



Figure 4: Clara Andrews, undated.
Source: Mildred Andrews Collection, American Organ Institute Archives and Library.

George F. Andrews (1992-1953) was born to Allen Andrews and Sarah Ann Morford Andrews in West Cedar, Kansas in 1882.[82] He came in 1905 to Oklahoma to establish a bank. He had previously worked for a bank in Kansas City. He died of pneumonia in September 1953 at the age of 71.[83] Mildred was so distraught by this

[82] Memorial Record Books, n.d., Mildred Andrews Collection.
[83] "Obituary - George Andrews," *Sooner Magazine*, September 1953.

news that she asked her students Robert Ellis and Max Smith to replace her part time for May 1953.[84]



Figure 5: George Andrews, undated.
Source: Mildred Andrews Collection, American Organ Institute Archives and Library.

Another personal albeit happier project was also underway. In the early 1950s, likely as specific as 1953, Mildred traveled to Kilgore, Texas to make her one and only

[84] *Board of Regents Minutes*, PDF, Norman: University of Oklahoma, June 18, 1953.

surviving music recording.[85] Her close friend and colleague Roy Perry worked as the organist-choirmaster at First Presbyterian Church in Kilgore.[86]

A city nearby to Kilgore named Shreveport was the residence of another organist and colleague, William Teague. He played at St. Mark's Episcopal and taught organ at Centenary College there. In a 2005 interview with Lorenz Maycher, who now plays at Kilgore's First Presbyterian, Teague remembers how Perry would tease Mildred about her dislike for the music of Mendelssohn.[87] He had many positive things to say about her, including a recital she gave in Shreveport as his request:

> "I had her come play a recital at Centenary in Shreveport, and her performance of the Charpentier *L'Ange a la Trompette* was hair-raising. She was a wonderful organist, and her sense of style and proportion were tremendous. She built her climax so you didn't get there too soon, and she saw the music as a whole as well as the various parts, and was able to convey that to her pupils. She turned out more good students than anyone I knew of at that time."

The 1949 Aeolian-Skinner in the First Presbyterian sanctuary, Opus 1173, was the highest quality organ in the region. It surpassed any instrument to which Mildred had access either in Oklahoma or northern Texas. Her location choice for the recording therefore makes sense. The only instrument that came close was the Aeolian-Skinner organ in Teague's church, but it was still being modified and enlarged. The organ in

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[85] Music Library Association, "Back Matter." *Notes*, December 1953, 171-72, accessed February 14, 2017, http://www.jstor.org/stable/893689.
[86] *Honoring the Life and Work of Roy Perry (1906-1978)*, East Texas Pipe Organ Festival Booklet, November 2016.
[87] Lorenz Maycher, "A Conversation with William Teague," *The Diapason*, Vol. 96, No. 10, October 2005, 22-25.

Kilgore also had the distinction as the first church in the United States with *en chamade* pipes.[88]

Roy Perry (1906-1978) worked at First Presbyterian Church in Kilgore from 1932 to 1972. In the late 1940s, Perry was able to meet the American organ builder G. Donald Harrison. Mr. Perry soon began to work with Harrison at the organ building company Aeolian-Skinner as a sales representative, designer, and tonal finisher. Perry was responsible for many of the company's instruments throughout Texas and the South. He closely followed Harrison's concept of the American Classic Organ, designed to be flexible for a variety of repertoire.[89]

Perry's largest project was the supervision of the renovation of the Great Organ in Washington National Cathedral. He was best known in his field as a designer and finisher of beautiful string celeste tone. Throughout his career as an organ builder, Perry remained dedicated to excellent preparation and performance of church music.[90]

[88] *Honoring the Life and Work of Roy Perry (1906-1978)*, East Texas Pipe Organ Festival Booklet, November 2016.
[89] Ibid.
[90] Ibid.



Figure 6: Roy Perry at the console of First Presbyterian in Kilgore, Texas. Note the Möller stop tabs. Mildred Andrews would have known the organ in this configuration. Source: Archives of First Presbyterian Church, First Presbyterian, Kilgore Texas.

The record that Andrews made in Kilgore is unique. First, despite her active performing career, it is the only surviving recording of her playing. It is also the first label of its time to record the Complete Preludes and Fugues of Vincent Lübeck as well as Sonata Op. 92 by Ernst Krenek, Chromatic Study on the Name of Bach by Walter Piston, and Chorale No. 1 by Roger Sessions.[91] It was made direct-to-disc, with no editing or splicing. Mistakes remain, which was certainly uncharacteristic for Professor Andrews. Even so, it received a four-star rating.[92]

[91] Music Library Association, December 1953, http://www.jstor.org/stable/893689.
[92] *The Oklahoman*, February 4, 1954, 54.

Despite the errors, Miss Andrews's choice of compositions typified her approach to teaching. The composers represent an unusual dichotomy, described by the liner notes made with the current compact disc rendering:

> On one hand are the Baroque works of Lübeck, played in the style of the time. (Performance practice for the music of early Baroque composers was as yet unknown.) On the opposite extreme are the works by Krenek, Piston, and Sessions - three composers who were alive at the time of the recording. Miss Andrews was well known for learning and teaching new music alongside standard repertoire. Her students were playing works by Messaien and Dupré as fast as they were writing them. So, it is fitting that she here includes contemporary works - whether or not they have stood the test of time. This recording is presented as a sonic record of a time long since past.[93]

On occasion, Mildred made relaxation time for herself. Her favorite pastime was baking and cooking. Her husband Rough said, "The most trying day yields invariable to the peace and contentment engendered by an hour to two devoted to the making of home made bread, the baking of a cake, whipping up a soufflé, and a few minutes reading and relaxing before an open fire."[94]

And she certainly had trying days. She kept up a veritable fountain of activity, budgeting and organizing her time to its maximum efficiency. Rough recounted:

> "She maintains this heady mixture of professional and private activity through careful budgeting of time and energy and a systematic coordination of effort, which constantly amazes her friends. She can within forty-five minutes, and without once retracing her steps, deliver a loaf of hot bread to a friend, drop by a newspaper office to leave a concert program, stop at a super market for a couple of grocery items, have the car serviced and make two phone calls while it's being done, and get back home ten minutes before a scheduled appointment with a prospective student."[95]

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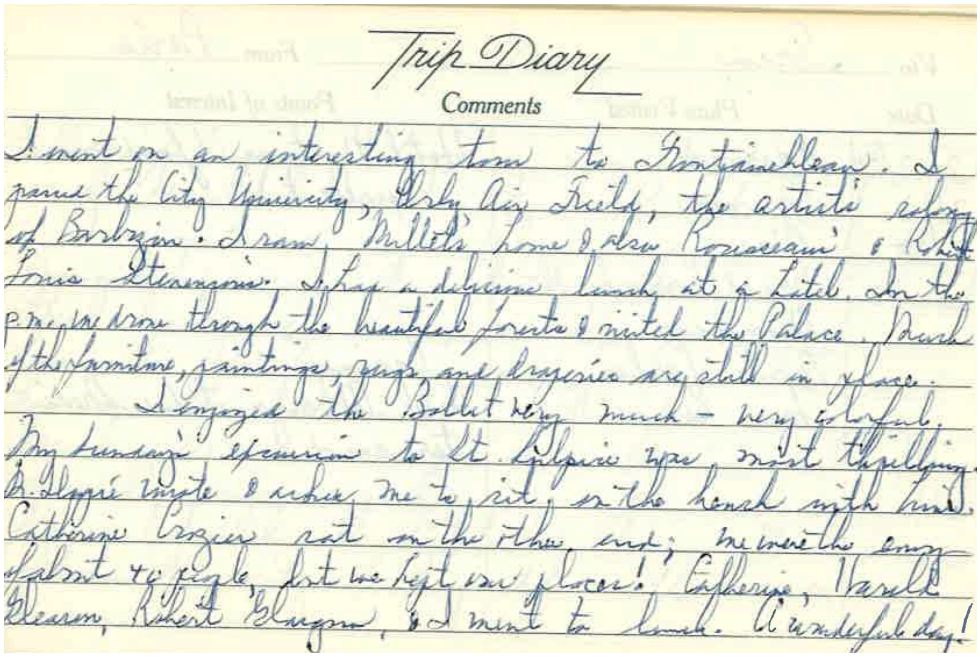
[93] *Mildred Andrews plays Aeolian-Skinner Opus 1173*. Liner notes. Performed by Mildred Andrews. By Ernst Krenek, Roger Sessions, and Vincent Lübeck. Recorded 1952-1953. Columbia Records, Inc., 2015, CD.
Originally recorded on mono, made direct-to-disc, 12 inch record.
[94] Mildred Andrews biographical sketch by Rough Boggess, n.d., Mildred Andrews Collection.
[95] Ibid.

In 1954 and 1960 she visited France and England. On her trip to France, she was pleased to see her teacher Marcel Dupré. Her England experience was particularly special. Dame Eva Turner, opera star of England and faculty at the university of Oklahoma for ten years, was well acquainted with the music scene in London. Turner made arrangements for Andrews to meet Sir William McKie, the principal organist at Westminster Abbey. McKie invited Andrews to play at the Abbey, making her one of the first women to do so.[96] Mildred recounted both occasions in her trip diaries.[97]


Trip Diary

Comments

I went on an interesting tour to Fontainebleau. I passed the City University, Orly Air Field, the artists colony of Barbizon. I saw Millets home & also Rousseau's & Robert Louis Stevenson's. I had a delicious lunch at a Little Inn. On the return we drove through the beautiful forests & visited the Palace. Much of the furniture, paintings, rugs and draperies are still in place.

I enjoyed the Ballet very much - very colorful.

My Sunday afternoon to St. Sulpice was most thrilling. M. Dupré invited & asked me to sit on the bench with him. Catherine Crozier sat on the other end; we were the envy of about 40 people, but we kept our places! Catherine, Harold Gleason, Robert Glasgow, & I went to lunch. A wonderful day!

Figure 7: Entry from Trip Diary 1954.
Source: Mildred Andrews Collection, American Organ Institute Archives and Library.

Miss Andrews was affiliated with another, earlier England event, in 1957. That year, Seth Bingham, a prolific American composer and organist, was commissioned by

[96] *Abbey Visit Highlights Miss Andrews' Trip*, Norman (Okla.) Transcript, Friday, September 16, 1960.
[97] Biography-Trip Diaries, 1954-1960, Box 1, Folder 4, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.

David McKinley Williams to write an organ piece for the International Congress of Organists held in London. The piece was called "Annunciation", and it was dedicated to Mildred Andrews.[98]

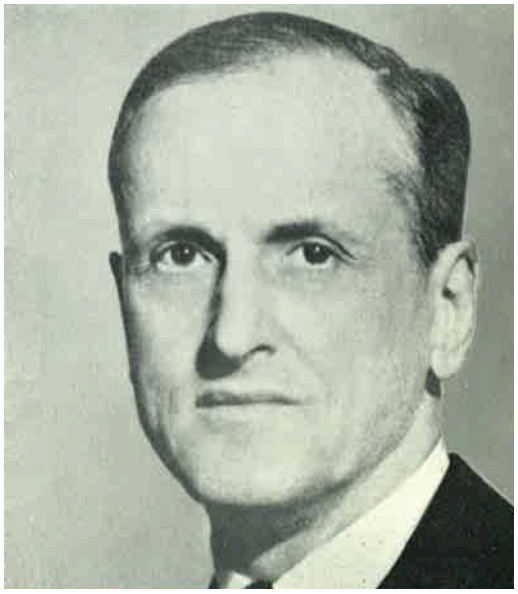


Figure 8: David McKinley Williams, undated.
Source: International Congress of Organists publication, 1957.

Organist Christopher Marks wrote the liner notes for the compact disc *Organ Music of Seth Bingham, Volume 2 "Memories of France"* on the Raven CD label.[99] In those notes, Marks describes how the piece "Annunciation" "adequately captures the mystical nature of the angel Gabriel's visit to the Virgin Mary from the Book of Luke, incorporating an old English tune, "The Salutation Carol," inspired by the same text from Luke." While it was commissioned for performance at the conference, it was not published until 1970.

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[98] Seth Bingham, *Annunciation*, New York: H. W. Gray CO., Inc., 1970.
[99] Christopher Marks, "Organ Works of Seth Bingham, Vol. 2 "Memories of France"," Raven Pipe Organ CDs and Choral CDs - Organ Works of Seth Bingham, Vol. 2 Memories of France, Christopher Marks, Organist - [OAR-991], accessed April 2017, https://ravencd.com/merchantmanager/product_info.php?cPath=4&products_id=148.

Bingham refers to the International Congress of Organists in 1957 in a personal account found in *Organ Institute Quarterly*.[100] However, there is no mention made of Andrews or of the piece. "Annunciation" was not performed at the 1957 Congress, so it may have not been completed or sent for publication until 1970.[101]

Andrews's accolades continued to accumulate in the 1960s and 1970s. Seven more students won Fulbright awards and four more won grants to study abroad. Professor Andrews was awarded the distinguished professorship, David Ross Boyd Professor of Music, the highest honor awarded by the Board of Regents at the University of Oklahoma on the basis of proven teaching ability (1964); Distinguished Service Citation, University of Oklahoma's equivalent to an honorary doctorate (1967); listed in *Who's Who in the Southwest, Who's Who in American Women, 'Who's Who in America'* (1968); elected to Phi Beta Kappa (1969); diploma for distinguished achievement in the *Two Thousand Women of Achievement* (1969); National Professional Panhellenic's Outstanding Career Achievement award (1969); Oklahoma Hall of Fame (1971); National Director of Guild Student Groups, American Guild of Organists; Oklahoma Musician of the Year Award (Presented by the Governor of the State of Oklahoma in 1972); Mu Phi Epsilon "Elizabeth Mathias Award" for outstanding achievements in the field of music (1974)[102]; Byliners Award, *Women in Communications, Inc*. for Music Education (1975).[103]

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[100] Seth Bingham, "Afterthoughts." *Organ Institute Quarterly* Vol. 7, 1957, 8-14.
[101] American Organ Archives of the Organ Historical Society, *International Congress of Organists: London, July 27-August 2, 1957* (England, Essex: C. W. Clark & Co. (Printers) Ltd., 1957).
[102] Career-Employment, curriculum vitae, 1951-1975, Mildred Andrews Collection.
[103] Byliners award, "Mildred Andrews Boggess," Hominy Heritage Association, March 2017.

Professor Andrews's fame garnered many other offers of employment, but she rejected them all. She used to say, "I've had many opportunities to go elsewhere, but I've always felt the greatest talent in the country was right here in the Midwest. Why leave when the greenest fields are right here?"[104] Professor Andrews did take one offer from Union Theological Seminary. She served as visiting Professor of Organ in the Summers of 1963 and 1966.[105] Robert S. Baker, Director of the School of Sacred Music at Union Theological Seminary in New York, where Miss Andrews taught in 1963 and 1966 said, "Over the years, Miss Andrews has developed a reputation as one of the finest teachers of organ playing in the United States." He also said, "You at the University of Oklahoma should treasure this distinguished lady who, in every sense, represents the finest qualities implied in the term 'teacher.'"[106]

Finally, this period saw a significant rise overall in student caliber. As her students won performance awards and her acclaim grew, Andrews could teach more demanding and varied organ music. An analysis of the range of repertoire in student degree recitals is discussed below.

Table 2 represents student enrollment in organ lessons at the University of Oklahoma during the tenure of Mildred Andrews Boggess. It is a numerical estimation gathered from student recitals, newspaper articles, and archival documents. These numbers are an approximation and are not exact.

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[104] Career-Press 1963-2008, Box 1, Folder 9, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.
[105] Career-Employment, curriculum vitae, 1951-1975, Mildred Andrews Collection.
[106] Letter by F. Donald Clark, Dean, College of Fine Arts to George L. Cross, President of the University, Career-Employment, 1963, Mildred Andrews Collection.

The sharp drop in enrollment in 1953 recognizes an inconsistent data application: the enrollment quantity in that year does not include secondary organ majors. Secondary or non-major organ students are those who took lessons for enrichment but not for credit in their major collegiate area. Secondary student numbers are included from 1938-1949, which account for at least one-half if not two-thirds of the enrollment numbers. No data on secondary students was found for the years 1953-1977. Data from summer sessions was not included.

The enrollment trend is consistent with the author's expectations, despite the data incongruency. As a new professor, Andrews' organ lesson enrollment was expectantly smaller in her early years. In the 1950s, when her teaching efforts were rewarded with the first student winners and her subsequent fame, the enrollment with organ majors began to increase. In that same decade, her enrollment limit of twenty organ majors was reached, so Andrews asked her advanced organ students (such as Susan Davis) to assist in teaching secondary and freshman organ students. This allocation allowed the organ program to expand their limit to over thirty organ majors. The program peaked in the late 1960s, not dropping below twenty organ majors for two decades. This trend reflects the demand and popularity Andrews received, as well as her ability to select from among only the highest-qualified candidates. Enrollment declined sharply in the mid-1970s, as Andrews prepared for her retirement in 1976.

TABLE 2

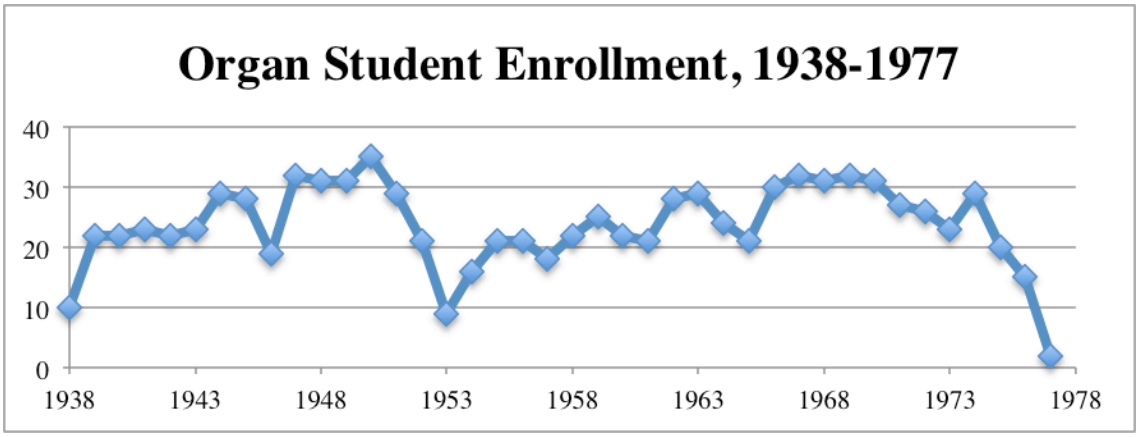


Table 3 depicts the Range for Repertoire in Student Degree Recitals in the organ program at the University of Oklahoma between 1944-1977. No degree recital programs were found from the years 1938-1943. Degree recitals ranged from junior recitals to senior, master, and doctoral recitals. Two or more students often performed junior recitals. The data in this chart represents a synthesis of over two hundred and twenty degree recital programs found mainly in the archives of the Western History Collections.

Six categories of musical areas are presented on the graph: Germany, France, England, America, Other, Baroque. Each category represents the composers who lived in that era. Each of the four countries, Germany, France, England, America, represents composers who originated in that country from 1750-present day. A majority of the composers/repertoire in this data set originated from these four countries, particularly France. The "Baroque" categorization encompasses composers from *any* country between the years 1600-1749 and even earlier. The "Other" category houses any remaining composer data. These composers do not fit into any other category.

The composers for each category are listed below.

AMERICA
Barber, Samuel
Bolcom, William
Copeland, Aaron
Crandell, Robert
Creston, Paul
Delamarter, Eric
Edmondson, Garth
Elmore, Robert
Haines, Edmund
Ives, Charles
Joio, Norman
Maekelberghe, August
Massey, Lance
Pasquet, Jean
Peloquin, Alexander
Persichetti, Vincent
Piston, Walter
Siegmeister, Elie
Sowerby, Leo
Stewart, Richard
Weaver, Powell
Willan, Healey

FRANCE
Alain, Jehan
Charpentier, Jacques
Chopin, Frederic
Daniel-Lesur, Jean-Yves
Debussy, Claude
Dupré, Marcel
Duruflé, Maurice
Franck, César
Gigout, Eugène
Honegger, Arthur
Langlais, Jean
Maleingreau, P.
Messiaen, Olivier
Milhaud, Darius
Mulet, Henri
Rameau, J.
Ravel, Maurice
Roger-Ducasse, Jean
Tournemire, Charles
Vierne, Louis
Widor, Charles-Marie

BAROQUE
Bach, C. P. E.
Bach, Johann Sebastian
Bruhns, Nicolas
Buxtehude, Dieterich
Carvalho, João de Sousa
Clérambault, Louis
Couperin, Louis
D'Aquin, Claude Louis
Dandrieu, Jean
De Grigny, Nicolas
Du Mage, Pierre
Dunstable, John
Haydn, Franz Joseph
Lübeck, Vincent
Middleschute, Wilhelm
Pachelbel, Johann
Scarlatti, Alessandro
Soler, Antonio
Sweelinck, Jan P
Valente, Antonio
Walther, Johann Gottfried

GERMANY
Brahms, Johannes
Distler, Hugo
Eben, Peter
Hindemith, Paul
Karg-Elert, Sigfrid
Krenek, Ernst
Mendelssohn, Felix
Peeters, Flor (Belgian)
Reger, Max
Reubke, Julius
Joio, Norman Dello
Schoenberg, Arnold
Schroeder, Herman

OTHER
Ginastera, Alberto
Lidon, Jose
Martini, Giovanni
Resphigi, Ottorino

ENGLAND
Arne, Thomas
Lamb, Hubert
Roseingrave, Thomas
Rowley, Alec
Wesley, Samuel
Williams, Ralph V
Williamson, Malcolm

Analyzing the repertoire range in student degree recital reveals predictable trends that reflect well on Mildred Andrews Boggess. In general, Andrews was doing her best to stay on the cutting edge of music repertoire and developments in the twentieth century. This chart demonstrates her efforts to stay relevant during her career.

When she first began teaching organ at the University of Oklahoma, her background in that repertoire was rather limited because she did not major in the organ. Most of the repertoire she taught was basic and fundamental to the instrument, such as Franck's Chorale in E major, the Widor Toccata from his Fifth Symphony, Reubke's Sonata on the 94th Psalm, Cathedral Windows by Karg-Elert, Vierne's Final from the First Symphony, all major works by J. S. Bach, etc.

It is not until about the year 1950 that there is a spike in degree recital repertoire range, particularly from the France and Baroque categories. This change is the logical manifestation of the conclusion of two major events: her lessons with Dupré and her attendance at the Andover Institute (See Chapter III). She thus began to teach repertoire by Dupré in earnest, as well as that of French composers like Jehan Alain, Olivier Messiaen, and Eugène Gigout. Renewed interest in early Baroque repertoire also expanded the degree recital range with composers other than Bach.

The interest in French and early Baroque organ music continued through the 1960s and 1970s by a wide margin. This trend not only demonstrates Andrews's enthusiasm for modern works but also her reliance on her students. By 1960, five of her students had won Fulbright scholarships to England, France, and the Netherlands. It was possible for Andrews to have access to current music through her students' travels. She was teaching the music of Messiaen, Sowerby, Dupré, Copeland, Persichetti,

Tournemire, Sokola and Langlais, etc., almost as soon as it was being written! German and American organ music gained attention in a similar vein, too.

Professor Andrews did not frequently prepare her students to play repertoire by English composers or the composers listed in the Contemporary category. Only speculation can conclude why that choice was made. Twentieth century French music was more popular and even is still today, and perhaps any developments in England or by the Contemporary composers listed above were less appealing than the cutting-edge music and scholarship being developed in the French and Baroque styles.

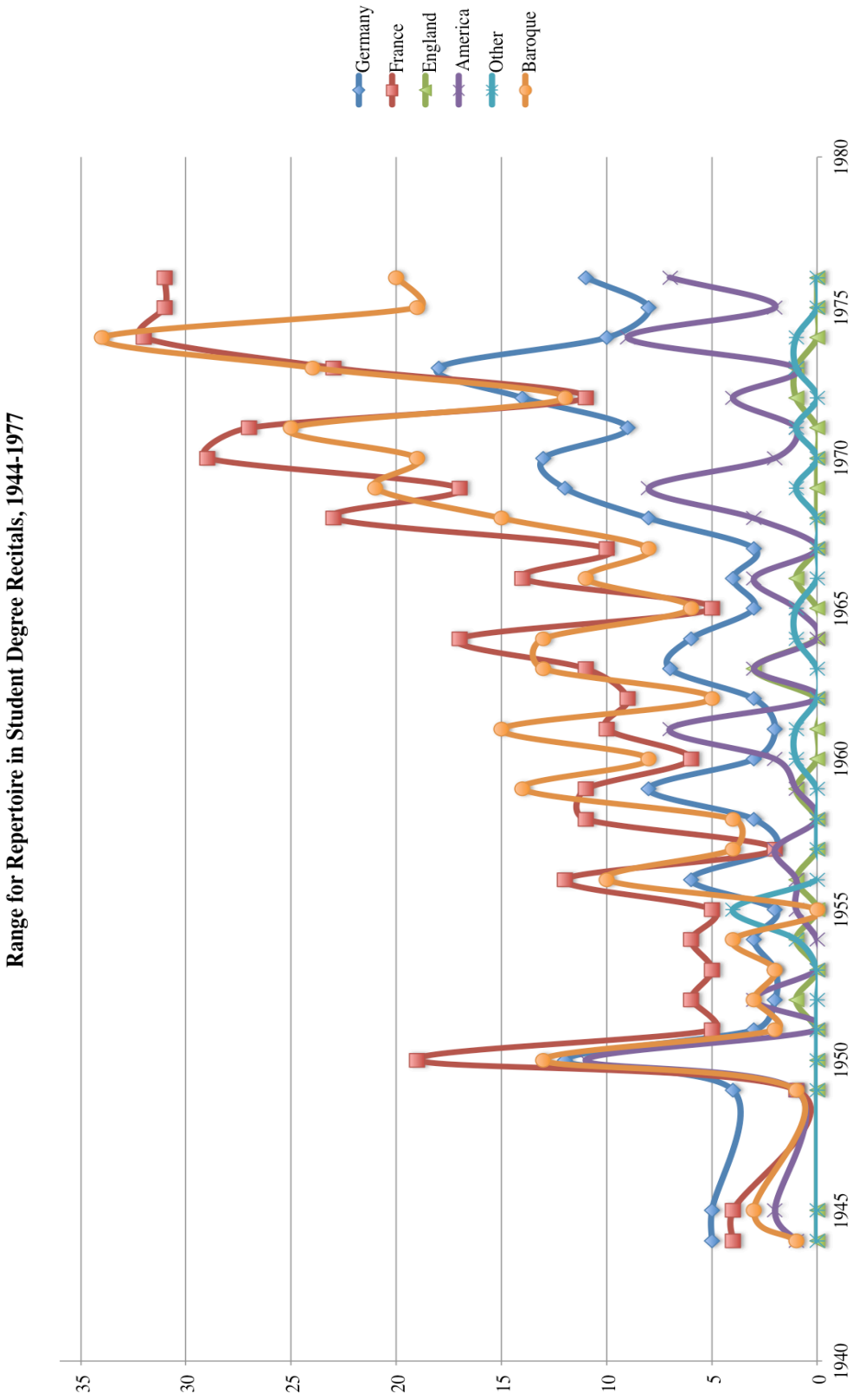
However, a few students did play Contemporary pieces. Don Downing played Ginastera's "Toccata, Villancico, and Fugue on B-A-C-H" for his 1966 junior recital. The most unusual contemporary piece was Richard Stewart's "Prelude for Organ and Tape" played by Arlene Lindner for her 1976 master's recital. Barbara Gray-Massey played another bizarre contemporary piece that same year by William Bolcom called "Black Host". Both Stewart and Bolcom originated in America.

The details of over twenty organ recitals played by Mildred Andrews were found in the Western History Collections between 1938-1966. Her recitals correlate in content with her students' recitals, as a result of the influence of Marcel Dupré and the Organ Reform Movement. Her first faculty recital happened in 1938, and she played three chorale preludes by Brahms, Dorian Toccata by J. S. Bach, "Pastels" by Karg-Elert, two movements from Widor's Sixth Symphony, and "Concert Variations" by Joseph Bonnet. These selections reflect basic knowledge of organ repertoire.

In 1948, Mildred Andrews was selected as one of the first female organists to play at the Washington National Cathedral in Washington D. C.[107] The repertoire of that recital clearly shows the influence of Dupré. She played the Chorale in A minor by Franck, Prelude and Fugue on B-A-C-H by Franz Liszt, "Requiescat in Pace" by Leo Sowerby, two pieces by Dupré, The Nativity and Prelude and Fugue in G minor, and a few movements from the First Symphony by Louis Vierne. In the 1950s she would frequently play the works of Messiaen, Dupré, Sowerby, and Flor Peeters. She also performed selections by Violet Archer, Elmer Schoettle, and Gordon Young, maintaining her mode of relevancy.

[107] "Calling the Roll of Sooner Classes," *Sooner Magazine*, Vol. 20, No. 7, March 1948, 27.

TABLE 3


Range for Repertoire in Student Degree Recitals, 1944-1977
Germany
France
England
America
Other
Baroque
35
30
25
20
15
10
5
0
1940
1945
1950
1955
1960
1965
1970
1975
1980

Chapter III: Sacred Musician

Service at St. John's Episcopal Church

St. John's Episcopal Church in Norman, Oklahoma was founded in 1892. Mildred Andrews Boggess began to play services there in 1936, as a sophomore music student at the University of Oklahoma. At the time, there was a small two-manual Austin organ in the church.

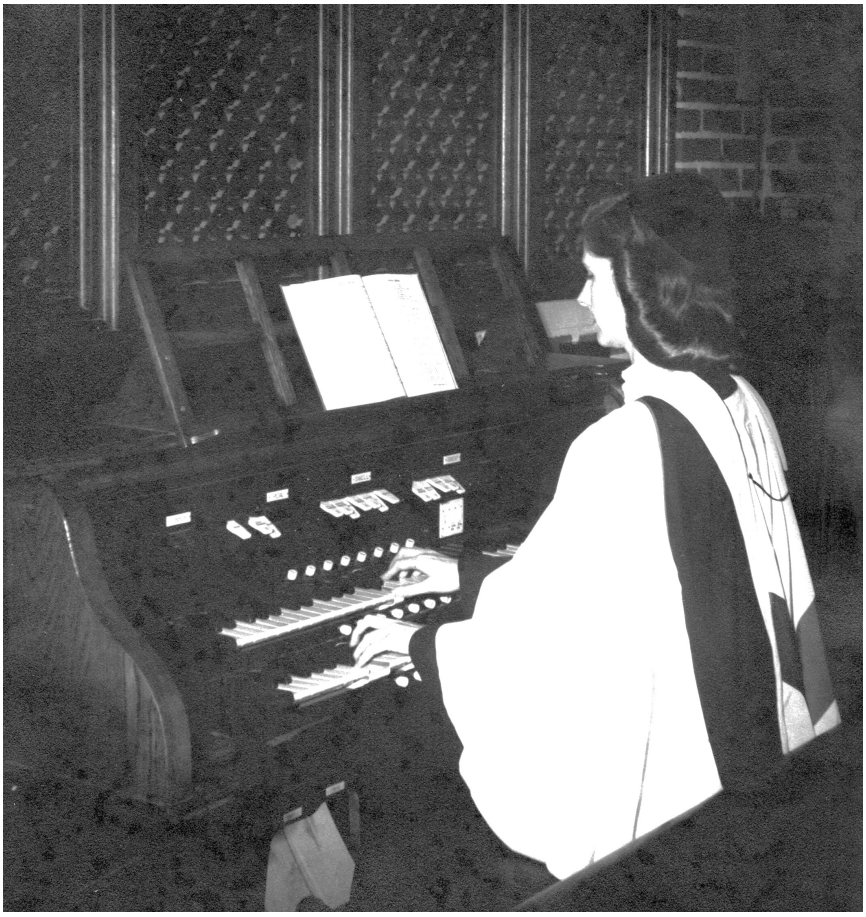


Figure 9: Mildred Andrews at the Austin console at
St. John's Episcopal Church, Norman, OK, circa 1940.
Source: Hominy Heritage Association, Hominy, Oklahoma.

The Reverend Marius Lindloff became Vicar of the little Episcopal mission church six years before Mildred became organist. At the time the church had seventy communicants. Mrs. Lindloff was the choir director. Prior to becoming its organist, Miss Andrews had never heard an Episcopal service, though she had begun playing for church services since she was eight years of age in Hominy.[108]

Her musical duties at St. John's were extensive: choir rehearsal each Thursday evening, children's choir rehearsal each Saturday morning, nine o'clock service each Sunday where the children sang, and the eleven o'clock service of Morning Prayer or Holy Communion when the adult choir sang. She was paid sixteen dollars per month at the start. After several years she received a raise: four dollars per week, and this meant that every three months she received twenty dollars per month.[109]

Andrews attributes Canon Winfred Douglas as a major influence in creating her love for the music of the Episcopal Church. He lived in Denver, Colorado as Canon of St. John's Cathedral in Denver and the most famous national critic in hymnology and music critic of the Denver Post.[110] In the late thirties Canon Douglas used to spend a week's holiday every year in Norman as a guest of Marius Lindloff. Through his guidance and expertise, the fledgling organist at St. John's in Norman began to learn about the great music of the Episcopal church. Canon Douglas was in charge of the compilation and printing of the Episcopal Hymnal of 1940. Mildred also studied several summers with him at his home in Colorado while he was working on it. She became

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[108] Lucille Belknap, "Silver Anniversary of an Organist," *Oklahoman Churchman*, July 1961.
[109] Sermon given by Mildred Andrews in October 1976 at St. John's Episcopal in Norman, OK, Retirement, 1976, Mildred Andrews Collection.
[110] Belknap, "Silver Anniversary," July 1961.

very interested, and he made it possible for her to play the first service in the United States using the new Hymnal.[111]

Music was seen as an integral part of the church services at St. John's. Andrews worked closely with the Reverend Lindloff and later the Reverend Joseph Young in selecting hymns which would be in keeping with the sermon for each service.

Despite her enthusiasm about St. John's, Andrews was guarded about expressing her opinion on denomination, especially at the university. She was bringing in students from small towns where the music was not of a very high level. She knew she had to be the missionary or proselytizer for quality music in church. She and Bishop Powell of the Episcopal Church Diocese of Oklahoma were very good friends. After many years of hearing her play, he said to Mildred: "You have probably brought more people into the Episcopal Church than any other missionary in the world!"[112]

Church Music Admonitions

Lee Ridgway remarked on Miss Andrews' adamancy to never confuse the congregation. In terms of the music for preludes and postludes, make sure it is appropriate for the day.[113]

Andrews imparted her thoughts on the role of the music and sacred musician in worship in her article titled *Teaching Organ*. One can infer that she herself played music of simplicity and elegance suitable for the organ and for the congregation at St.

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[111] Sermon given by Mildred Andrews in October 1976 at St. John's Episcopal in Norman, OK, Retirement, 1976, Mildred Andrews Collection.
[112] Lee Ridgway, "Memories of Miss Andrews," YouTube video, 01:04:10.
[113] Ibid., 01:05:10.

John's, and her students were instructed to perform with similar tact in their church services.

> "The effectiveness of church music depends more upon the organist than upon any other person. It is the organist who largely determines the standard of the music in the church he serves. Organists must be taught that music in the church must always be worthy of the church…I feel that a part of my duties as an organ teacher is to give my students a knowledge of the foundations and developments of church music. I try to acquaint them with the finest in suitable religious music."[114]

In a compilation of documents from Marianne Webb, a professor at the University of Southern Illinois, Andrews took extensive notes for a speech she was to give for an unspecified church music conference in 1977. One can infer that the content of these notes, specific to church music etiquette and common practices, is likely what Andrews would have said at each of the church music workshops she gave over the years.[115] Some of the most pertinent advice she gave included:

> Whatever brings worship and God to people is basically good. Organists don't understand our place in the church. Next to the clergyman, what we do is the next most important thing. Our first responsibility is in the accompaniment of the hymns and accompaniment of canticles in the church. Second, our responsibility is in the accompaniment of choir and soloist. Third, our responsibility is in our special music – preludes, offertories, and postludes. As organists we spend our time on preludes and postludes – the reverse priority."
>
> The secret to a good organist is:
> - The discipline of careful and thorough pedaling and fingering.
> - To play the organ well, it has to be a science.
> - Using a good college book, such as the Gleason or Dupré Methods.
> - The rules are the same for playing a hymn as playing a Bach fugue.

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[114] Career-Printed Materials, "Teaching Organ" by Mildred Andrews, 1959, Box 1, Folder 13, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.

[115] Appendix B, Primary Sources. Correspondence between Marianne Webb and Mildred Andrews, 1967-1977, Southern Illinois University, Carbondale, Illinois. See Appendix B, Primary Sources, Figure B.2.3.

> It is very important to learn to apportion your time. You cannot be a Saturday night organist and learn to play the organ well. Learn to plan your time. Learn quickly. Have six preludes and six postludes going all the time.[116]

The Organ Reform Movement

The Organ Reform Movement, or *Orgelbewegung*, had a direct influence on the pedagogy and musical focus of Mildred Andrews Boggess. The movement was born in Europe in response to the Romantic musical excesses of the nineteenth century. The organs at this time were designed to mimic the expressiveness of an orchestra, specifically with an abundance of string stops. These instruments were criticized for denying the basic character of the organ as a wind instrument. The music of the Baroque period had also been largely ignored or forgotten until this time.

The first formulaic document of the Organ Reform Movement was The Art of Organ Building and Organ Playing in Germany and France, written by Albert Schweitzer in Germany in 1906.[117] This document made important observations concerning the mechanical design, construction, and placement of the organ within a worship space. Schweitzer advocated for a return to older styles of organ construction and design, including mechanical keyboard action, slider chests, and lower wind pressures. These principles harkened back to the Baroque era and were intended to make organs more conducive to an authentic interpretation of the works of J. S. Bach and his contemporaries. Three figures epitomize the Organ Reform Movement in Europe: Helmut Walcha, Hugo Distler, and André Marchal.

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[116] Ibid.
[117] Albert Schweitzer, Deutsche und französische Orgelbaukunst und Orgelkunst, 1906 (Wiesbaden: Breitkopf und Härtel, 1968).

Helmut Walcha (1907-1991) was a German organist who studied at the Leipzig Conservatory. His fame as a player quickly spread through international recitals, broadcasts and recordings. His blindness enabled him to delve into the sonic intricacies of the works of J. S. Bach. He was known as one of the greatest European interpreters of Bach and recorded all of Bach's music on authentic Baroque organs. He adopted the maxims of the *Orgelbewegung* by rejecting the overly mechanized Romantic organ.[118]

Hugo Distler (1908-1942) was born in Nürnberg. He was an illegitimate son, abandoned by his mother at an early age. He lived with his wealthy grandparents and received a formal, early music education.[119] At the age of twenty-three he began work as a church musician in Lübeck. He was a prolific composer for his short life. The compositional forms for Distler's organ works stem from the early Baroque.[120] Nearly all the works are identified with a German chorale tune and developed as biciniums, ricercare, toccatas, chaconnes, variations, fugues, etc. His contributions to the organ repertoire were the "very first to use modern harmonies and alternative scales while being best suited for the unique sound of Baroque organs."[121]

Andre Marchal (1894-1980) was another blind organist, from France. He studied with Eugené Gigout at the Paris Conservatoire. His career began with a series of four recitals at the Conservatoire in 1923, then an extensive European and American concert tour. Marchal "commanded a vast repertory, from Landini to Alain, Langlais and

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[118] Stanley Webb and Gerhard Wienke. "Walcha, Helmut." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed April 29, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29807.
[119] David L. McKinney, *Interpreting the Organ Works of Hugo Distler*, PhD diss., University of Arizona, 2006, 15.
[120] Ibid., 49.
[121] Ibid., 113.

Messiaen." Early in his career he rejected the untraditional Romantic approach to playing Bach's works, such as the Dupré editions. Among his numerous recordings were the complete organ works of Couperin (early French Baroque composer) and César Franck.[122]

Various conferences held in Germany between 1925-1938 solidified the basic tenets of the Organ Reform Movement, which would be later transplanted to the United States. The conclusions are summarized as follows:[123]

1. The organ is primarily a polyphonic instrument. All aspects of design and construction should be prioritized to produce transparent tonal textures to most clearly present polyphonic musical textures.
2. The organ is ideally a sensitive and responsive keyboard instrument, and the performer must have direct control of the keyboard action. In other words, mechanical keyboard action is the most suitable for an intimate response from the organ.
3. The organ should speak freely toward the main listening area and should be placed in a freestanding case and elevated position. This positioning maximizes resonance, blend, balance, and warmth of tone.
4. The tonal design of the instrument should be developed according to the requirements of the literature to be played.
5. The names chosen for the stops should indicate their function, tone, type, and construction.
6. The "Werk prinzip" developed by the North German or Schnitger school should be used as a guide for tonal design. In essence, each division of the organ should be complete and well defined, providing independence in pitch and quality of tone throughout the organ.
7. The "Werk prinzip" also affects the physical architectural appearance of the organ, with practicality and balance as the chief goals.
8. Tonal properties of the organ are enhanced when the acoustical design of the building is maximized through shape and non-absorbent materials. One can literally see where the divisions are.[124]

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[122] Felix Aprahamian. "Marchal, André." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 29, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/17721.
[123] David O. Johns, *The organ-reform movement: a formative influence upon twentieth-century church music composition, practice, and pedagogy*, PhD diss., 1969, 63.
[124] Lawrence I. Phelps, "A Short History of the Organ Revival." *Church Music 1*, 1967, p. 14.

The Organ Reform Movement migrated to the United States by 1930. E. Power Biggs (1906-1977) was a pivotal figure in the American organ reform movement. He was born and educated in England, but as a result of his concert tours he became American citizen in 1937. His career as a recitalist, broadcaster and recording artist popularized organ music, especially Baroque organ music. He broadcast his recitals on an Aeolian-Skinner 'classic style' organ, bringing "the sound of organ mixtures, mutations and Baroque reeds, as well as the music itself, to many listeners for the first time." Biggs published editions of early music and performed new works as well. Biggs was a major contributor to the 'Organ Reform' movement of the mid-20th century.[125]

Two builders who made a predominant impact upon the movement in America were Walter Holtkamp and G. Donald Harrison. Originally, Harrison worked for the Skinner Organ Company in Boston. Holtkamp and Harrison's approaches to organ building traveled in different directions.

Harrison's tonal ideas were inspired from various concepts championed by European builders: mellow flue choruses (Silbermann), fiery reeds (Cavaille-Coll) and a Positiv division (German and French influence). He wanted his organs to be able to play any repertoire from any stylistic period. This layout developed into the mainstream "American Classic" organ, which retained popularity for many years. Holtkamp, on the other hand, was more conservative in his approach to tonal design. His organs were

[125] Vernon Gotwals. "Biggs, E. Power." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 29, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03068.

more classical in nature and not designed for large Romantic works. In general, he let the tone of the pipes speak for themselves.[126]

The turning point in American organ reform came when German organ builder Rudolph von Beckerath installed a 44-stop, four-manual, encased, mechanical action instrument in Trinity Lutheran Church of Cleveland, Ohio in 1957. This instrument was the inspiration for, notably, two high-quality mechanical organ builders in the United States: Charles Fisk, formerly of the Andover Organ Company in Andover, Massachusetts; and Fritz Noack, a former apprentice in the Beckerath shop in Hamburg, Germany. The associated influence of the Andover Institute was essential to the growth of the university program during the tenure of Mildred Andrews Boggess.

The Andover Organ Company was founded in 1948 as a direct result of the Organ Reform Movement.[127] It originated as the Andover Organ Institute, a summer school held at Phillips Academy in Andover, MA.[128] The goal of this Institute was to "reintroduce mechanical, or tracker, action organs into the USA."[129] Over the years, the Andover Company has played a "pivotal role in the preservation of 19th Century American organs and in the construction of historically informed new instruments".[130]

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[126] Johns, *The organ-reform movement*, 53.
[127] "Our Company and People," Andover Organ Company: Company History & Staff Profiles, accessed April 2017, http://www.andoverorgan.com/history.php.
[128] 1950 Attendees, Andover Organ Institute, PDF, Phillips Academy Archives, Phillips Academy, Andover, Massachusetts. See Appendix B, Primary Sources, Figure B.3.
[129] "The OHS Pipe Organ Database," OHS Pipe Organ Database, , accessed April 2017, http://database.organsociety.org/BuilderDetails.php?BuilderID=125.
[130] "Our Company and People," Andover Organ Company: Company History & Staff Profiles.

Mildred Andrews attended the Andover Institute in 1952 with her student, Sue Davis.[131] Her former teacher, Arthur Poister, also attended the conference that year.



Figure 10: Mildred Andrews, Sue Davis, and Arthur Poister pictured at the Andover Organ Institute, 1952. Mildred is on the bottom row, second from the left. Poister is seated, with his son; Sue Davis is in the front row, third from the right in the dark dress and organ shoes.
Source: Mildred Andrews Collection, American Organ Institute Archives and Library.

Arthur Howe was the Chair of the Organ Department at Peabody Conservatory at the time, and he was also the Director of the Andover Institute. His primary goal was to expose other organists and music students to correct interpretations of Baroque literature (as it was understood at the time). Registrants lived on the Phillips Academy preparatory school campus for twenty days, practicing and performing early literature taught by Howes and other notable guest clinicians. Works by Frescobaldi, Sweelinck, Scheidt (Tabulatura Nova), Muffat (Apparatus Musico Organisticus), Böhm, Pachelbel,

[131] Letter to George Cross, Students 1950-52, Mildred Andrews Collection.

Buxtehude, Lübeck, Bruhns, and Bach were included on the repertoire lists.[132] Andrews made a point to stay on the cutting edge of musical developments, for her own educational benefit as well as that of her students. Her recording of the complete works of Vincent Lübeck may have been a direct result of her exposure to that early style of music from the Andover Organ Institute.[133]

The historical impact of the Organ Reform Movement was indeed a rediscovery of early music for the organ. It provided musicological motivation for "scholarly approaches to the early organ music…[encouraging] honesty and accuracy in the performance of a heritage of literature which is indigenous to the organ."[134] Renewed interest in early music generated the first three complete editions of Bach organ works. Other notable editions of Bach's organ works resulted, including the S. Bornemann Edition (1938-1941), edited by Marcel Dupré.[135] Mildred Andrews would use this edition of Bach's complete organ works throughout her life, both in concert and in her teaching studio.

However, Mildred allowed her teaching attitude to change over time, keeping the information she passed to her students relevant. When the Urtext editions of Bach were released, which were more scholarly and informed than the Dupré editions, she used the newer editions more often. However, she did not abandon the Dupré editions completely. She used them with students because it ensured uniformity of fingering, in particular, and saved lesson time that might have been spent on fingering. The basic

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[132] 1950 Attendees, Andover Organ Institute, PDF, Phillips Academy Archives, Phillips Academy, Andover, Massachusetts. See Appendix B, Primary Sources, Figure B.3.
[133] Musiciation, "Back Matter," *Notes, Back Matter*, December 1953, , accessed February 14, 2017, http://www.jstor.org/stable/893689.
[134] Johns, *The organ-reform movement*, 72.
[135] Marcel Dupré, *Méthode d'orgue: en deux parties* (Paris: Alphonse Leduc., 1927).

fingerings were used, but she altered it for various students, and she changed phrasing and other stylistic things that Dupré used.[136]

The function of the organ in worship also came under re-examination. Because of its kinship with the church, music in worship was closely affected by the current theological and liturgical thinking around the 1920's. This liturgical revival rejected the theology of religious experience, of sentiment, emotion and feeling, and replaced it with a renewed emphasis on the Word of God as the foundation of the Church, in both preaching and praise. Church music was no longer merely an ornament or decoration for spiritual emotionalism but regained theological significance and dignity through musical edification. It again formed an integral part of the theological-musical makeup of the worship service.[137] As a result, the organ, as an instrument of integrity, was returned to its proper place in the liturgical function of the church.

In 1946-47, Andrews was on the Committee Board for a conference on Church Music in Oklahoma at the University of Oklahoma. Subjects included planning the morning worship, evening services and special uses of music, the use and interpretation of hymns, the evaluation of hymns, ministers and musicians working together, organizing and training choirs, integrating music into services of worship, and music for church solo singers. Attention was already being given to music in worship and the musician-clergy relationship at this early stage.[138]

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[136] "Development of Organ Pedagogy," YouTube video, a panel discussion during a celebration honoring the centennial year of Mildred Andrews, posted by "American Organ Institute," January 4, 2016, https://www.youtube.com/watch?v=2HhKI2nIZeM.
[137] Oskar Söhngen, "What is the Position of Church Music in Germany Today?" *Cantors at the Crossroads*, (St. Louis, Concordia Publishing House, 1967), p. 203.
[138] School of Music. General Files, A-Ch, 1946-47, Box 9, Folder 11, University Archives Record Group 46/03, Western History Collections, University of Oklahoma.

Five areas of development arose as a consequence of the Organ Reform Movement in Europe and the United States.[139] Listed below, these areas can be traced through the resulting attitudes Mildred Andrews and her colleagues instituted towards church music in the mid-twentieth century.

(1) the relationship of the organ to the worship of the congregation
(2) the importance of the small pipe organ
(3) functional, liturgical organ improvisation
(4) new perspectives in hymn accompaniment
(5) the need for a systematic pedagogical curriculum

In her 1959 article on Teaching Organ, Mildred Andrews made the following statement about church music:

> "Not all the students who enroll in organ at the University of Oklahoma become professional organists. Almost all of them, however, become church organists, and I try to teach my students to play a good church service. Religion is the most intimate of all human experiences, and music is the most intimate of all the arts. The effectiveness of church music depends more upon the organist than upon any other person. It is the organist who largely determines the standard of the music in the church he serves. Organists must be taught that music in the church must always be worthy of the church. The playing of hymns is perhaps the most neglected part of the organist's responsibility, and good hymn playing is surely the most important part of the music in a service. A hymn should be prepared with the same care and accuracy as a Bach fugue. I feel that a part of my duties as an organ teacher is to give my students a knowledge of the foundations and developments of church music. I try to acquaint them with the finest in suitable religious music. Music is more and more coming to be regarded as essential for the church service, and it is my belief almost all people associate 'organ music' with 'church music.'"[140]

Her attention to detail and excellence, in both concert and sacred performances, is evidenced by this quote. This attitude reflects the first area of development, the

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[139] Johns, *The organ-reform movement*, 82.
[140] Career-Printed Materials, "Teaching Organ" by Mildred Andrews, 1959, Mildred Andrews Collection.

relationship of the organ to the worship of the congregation.

Lee Ridgway, in a 2015 interview for the Centennial Celebration of Mildred Andrews Boggess, stated that in student lessons, she would devote time to teaching hymn playing and choral accompanying.[141] Perspectives in hymn accompaniment were always important to Andrews, in that one must play clearly and simply, and never confuse the congregation.[142] In addition, her insistence on memorization for degree recitals would prepare her students to learn functional, liturgical organ improvisation, the third area of development. Although she did teach liturgical improvisation, memorized recital repertoire could be used in the context of "filler" music in a church service. The skills of memorization are important in the process of improvisation, as one must keep in mind any material previously played. In this way, Andrews indirectly helped her students learn the prerequisite skills for functional, liturgical organ improvisation.

Andrews served as organist and choirmaster at St. John's Episcopal in Norman from 1936-1962. For over twenty-five years, she played services on a small, two-manual, thirteen-rank Austin organ from 1934.[143] It was removed to St. Patrick's Episcopal Church in Broken Arrow, Oklahoma and rebuilt by Möller Organ Company in 1970.[144] A Bedient organ (Opus 24) now resides in the rear of the nave at St. John's

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[141] Lee Ridgway, "Memories of Miss Andrews," Youtube video, 58:32.
[142] Ibid.
[143] "OHS Pipe Organ Database," OHS Database: Instrument Details, accessed April 2017, http://database.organsociety.org/OrganDetails.php?OrganID=49197.
[144] "OHS Pipe Organ Database," OHS Database: Instrument Details, accessed April 2017, http://database.organsociety.org/OrganDetails.php?OrganID=49851.

Episcopal, installed in 1988.[145] Andrews was able to effectively craft and execute high-quality organ music on a small instrument at St. John's. The Austin, while lacking as a performance instrument, served the congregation effectively and well, demonstrating the importance of the small pipe organ.

Even at her home residence, she had a pipe organ that modeled the ideals of the Organ Reform Movement. Mildred is pictured below at the two-manual mechanical-action Schlicker organ in her home. When she died, it was sold to St. Christopher's Episcopal Church in Midwest City. It is still there, in use today.[146]



Figure 11: Mildred Andrews at her home organ, circa 1976.
Source: Hominy Heritage Association, Hominy, Oklahoma.

[145] "Opus 24: St. John's Episcopal Church | Norman OK | 1987," Bedient Pipe Organ Company, accessed April 2017, http://bedientorgan.com/portfolio/opus-24-st-johns-episcopal/.
[146] "OHS Pipe Organ Database," OHS Database: Instrument Details, accessed April 2017, http://database.organsociety.org/OrganDetails.php?OrganID=53965.

Mildred Andrews lived the model of an ideal church musician. Not only was she gifted in performing she was actively involved in the development of sacred music in the region. The following quote by Mildred Andrews is from a book detailing the history of St. John's Episcopal called Beginnings by Lucille Belknap. In this quote Miss Andrews describes her duty as a sacred musician:

> "The ministry of music is a vocation as real, in a sense, as that of the priest – a person who chooses to serve the church because he honestly believes in it. The church musician is a servant of the congregation, and more than anyone else he shares with the priest the responsibility for the religious atmosphere of the service. I have always felt that through music you can express thoughts to people that lie too deep to be expressed in words."[147]

She continued:

> "The art of worship is a true art and one of the most difficult to master. The church musician is a servant of the congregation, and his ministry gets its proper balance only when he puts first things first and realizes that the center of the church's life is worship. Excellence and skill are great, but whether or not a person is a good church musician depends upon his intentions. Music not done to the glory of God is worthless. Just as cheap language must not be used in the pulpit, cheap music must not be used."[148]

For many years Mildred Andrews played an important role in the Episcopal music scene in Oklahoma. She served St. John's Episcopal Church in Norman, OK for twenty-six years. She was on the Oklahoma Episcopal Diocesan Music Committee as a

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[147] Lucille S. Belknap, *Beginnings, Oklahoma, Norman, the Little Church: the history of St. John's Episcopal Church, 1892-1980* (Norman, OK: Transcript Press, 1980), 637-640.

[148] Sermon given by Mildred Andrews in October 1976 at St. John's Episcopal in Norman, OK, 1976, Box 1, Folder 16, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.

Member and the State Chairman.[149] She was also on the faculty as Instructor in Organ for the Evergreen Episcopal Music Conference in Evergreen, Colorado from 1938-1951, as well as the Sewanee Episcopal Music Conference in Sewanee, Tennessee.[150]

Andrews promoted these attitudes nationally and internationally. She attended the National Convention of the Music Teachers National Association in Chicago from Feb 8-14, 1957. There, she prepared three panels on Church music and gave a lecture on "The Organist's Responsibility in the Church Service". She also served as National and Regional Chairman for the MTNA Committee of Organ and Church Music from 1951-1963. The topics she covered were probably similar in content to the Southern Illinois Conference listed in Chapter III.[151] She also served as the first guest instructor for the 1970 Summer Institute of Church Music held in Canada.[152]

The fifth area of development from the Organ Reform Movement in relation to the career of Mildred Andrews Boggess and systematic pedagogical curriculum will be discussed in the next chapter.

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[149] Career-Employment, curriculum vitae, 1951-1975, Mildred Andrews Collection.
[150] Ibid.
[151] Correspondence between Marianne Webb and Mildred Andrews, 1967-1977, Southern Illinois University, Carbondale, Illinois. See Appendix B, Primary Sources, Figure B.2.
[152] "The History of SICM," Summer Institute of Church Music, accessed April 2017, http://sicm.ca/history/.

Chapter IV: Legacy

Church Music Method – Comparative Analysis

One of the most lasting contributions Mildred Andrews Boggess made to the sacred music world was her organ pedagogy method book. As a teacher of great renown and respect, Andrews herself admired the examples of great organ pedagogues who came before her. In 1959, Andrews published an article in the American Guild of Organists' Quarterly Magazine titled *Teaching Organ*. Within that document, she described her teaching style, including commentary and professional advice about the art of teaching. Specifically, she delineated her pedagogical models within the pipe organ world: Marcel Dupré, Clarence Dickinson, and Harold Gleason.[153] Each of these masters had compiled their own organ playing method books, which are still in use today.

With the assistance of her student Pauline Riddle, Andrews also published a pedagogy method book called *Church Organ Method* in 1973. This method was different than the others; it was the first method book published specifically with the intent for church music instruction. It was designed for high school students to study organ on their own, after perhaps only a few structured lessons. Its was organized in such a way that it anticipates general questions beginning organ students may have, and it prepares them to study the organ professionally.[154]

Andrews likely drew on the three method books of Dupré, Dickinson, and Gleason for inspiration in her own pedagogical approach. It is therefore worthwhile to

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[153] Career-Printed Materials, "Teaching Organ" by Mildred Andrews, 1959, Mildred Andrews Collection.

[154] Mildred Andrews and Pauline Riddle, "Preface," preface to *Church organ method* (New York: Carl Fischer).

briefly examine their backgrounds to understand their relevance to the organ world. Their pedagogy methods are a direct reflection of their individual impact and importance in their respective music fields.

Marcel Dupré (1886-1971) had an enormous impact upon the development of the French organ school in the twentieth century. Dupré trained two generations of organists from all over the world. He influenced almost all organ composers and performers of the 20th century, including Olivier Messiaen, Gaston Litaize, Jean Langlais, Jeanne Joulain, Jeanne Demessieux, Marie-Claire Alain, Claire Coci, Pierre Cochereau, Odile Pierre, Roland Falcinelli, Joseph Gilles, Jean Gillou, Pierre LaBric, Marcel Languetuit, George Humbrecht, Clarence Watters, Arthur Poister, Mildred Andrews, Suzanne Chaisemartin, and Michael Murray.[155]



Figure 12: Mildred Andrews with Marcel Dupré and his wife.
Source: "Mildred Andrews Collection," Mildred Andrews Collection, American Organ Institute Archives and Library.

[155] Michael Murray, *Marcel Dupré: the work of a master organist* (Boston: Northeastern Univ. Press, 1988).

Dupré was born in Rouen to a family who had been musicians for two generations. His maternal grandfather and his father were both organists. He possessed an extraordinary ability to retain information and to improvise in all forms. These gifts assisted his later life project in memorizing and performing all of Bach's works from 1918-1919. The feat was unprecedented, as he was the first documented organist in the world to do so.[156] He excelled at an astounding rate under Vierne's tutelage at the Paris Conservatoire. In 1906 he was designated as Widor's assistant at St. Sulpice. In 1914 Dupré won the Prix de Rome.[157]

In 1921 he began annual concert tours, which would take him around the world. One year later, he began to concertize in transcontinental tours of the United States, making a total of ten tours.[158] Dupré was succeeded by Eugène Gigout at the Paris Conservatoire in 1926, and he consequently published textbooks in music theory, organ and improvisation. Most significantly, during his 1939 world tour, he fingered and annotated the complete organ works of J. S. Bach. This edition would be used for decades after its publication, and Mildred Andrews endorsed its relevance.

The Dupré *Méthode d'Orgue* is the shortest of the three comparative methods. Alphonse Leduc published it in French and English in 1927. The method is divided into two parts, Technics of the Organ and Performance Rules for the Organ. The Technics section focuses on manual and pedal technique as separate skill entities, in that order.

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[156] Wright, *The Musical Contributions*, 69.
[157] François Sabatier. "Dupré, Marcel." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed April 23, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/08363.
[158] Robert Paul. Prichard, *Factors influencing the development of the contemporary French organ school*, PhD diss., Thesis (M.A.): University of Southern California, 1960 (Ann Arbor, MI: University Microfilm, Inc., 1960), 164.

Very few instructions are given. Each of the exercises progresses sharply in difficulty over seventy-four pages, and the manual concludes with repertoire suggestions for further study. Throughout the method book, Dupré provides short excerpts of repertoire as examples of a specific technique, but it contains no repertoire in full. He does provide pedal solo passages from Bach's major organ works in their entirety.

The Dupré method is meant for beginning organ students who have a piano background mastery of at least scales and arpeggios. However, an examination of the exercises makes it clear that the student must have an advanced piano background. The Performance Rules section anticipates questions and problems encountered by the beginning organ student, all based on examples drawn from the works of J. S. Bach. A brief genealogy of important organ teachers for the countries of France and Germany concludes the method book.[159] One can conjecture that Andrews derived two general ideas from the Dupré *Methode d'Orgue*: the idea of meticulous fingerings and anticipation of problems for beginning organists. She also loosely based her repertoire examples around the Baroque era, as did Dupré, who focused largely on the works of J. S. Bach.

Clarence Dickinson (1873-1969) was an American organist and composer who studied at Miami University in Ohio and at Northwestern University in Chicago. He completed further study with Moszkowski (piano) in Berlin and with Alexandre Guilmant (organ) and Gabriel Pierné (composition) in Paris. Upon his return to the United States, he worked for St James's Episcopal Church in Chicago and then for the

[159] Marcel Dupré, *Méthode d'orgue: en deux parties* (Paris: Alphonse Leduc., 1927).

Brick Church (Presbyterian) in New York in 1909.[160] Two of Dickinson's students, Arvid Wallin and Palmer Christian, would later teach Mildred Andrews.[161] Arvid Wallin may have taught her piano at Bethany College, although no record has been discovered to confirm that information. Christian taught Andrews in her graduate organ studies at the University of Michigan.[162]

Clarence Dickinson established the School of Sacred Music at Union Theological Seminary in 1928. He had been a professor of church music there since 1912.[163] With his wife, Helena Adell Snyder Dickinson, they directed the sacred music classes. They became well known as important "professional musicians, church leaders, and music educators of the twentieth century".[164] In 1955, the periodicals *Presbyterian Life* summarized the mission of the School of Sacred Music at Union Theological Seminary, which was unique in the United States as the first graduate music school in any theological seminary in the country.

> "Clarence Dickinson became director (1928-45), teaching organ, conducting, interpretation, history of sacred music, and liturgical music. Helen lectured on the history of sacred music, history of sacred art, liturgical music…and helped them select texts for their compositions. Today, these former students…occupy many of the

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[160] Vernon Gotwals. "Dickinson, Clarence." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 23, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/07741.
[161] Vernon Gotwals. "Christian, Palmer." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 23, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2087280.
[162] Enrollment, 1937-1938 & Summer 1940, Alumni Files, "Mildred Andrews, 1940," University of Michigan, Alumni Roster, 1845-1978, Bentley Historical Library, University of Michigan.
See Appendix A, Academic Documents, Figure A.1.
[163] Gotwals, "Dickinson, Clarence," *Grove Music Online*.
[164] Elizabeth Haydon Keithcart, *Dickinson tributaries in the watershed of music education: Martha Dickinson Bond (1856-1936) and Clarence Dickinson (1873-1969)*, PhD diss., 2008, 64.

most important posts in churches, colleges, and seminaries in the U.S. and in other parts of the world."[165]

According to Weadon, Dickinson also had a "zest for the contemporary", which explains the reason for some of the modern selections he placed in his method book, *Technique and Art of Organ Playing*, first published in New York, 1922.[166] The author uses the 1950 edition of this method for time period relevancy.[167]

The Dickinson method is the second largest method book of this grouping, covering two hundred and three pages. It was designed to carry the student from "the beginning of his studies through to the acquirement of complete command of the instrument."[168] Divided into two sections, Text and Music, the organization is designed to cover every aspect of organ playing as it occurs. Dickinson arranges the exercises and repertoire to apply each point of technique *as it is acquired*, with both manual and pedal technique developed simultaneously.

This organizational format is distinct from the Dupré and Gleason methods, which treat and manual and pedal as separate skill entities. Dupré and Gleason develop manual and pedal skills independently to their farthest extent, before combining them in similarly gradated complexity. Dickinson separates manual and pedal technique only as far as the initial skill foundation. From then onwards, he interweaves manual and pedal techniques as the exercises and repertoire become progressively difficult. The sixth edition of the Dickinson method is also unique in its detailed explanation of swell box

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[165] Ibid., 65
[166] Weadon, *Clarence Dickinson*, 94.
[167] Clarence Dickinson, *The Technique and Art of Organ Playing* (New York: H. W. Gray, 1922).
[168] Clarence Dickinson, "Preface," preface to *The Technique and Art of Organ Playing* (New York: H. W. Gray, 1922).

manipulation and orchestral registration by sound "colors." This custom is distinctly American. This interweaving of manual and pedal technique as the student progresses is the single most important insight that informed Andrews' *Church Music Method*.

Harold Gleason (1892-1980) was an American organist and musicologist who studied music privately while completing his civil engineering degree at the California Institute of Technology. He moved to Boston in 1917 to study with Lynnwood Farnam. Among Farnam's other pupils was Carl Weinrich.[169] Mildred Andrews studied with Carl Weinrich privately in the summer of 1952.[170] Seth Bingham, a contemporary of Andrews, described Farnam's teaching style: "Having sat in at Miss Andrews' first daily class at Michigan State's 1957 summer session where I was lecturing, I learned so much that I 'went to school' to her every day. This instructor gets right down to essentials; like Lynnwood Farnam she leaves you no excuse for making the same error twice.")[171]

From 1921-1953 Gleason served as head of the organ department at the Eastman School of Music. His widely used *Method of Organ Playing* was expanded into eight editions between 1937-1996. He married the concert organist Catharine Crozier.[172]

Seeking an organ method that would develop a first-class organist, Gleason looked to the Modern French Organ School for inspiration:

> "The principles of technique and performance presented are derived mainly from the Modern French School of Organ

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[169] Godfrey Ridout, "Farnam, W. Lynnwood," *Grove Music Online*. *Oxford Music Online*, Oxford University Press, accessed April 23, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/09325.
[170] Career-Employment, curriculum vitae, 1951-1975, Mildred Andrews Collection.
[171] Seth Bingham. "Organ Personalities [Part III]." *The American Organist* Vol. 46, November, 1963, 10-17.
[172] Vernon Gotwals and Charles Krigbaum. "Gleason, Harold." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed April 23, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/42419.

> Playing, founded by Jacques Lemmens (1823-1881) and developed by Alexandre Guilmant (1837-1911), Charles-Marie Widor (1844-1937) and their many distinguished pupils. Some of these principles are: perfection of technical details, a highly developed sense of rhythm and phrasing, a recognition of the true organ style, and fidelity to the highest standards for repertoire and interpretation."[173]

The first edition of the Gleason method was praised for its quality and breadth. The magazine *The Diapason* published the following report in November of 1937:

> "This new school of organ playing represents a significant advance in the pedagogical field…The text is marked by clarity of thought and statement, polish and significance…This new book is flexible enough to suit anyone's way of doing things. It is completely interesting and efficient."[174]

His fifth edition marked the work's first extensive revision. Greater emphasis was made on historical and national styles in the rewriting and expansion.[175] It, too, was well-received:

> "The new fifth edition of Harold Gleason's…represents an almost complete rewriting of the book making it both more valuable and more interesting…Among matters of very special value are the pages on ornamentation and the short teaching pieces by contemporary Americans which constantly augment the well-chosen and extremely varied examples from many periods of the past."[176]

Of the four method books, the Gleason method book is the most extensive, covering two hundred and seventy pages. The author used the fifth edition of the Gleason method book for comparative analysis. It was published in 1962. This edition

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[173] Harold Gleason, *Method of Organ Playing*, Rochester, NY: Eastman School of Music Publication No. 5, 1937, v.
[174] William Lester, "Books for the Organist: Method of Organ Playing," *The Diapason* Vol. 28, No. 12, November 1937, 24.
[175] Eunsung Kim, *Beginning organ method book*, PhD diss., 2009.
[176] Review of *Method of Organ Playing*, 5th ed., by Harold Gleason, *The Diapason*, Vol. 53, No. 10, September 1962, 13.

is likely what Andrews would have referenced when compiling her method book in 1973. The method is organized into seven sections, listed below. Generally, the Gleason method can be described as having two major sections on Text and Music, and it divides its attention separately between manual and pedal technique. This format is similar to the structure found in the Dickinson and Dupré methods, respectively.

> Part I: Introduction, The organ, Registration, Ornamentation, Style & Interpretation
> Part II: Manual technique, Manual exercises
> Part III: Part playing, The playing of hymns
> Part IV: Studies & compositions for manuals, Compositions
> Part V: Pedal technique, Pedal exercises
> Part VI: Studies and compositions for manuals and pedal
> Part VI: Scales for manuals and pedal

The Gleason method is unique in its extensive registration explanations and inclusion of early music for the first time in a comprehensive, American edition. The most significant influence of the Gleason method upon the Andrews method is its description of techniques for learning and performance and inclusion of early music.

The extent and breadth of these existing method books covered nearly every area of organ playing, except for the making of church music. The Dupré method does not include church music discussions at all, and it was not until the sixth edition that the Gleason method included service playing. This omission makes sense, as these two organists were primarily concerned with concertizing and producing concert-grade students. The content of the Dickinson method reflects the importance that he placed on church music: it includes descriptions of hymn playing in Chapter IV of Part I, discussing the importance of hymn playing, ways to announce a hymn, playing for congregational singing, volume of organ tone, time allowance between verses and lines of a hymn, maintaining the tempo, the Amen, etc. While these topics are varied in

content, they are summarized within four pages. Only four hymns are included in the Dickinson method.[177]

Andrews' *Church Music Method* was unusual in its brevity and attention to church music. Included within its pages are twenty-seven hymns, arranged by vocal stratification and inclusive of manual and pedal usage. A few hymns are arranged for pedal solo.[178] Hymns are used in the Andrews method in the same pedagogical manner that works by J. S. Bach are used in the Dupré method. All other repertoire selections span only the Baroque era, and registration requirements are few and simplistic. This exclusivity reflects the influence of the Organ Reform Movement in early music and small organ instruments (See Chapter III) and her statement that a "hymn should be prepared with the same care and accuracy as a Bach fugue."[179]

Andrews' description of hymn playing is almost an exact summary of the Dickinson method, simply condensed for the high school student level. This repetition makes sense because they had similar beliefs on the role of the organist in worship. In regard to repeated notes in the same voice, Mildred warns that "Many players do not repeat the repeated notes in the same voice but tie them over: this practice destroys the melodic lines and the rhythm." She also advises to adhere strictly to the rules of part playing, except when playing Gospel Songs. In those songs, the pedal has many repeated notes and identical chords are repeated many times over. If a building has little to no reverberation, do not repeat the bass note as many times in the same measure.

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[177] Dickinson, *The Technique and Art of Organ Playing*, 1922.
[178] Mildred Andrews and Pauline Riddle, *Church Organ Method* (New York, NY: Carl Fischer, 1973).
[179] Career-Printed Materials, "Teaching Organ" by Mildred Andrews, 1959, Mildred Andrews Collection.

Her thoughts on registration from the *Church Organ Method*:

> "Registration for congregational singing should be a bright, clear, full organ based on 8', 4', and 2' pitch. Mixtures and reeds may be added for more majestic hymns or on the last stanza when words of hymns demand a more powerful registration. Reeds may be used for special effects or a climax, but they must be used with great discretion. 16' pitch is used regularly in the pedal but rarely, if ever, in the manuals."

Other admonitions include playing the hymn all the way through as a way of introduction and giving the congregation a singable tempo and correct starting pitch. Finally, she says, "At the end of the introduction and end of each stanza hold the last chord at least a full measure and make a rest in the rhythm of the hymn before beginning the next verse. The accompaniment of hymns is an art in itself which deserves careful study and practice.[180]

Her ornamentation description is less than one page in length, and other notational oddities are given brief attention. The method's brevity reflects Andrews' own direct and concise personality. Her specific attention to church hymns, including twenty-seven hymns in total, reflects her lifelong service to St. Johns' Episcopal Church in Norman, Oklahoma.

Andrews' organizational format for her method is absolutely unique. Drawing from the Dickinson method, she separates manual and pedal technique only as far as the initial skill foundation. Out of a total of fifteen lessons, the first three are reserved for manual technique and lessons four through six involve only the pedal. From then onwards, she interweaves manual and pedal techniques as the exercises introduce new skills. However, each of the fifteen sections is self-contained. That means an entire skill

[180] Andrews, *Church Organ Method*, 54.

set is learned and mastered in one lesson, with each lesson expanding upon the previous. All explanations, exercises, hymns and repertoire are included in a single lesson. Repertoire difficulty does not extend beyond the level of early Baroque organ music or hymn playing. Such constraint is appropriate for the high school level.

Pauline Riddle used Andrews' *Church Music Method* as the basis for her 1972 dissertation.[181] Two groups of beginning organists were taught to play the organ, one group using the Andrews' method and the other group used a method of their choosing. At the conclusion of twelve lessons, a tape recording was received from each student for evaluation, playing one hymn and one piece. The students were evaluated for musical interpretation, rhythmic accuracy, note accuracy, fluency of technique, and overall effect. A majority of students responded positively to the Andrews' method and would recommend it to a friend. The experimental teachers responded in kind, stating that the method was appropriate for the beginning organ student and it followed a "consistent structural design for developing basic organ technique." [182] The other methods used besides the *Church Music Method* were not named.

Along with her peers, Andrews insisted that all organ students have proficient background in piano study before they begin the study of the organ. That requirement is one commonality among all four of the method books. Each method book also includes standard manual and pedal exercises for beginners: attack and release, legato, finger extensions, finger independence, glissandos, substitutions, crossing fingers (or feet) over and under, scales, etc. They each include a description of the execution of

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[181] Pauline Riddle, *The development of a basic foundation in church organ technique for the beginning organist*, PhD diss., 1972.
[182] Riddle, *The development of a basic foundation in church organ technique*, 79-80.

ornaments as well. Andrews modeled her ideas of hymn playing almost exactly from the Dickinson method. There are significant similarities and differences between them all, and the Dupré, Dickinson, and Gleason methods inspired Andrews' *Church Organ Method* in various ways. A chart is provided below in comparative summation of the four organ pedagogy method books.

TABLE 4
COMPARATIVE ORGAN PEDAGOGY METHOD BOOK ANALYSIS

Contents	Dupré	Dickinson	Gleason	Andrews
Hymns	0	4	0	27
Piano Background	High	Medium	High	Medium/Low
Manual Expertise	College	College/High School	College	High School
Pedaling Expertise	College	College/High School	College	High School
Repertoire Included	No	Yes	Yes	Yes
Repertoire Level	N/A	College/High School	College	High School
Type of Organ	Small	Medium/Large	Large	Small
Organization	Gradated by skill area	Interwoven skill gradation	Gradated by skill area	Interwoven skill gradation by section
Page Numbers	74	203	270	122
Unique Attributes	Sole focus on works of J. S. Bach as teaching exercises	Swell box manipulation and registration by orchestral sound color	Extensive information on organ history, performance practice	Focus on early music; inclusion of many hymns
Influence on Andrews' method	Meticulous markings, anticipates problems	Interwoven skill gradation	Performance and learning techniques; early music	N/A



Figure 13: Artist Eugene O. Clay presented this idealized portrait of Mildred Andrews to her at the Mid-Winter Conclave of the American Guild of Organists in OKC, 1963. Source: Hominy Heritage Association, Hominy, Oklahoma.

At her 1976 retirement, the president of the University Paul F. Sharp wrote her a personal letter. He was keenly aware that "this University is losing one of its most distinguished faculty" but "those of us who know you best also are aware of the widespread, wholesome influence you have exerted for many years not only on your own students and close faculty colleagues, but also on the entire University

community."[183] Headlines all over Oklahoma read: "The End of an Era," "Winningest Coach of the Console," and "The Legend Ends." Her dedication to the University and the arts was such that head football coach Barry Switzer, Oklahoma Governor David Boren, Congressman Tom Steed, House Speaker Carl Albert, President Gerald Ford, and Vice President Nelson Rockefeller all extended their congratulations to her.[184] Her impact upon sacred music was recognized on a local, regional, and national scale. She was praised as "always alert, poised, dignified, attractive lady" – Oklahoma's First Lady of the Organ.[185]

A small part of this First Lady's legacy involves her husband, Rough Adams Boggess. The couple married late in life, on November 21, 1973. The ceremony was held in the home of former OU President Dr. George L. Cross. It was conducted jointly by Dr. G. Hugh Wilson, pastor of the First Christian Church, and the Rev. David C. Penticuff, rector of St. John's Episcopal Church. [186] Mildred was 58 years old and Rough was 65.

Rough Adams Boggess was born May 27, 1908 in Comanche, Oklahoma to Rough Adams Boggess, Sr. and Mabel E. Boggess.[187] He was their only child. He graduated from Davidson College, Davidson, North Carolina with a degree in English

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[183] Correspondence-Retirement, 1976, Box 1, Folder 22, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.
[184] Ibid.
[185] Nugent, "Oklahoma's Mildred Andrews," 1972.
[186] Marriage announcement in *The Norman Transcript,* Box 1, Folder 1, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.
[187] Wedding Book, 1973, Oversized, Series 2, Box 1, Item 1, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.

and Psychology.[188] He went to work for Rock Island Oil Refining Company where he was employed at the headquarters in Duncan as traffic manager, and later as assistant to the vice president in charge of sales.[189] He spent most of his career in military service, entering the United States Army as a Private on March 17, 1942 and retiring as a Major in January 1964. [190]



Figure 14: Photograph of Rough Adams Boggess
during his military service at Fort Richardson, Alaska, 1956.
Source: Mildred Andrews Collection, American Organ Institute Archives and Library.

[188] Rough Adams Boggess, Request for Veteran's records, Request Number 2-20427327164; Army Veterans' Records; National Personnel Records Center (St. Louis); Records of United States Army, Veterans Division; National Archives and Records Administration, February 2017.
[189] "Deaths - Obituary of Rough Adams Boggess." *The Norman (Okla.) Transcript*, April 4, 1986.
[190] Rough Adams Boggess, Request for Veteran's records, February 2017.

Upon retirement, Rough served as assistant to the Dean of Admissions and Registrar at the University of Oklahoma under Dr. John E. Fellows. Boggess also worked as the Coordinator of Veterans Affairs under Dr. William C. Price.[191]

Mr. Boggess also had a passion for music and the performing arts. He was past president of Oklahoma City's Chamber Music Series, Norman Youth Orchestra, Reviewers Club and a member of the Retired Officers Association. He was also active at First Christian Church of Norman. He moved to the city in 1960, and he served as former chairman of the board and president of the congregation at First Christian.[192]

The Schudi organ at First Christian Church was installed in 1986 at a cost of over $200,000.[193] Mildred and Rough worked together since 1982 overseeing the organ committee and selection process. Dame Gillian Weir, Clyde Holloway, and Deborah Coykendall Zizzo played a series of dedicatory recitals.[194] This organ exemplified the values of the Organ Reform Movement, and Rough considered it the most significant achievement of his lifetime.[195] First Baptist Church of Norman, McFarlin Memorial Methodist and St. John's Episcopal Church all installed new organs as well. And the new music building at the University of Oklahoma was well under construction.[196]

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[191] "Deaths - Obituary of Rough Adams Boggess." *The Norman (Okla.) Transcript*, April 4, 1986.
[192] Ibid.
[193] Correspondence with Dorothy Young, 1986, Box 1, Folder 26, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.
[194] Dedication recital, 1986, Box 1, Folder 8, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.
[195] Biography - "Meditation at the Memorial Service for Rough A. Boggess" by G. Hugh Wilson, 1986, Box 1, Folder 2, Collection AOIC/RG3, Mildred Andrews Collection, American Organ Institute Archives and Library, University of Oklahoma.
[196] Correspondence with Dorothy Young, 1986, Mildred Andrews Collection.

At his memorial service, Pastor G. Hugh Wilson spoke of Rough as "a man of quiet strength, modest, cultured, dignified. He extended respect to others in large measure; he was granted respect in like manner. He will be remembered for his love for family and for Mildred, whom he respected and loved very deeply."[197] Rough Boggess died April 4, 1986 in Norman, Oklahoma.

While they never had any children, either separately or together, the new Boggess family was never lonely. Mildred and Rough were content to delight in their extended university family, including colleagues and friends. Mildred's many, many beloved students were like her children, and they often visited Oklahoma and kept in touch for years after leaving their Dear Teacher. The Boggess legacy lives on through these students.

The University of Oklahoma School of Music continues to honor the legacy of "Dear Teacher" through loving custodianship of the Mildred Andrews Boggess Memorial Organ. In 1999 the University of Oklahoma would install the three-manual Fisk organ in Grace B. Kerr Gothic Hall of Catlett Music Center. Mildred had yearned for a suitable performance organ for decades but did not live to see it. She died on August 10, 1987.[198] Mr. and Mrs. Boggess donated $401,588 from their estate to fund the new organ.[199] Her students and friends generously financed the remainder of the instrument. This organ continues to actively serve the University as a superb concert

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[197] Biography - "Meditation at the Memorial Service for Rough A. Boggess" by G. Hugh Wilson, 1986, Mildred Andrews Collection.
[198] "Deaths - Obituary of Mildred Andrews Boggess." *The Norman (Okla.) Transcript*, August 10, 1987.
[199] *Board of Regents Minutes*, PDF, Norman: University of Oklahoma, April, 1990.

instrument. To the woman who had devoted her entire life to this institution, her final wish was realized.



Figure 15: Mildred Andrews Boggess at her home organ, circa 1986.

CONCLUSION

Mildred Andrews Boggess served the University of Oklahoma as Professor of Organ for nearly forty years. Her absolute dedication to her students and her enormous self-discipline brought a level of excellence in music education and performance previously unseen in her native Oklahoma. The hallmark of Andrews's success was the unmatched accomplishments earned by her students, securing her a seat in the Oklahoma Hall of Fame with the title of "Winningest Coach of the Console." Her contribution to organ music in the twentieth century also paralleled the fruition of the Organ Reform Movement in the United States. Andrews applied the emphases of this movement to her approach to teaching, both at the university and at the church she served in Norman, St. John's Episcopal. Her final lasting impact was the pedagogy method she published at the end of her career, ensuring her teaching style would live on for future generations. She was truly Oklahoma's First Lady of the Organ.

Suggestions for Further Research

It is beyond the scope of this thesis document to discuss the broader evolution of organ music and organ instruments in the state of Oklahoma and in the southwest region as a result of Mildred Andrews' presence. A good reference source is the book Beginnings by Lucille S. Belknap, which describes the history of Oklahoma, Norman, and St. John's Episcopal from 1892-1980. Another pertinent research point could compare Andrews' teaching style with other contemporary female organ professors or artists, such as: Nita Akin, Dora Poteet Barclay, Eva Turner, Gail de Stwolinski, Celia May Bryant, Marilyn Mason, Catherine Crozier, Claire Coci, Nadia Boulanger, Violet Archer, Joyce Jones, Rolande Falcinelli, Marie Claire-Alain, Marilyn Keiser, Sophie Choplin, Gillian Weir, Ena Baga, Cherry Rhodes, Jeanne Demessieux, Wilma Jensen, Joan Lippincott, and Ann Labounsky. Insightful social commentary could be made with a more complete evaluation of the impact of the women's rights movement in relation to University of Oklahoma salaries and female professors of music in the region.

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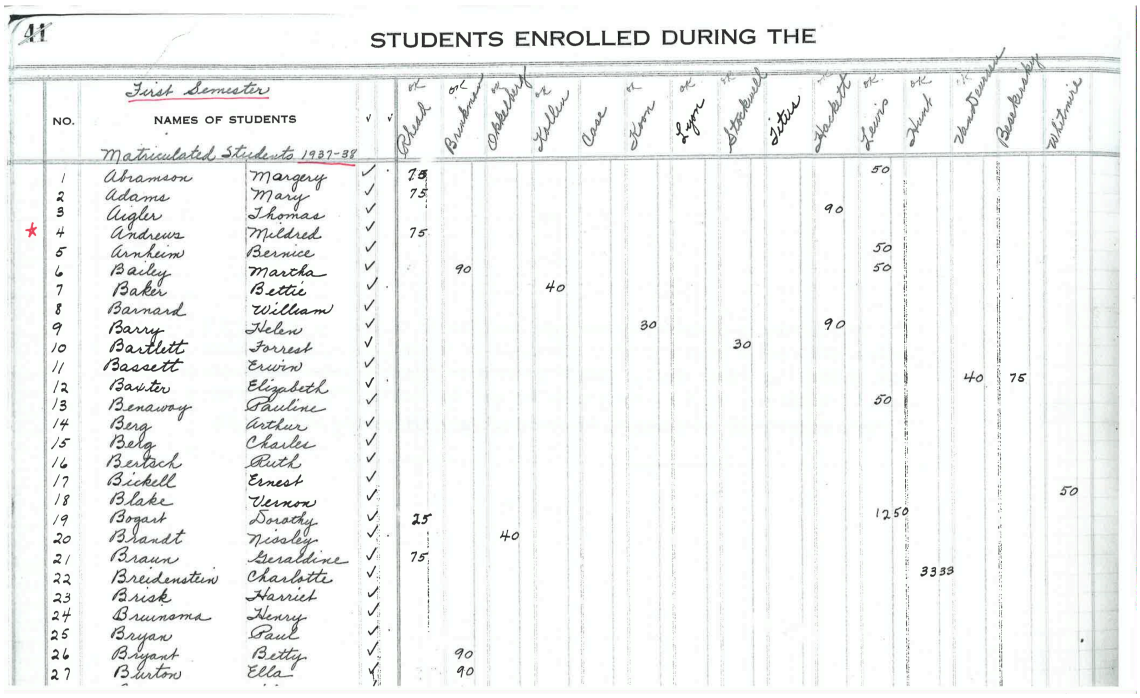
APPENDICES

APPENDIX A: Academic Documents

Figure A.1.1
Student Enrollment, First Semester 1937-38, Alumni Files, "Mildred Andrews," Bentley Historical Library, University of Michigan.

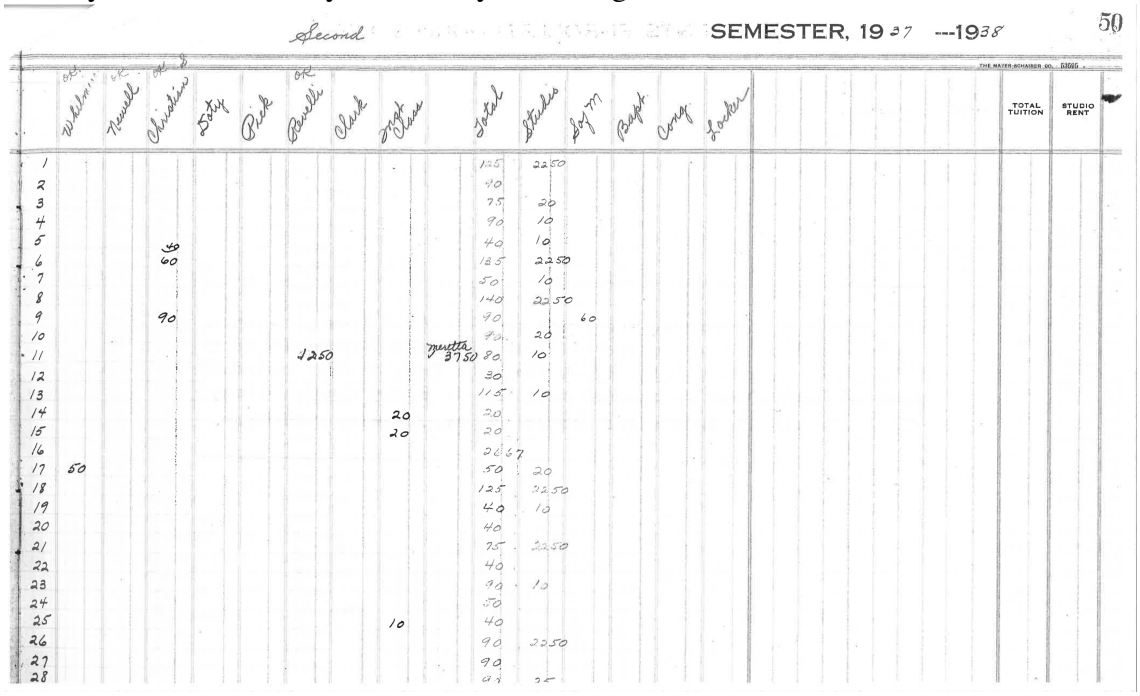


41

STUDENTS ENROLLED DURING THE First Semester

NO.	NAMES OF STUDENTS		V	V	Rhesa	Brumm	Dobbelaer	Heller	Case	Horn	Lyon	Strobel	Titus	Hesketh	Lewis	Hunt	Van Deusen	Blackmer	Wildmire
	Matriculated Students 1937-38																		
1	Abramson	Margery	✓		75										50				
2	Adams	Mary	✓		75														
3	Angler	Thomas	✓											90					
★ 4	Andrews	Mildred	✓		75														
5	Arnheim	Bernice	✓												50				
6	Bailey	Martha	✓			90									50				
7	Baker	Bettie	✓					40											
8	Barnard	William	✓																
9	Barry	Helen	✓							30				90					
10	Bartlett	Forrest	✓									30							
11	Bassett	Erwin	✓														40	75	
12	Baxter	Elizabeth	✓												50				
13	Benaway	Pauline	✓																
14	Berg	Arthur	✓																
15	Belg	Charles	✓																
16	Bertsch	Ruth	✓																
17	Bickell	Ernest	✓																
18	Blake	Vernon	✓																50
19	Bogart	Dorothy	✓	✓	25										1250				
20	Brandt	Nissley	✓				40												
21	Braun	Geraldine	✓		75														
22	Breidenstein	Charlotte	✓													3333			
23	Brisk	Harriet	✓																
24	Brunsma	Henry	✓																
25	Bryan	Paul	✓																
26	Bryant	Betty	✓			90													
27	Burton	Ella	✓			90													

Figure A.1.2: Two Images
Student Enrollment, Second Semester 1937-38, Alumni Files, "Mildred Andrews," Bentley Historical Library, University of Michigan.



50

Second SEMESTER, 1937 ---1938

	Wildmire	Newell	Christian	Doty	Rick	Baelli	Clark	2nd Class	Total	Studies	Boy ??	Bogt	Craig	Locker	TOTAL TUITION	STUDIO RENT
1									125	2250						
2									40							
3									75	20						
4									90	10						
5			50						40	10						
6			60						185	2250						
7									50	10						
8									140	2250						
9			90						90		60					
10									90	20						
11						1250		Quetta 3750	80	10						
12									30							
13									115	10						
14								20	20							
15								20	20							
16									2667							
17	50								50	20						
18									125	2250						
19									40	10						
20									40							
21									75	2250						
22									40							
23									90	10						
24									50							
25								10	40							
26									90	2250						
27									90							
28									65	25						

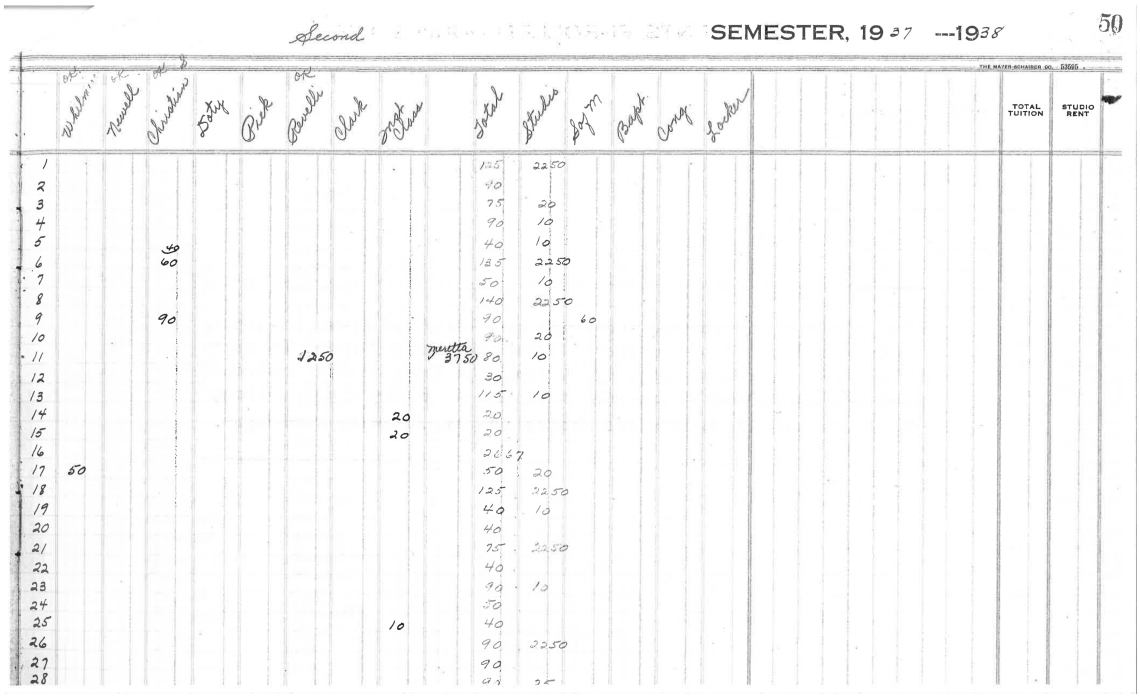


Figure A.1.4
Student Enrollment, Summer 1940, Alumni Files, "Mildred Andrews," Bentley Historical Library, University of Michigan.

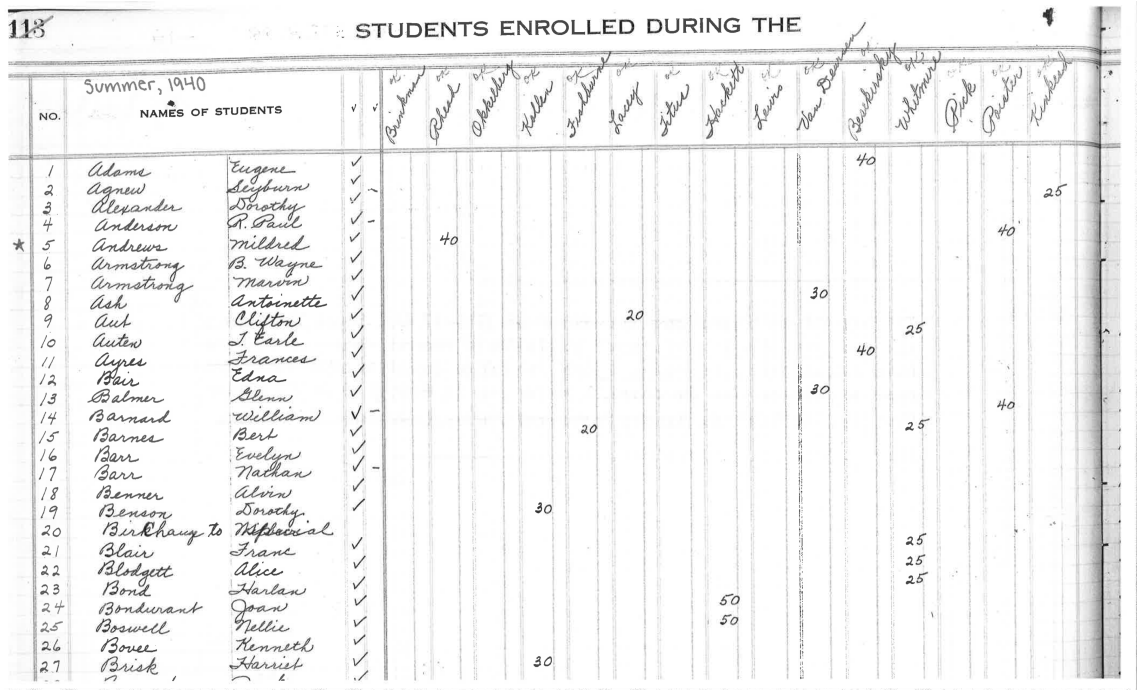


Figure A.1.5
Mildred Andrews Graduate Recital Program (Piano), Alumni Files, "Mildred Andrews," Bentley Historical Library, University of Michigan

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT — EARL V. MOORE, MUSICAL DIRECTOR

Seventieth Concert — 1939–1940 — Complete Series 2795

Student Recital Series*

MILDRED ANDREWS, *Pianist*

THURSDAY EVENING, AUGUST, 1, 1940, AT 8:15
SCHOOL OF MUSIC AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Concerto in the Italian Style . . . . . J. S. BACH
- Allegro animato
- Andante molto espressivo
- Presto giojoso

Sonata, Op. 22 in G minor . . . . . SCHUMANN
- Presto possible
- Andantino
- Allegro molto (Scherzo)
- Presto (Rondo)

Four Pieces, Op. 119 . . . . . BRAHMS
- Intermezzo in B minor
- Intermezzo in E minor
- Intermezzo in C major
- Rhapsody in E-flat major

Le Cirque . . . . . TURINA
- Fanfare
- Jongleurs
- Ecuyère
- Le Chien savant
- Clowns
- Trapèzes volants

* This recital is in partial fulfillment of the requirements for the Master of Music degree.

The Steinway piano and the Skinner organ are the official concert instruments of the University Musical Society

A R S L O N G A V I T A B R E V I S

Figure A.2
Alphabetical List of Students by Last Name, Including Major and Non-Major Students.

Able, Kathy Seng

Acord, Karen

Anderson, Florence Marie

Anderson, Louise

Anschuetz, Charles

Balka, John

Barclay, Susan

Barthel, Alan

Baxendale, Paula Jane

Beddingfield, Donnie H.

Belisle, Geneal A. (McElroy)

Benbow, Charles

Bennett, Zollene

Bish, Diane J.

Bishop, Lawrence

Bleidt, Patricia Anne

Bloomer, Arthur John

Booth, Jon Randall

Borycki, Dennis

Bouchett, Richard T.

Bowers, Jack Murray

Brewster, Ayn

Buchanan, Jr. Thomas Kay

Bullock, James

Bush, Alta Jo Selvey

Caddy, Philip Dean

Campbell, John Coleman

Candamio, Clarece Byrd (Dyer)

Carmichael, James Wilson

Chambers, James Curtis

Cheatham, Virginia Gayle

Christiansen, Barbara Kay (Branson)

Clark, Edward

Cole, Wilma Ruth

Cook, Mary Jean (Straw)

Cooper, Jeane

Copher, Daniel

Cory, Janice

Cowen, Margaret Ann

Cox, Tommi Lynne

Coykendall, Deborah

Daniels, Leroy

Dean, Bobbye Jean

Dean, David

Denson, Patricia Ann

Denson, Robby Jo

Disselhorst, Delbert

Douberly, Oliver

Downing, Don

Dumler, Donald

Dyer, Clarece

Ehlers, Elaine George

Elder, Fred

Ensey, Betty F. (Taylor)

Fallis, Madolyn

Fitzgerald, Grace

Fleming, Ansley

Force, Phyllis

Fox, Fred

Fox, Eileen Matthews

Gant, Robert Edward

Godowns, James Stephens

Greenlee, Robert

Greenshields, Norma Kay (Conner)

Grimes, James Conrad

Grimes, Marjorie

Gullikson, Ann

Gustafson, Bruce

Gwinup, Gayle

Harris, Paula Alice

Hauser, Brett Michael

Hengels, Carol Lynn (Shipp)

Hensley, Connie Dare

Hensrud, Carolyn Marie (Benston)

Hermann, Lorena Joyce Brown

Herrin, James W.

Hillabolt, John A.

Hodges, Russell

Holloway, Clyde

Horton, Karen

Howard, Beverly Ann

Jackson, Homer

Jacobsen, Eileen Louise

Jarvis, Jill

Jenkins, Alan

Jenkins, Mary Virginia (Ivy)

Johns, David Otto

King, Earle

Kirkpatrick, John

Knott, Betty Jean Palmer

Lancaster, Nancy Jane (Davis)

Lawton, Winifred

Leber, Jeffrey David

Lee, Catherine

Lemonds, William

Lerch, Louise Sonya (Anderson)

Lewis, Robert Graybill

Lindner, Arlene

Linney, Keith

Linscheid, Norman

Lombardi, Sue Jacqueline (Davis)

Long, Lucile Hudson

Marek, Linda Louise

Marshall, Elaine Young

Mason, Susan Wandfluh

Martin, John Brabson

Massey, Barbara Ann (Gray)

Matthews, Charles

McCoy, Ethelyn

McCulley, Mary Ruth

McEntire, Janice Elizabeth (Cory)

McKown, Janice Lynn

McLendon, Charlotte

Menard, Rachel Helen (Roane)

Morelock, Donald

Morris, Clyde

Mullen, Clarke

Murray, Edward

Nash, Beryl

Nugent, B. A.

Otto, Kent Aubert

Pease, Linda

Peters, Joyce

Peters, Judy

Pittenger, Martha

Plemmons, Edith

Pratt, Marjorie

Price, Gladys

Price, Paula Toney

Pruet, Madison

Quincy, Barbara

Raulston, Ralph

Reed, Lucille Brite (Boatman)

Reese, Virginia Denyer

Reissner, Zollene (Bennett)

Riddle, Maribeth

Ridgway, Lee S.

Rieke, Edwin Allen

Riess, Dorothy Young

Roberts, Stephen Thomas

Ruggles, Marjorie May (Grimes)

Rule, Royetta Kay

Searle, Victor Carl

Shadid, Sharon Kay (Aboussie)

Shelton, Amy

Shields, Elizabeth Burton

Shipp, Carol

Shramek, Juanita

Siberts, Helen Ruth (Menard)

Simpson, Philip

Sloan, Charles

Smeby, Joel

Smith, Beverly Ann

Smith, Herbert Max

Smith, Lois Carolyn (Hunt)

Sparfeld, Ethelyn M. (McCoy)

Stagg, Nancy

Stofer, Wanda L. (Lucas)

Stone, Athel

Storms, Doris Tsianina (Edwards)

Strand, James

Sturdivant, Laverne

Sutton, Janice Lyn (McKown)

Swain, Margaret

Swarts, Doneta

Thacker, Mary Ann

Thomas, Carolyn Jean

Thompson, Anna Marlene

Tidwell, Burton

Tidwell, Lynne

Toney, Paula Jo

Tupper, Robert

Turnbull, John

Turner, Margaret Jean Inman

Wagner, Irv

Waits, Dorothy Jeanne (Gentry)

Walser, Lloyd

Wescott, Cherie

Whitehead, William

Whitley, Robert Gene

Whitney, Thomas

Whitten, Jerry P.

Wilcoxon, Larry

Williams, Beverly

Williams, Stephen L.

Wilson, Roy

Wootten, Janice

Wright, Madolyn Douglas

Vogeding, David

Yergler, Ramona

Younce, Guy Spencer

Zizzo, Debbie (Kuykendall)

Figure A.3
Updated Curriculum Vitae for Mildred Andrews Boggess (1938-1987)

MILDRED ANDREWS BOGGESS
DAVID ROSS BOYD PROFESSOR EMERITUS OF MUSIC
UNIVERSITY OF OKLAHOMA, NORMAN, OKLAHOMA

Academic Training

1933 Graduated from Collinsville, Oklahoma High School (Valedictorian)
1933-1934: Attended Bethany College, Lindsborg, Kansas (Award as Outstanding Freshman)
1934-37 Attended the University of Oklahoma
*1936: Summer study at Mormon Tabernacle?! The Oklahoman, 1936
1937: Received BFA degree in Piano, University of Oklahoma (Fredrick Holmberg Memorial Award; Outstanding Senior in the College of Fine Arts)
1937-1938 Attended the University of Michigan, Ann Arbor, Career folder
*1937-1938: Assistant Organist and Choirmaster at St. Andrew's Church, Ann Arbor, Michigan
1940: Received MM degree, University of Michigan
1944-1947: Instructor in Organ at Music Conference, Evergreen, Colorado
*1945-1946: Graduate study, Union Theological Seminary, New York
*1945-1946: Juilliard School of Music, N.Y.C.
*1945-1946: Assistant Organist, Church of the Ascension, N.Y.C.
1946 & 1948: Studied with Marcel Dupre, Summers. Rockefeller Chapel.
*1952: Summer Study at Princeton University, Princeton, New Jersey
*1963 Summer, Guest Professor of Organ, Union Theological Seminary

Graduate organ study with:
Palmer Christian (Michigan, 1937-38)
Arthur Poister (Michigan, 1940 – Archives [Guest Faculty, from Oberlin]),
Mabel Ross Rhead (Michigan, 1937-1939 – Archives.)
*David McKay Williams
*Carl Weinrich
Marcel Dupré (Chicago, 1946, 1948)

Teaching Experience

1936-62 Organist-Choirmaster at St. John's Episcopal Church, Norman, OK
1938-1976: Professor of Organ, University of Oklahoma
*1963 and 1966: Professor of Organ, Union Theological Seminary, Summers
June 1, 1976: Retired from University of Oklahoma as David Ross Boyd Professor Emeritus of Music

University Committee Memberships, Careers Folder

Commencement Committee, O.U.
Celebrity Series Committee, O.U.
Library Committee, School of Music
Budget Committee, School of Music
Recital Committee, School of Music
Curriculum Committee, School of Music

Honors and Awards

1948 – Received award as Outstanding Woman Faculty Member at University of Oklahoma
1948-49 – Award of Achievement, Matrix Table Dinner
1952 – Received award of $500 as one of the Ten Outstanding Faculty Members at University of Oklahoma (Based on excellence of teaching and counseling)
1959 – Outstanding Organ Teacher in the United States and Canada, American Guild of Organists (also the year of their fiftieth anniversary)
At the time, she was asked to prepared a "Survey of Organ Teaching and Playing in America from 1900-1959, published by The Diapason
1963 – Awarded the Distinguished Teaching Professorship, David Ross Boyd Professor of Music, the highest honor awarded by the Board of Regents.
1967 – Distinguished Service Citation, the equivalent of an Honorary Doctorate
1968 – Listed in Who's Who in America, "Who's Who in the Southwest", "Who's Who in American Women", "Outstanding Educators of America," "Who's Who in American Education"
1969 – National Panhellenic Association "Career Achievement Award"
1969 - Distinguished achievement, *Two Thousand Women of Achievement*
1971 – Elected to Oklahoma Hall of Fame
1972 – Oklahoma Musician of the Year Award (Presented by the Governor of the State of Oklahoma)
1974 – Mu Phi Epsilon "Elizabeth Mathias Award" for outstanding achievements in the field of music
1975 – Byliners Award, *Women in Communications, Inc.* for Music Education
1982 – "Outstanding Woman of Achievement" awarded by the Delta Kappa Gamma Society International for distinguished service and contributions to education.

Organizations

Phi Beta Kappa, 1968
Mortar Board, 1936
Pi Kappa Lambda (President, Secretary, Treasurer)
Mu Phi Epsilon (Sponsor from 1938-1951; 1963-1976?)
Alpha Lambda Delta, 1937
Delta Kappa Gamma State Music Chairman
(President, 1960-64. Cleveland and McLain Counties)
American Guild of Organists (State Chairman, 1959-63, and Dean of the Oklahoma City Chapter, 1949-1951)
*Music Teachers National Association (National Organ Chairman for 8 years)
Regional Chairman, Organ and Church Music Committee, MTNA (Oklahoma, New Mexico, Texas and Arkansas)
Oklahoma Episcopal Diocesan Music Committee, Member & State Chairman
Association of University Professors
American Association of University Women (Arts Chairman)
Celebrity Series Committee since 1948

National Offices Held

*National Founder and Director of Guild Student Groups, American Guild of Organists
Advisor in Organ, National Federation of Music Clubs (6 years)
Music Teachers National Association
National Chairman, Committee of Organ and Church Music 1955-63
Regional Chairman, Committee of Organ and Church Music 1951-63
Oklahoma State Chairman, Committee of Organ and Church Music
Careers folder
*National Council, American Guild of Organists
*National Vice-President and Music Advisor, Mu Phi Epsilon
*Member of Dean Mills Scholarship Committee

Lectures and Workshops

*Eastman School of Music, Rochester, New York
*Oregon State University, Corvallis, Oregon
*University of Colorado, Boulder, Colorado
*Syracuse University, Syracuse, New York
*University of Kansas, Lawrence, Kansas
*Kansas State University, Manhattan, Kansas
*Westminster College, New Wilmington, Pennsylvania
Evergreen Music Conference, Evergreen, Colorado
University of the South, Sewanee Music Conference, Sewanee, Tennessee
*Bethany, West Virginia
*Montreat Music Conference, Montreat, North Carolina
*Berea College, Berea, Kentucky
*Fort Hays State College, Hays, Kansas

*Eastern Kentucky University, Richmond, Kentucky
*University of Tennessee, Knoxville, Tennessee
*Southern Mississippi University, Hattiesburg, Mississippi
University of Southern Illinois, Carbondale, Illinois
University of Manitoba, Winnepeg, Canada
University of Alberta, Edmonton, Canada
Hollins College, Roanoke, Virginia
College of the Desert, Palm Desert, California
*Colby College, Waterville, Maine
Michigan State University, East Lansing, Michigan
Hardin Simmons College, Abilene, Texas
*Illinois Wesleyan University, Bloomington, Illinois
*University of Oregon, Eugene, Oregon
*Women's College of Georgia, Milledgeville, Georgia
*University of Wisconsin, Madison, Wisconsin
*Pennsylvania State University, University Park, Pennsylvania

National Conventions of American Guild of Organists in:
New York, New York (1956)
Los Angeles, California (1962)
*Atlanta, Georgia
Philadelphia, Pennsylvania (1964)
Regional Conventions of American Guild of Organists in:
*Allentown, Pennsylvania
*Bethlehem, PA (Pennsylvania, New Jersey, Delaware, Rhode Island)
Oklahoma City, Oklahoma
Kansas City, Missouri (Missouri, Minnesota, Illinois, Iowa)
Tulsa, Oklahoma
Fort Worth, Dallas, Texas (Oklahoma, Louisiana, Texas, Kansas)
*Phoenix, Arizona
Wichita, Kansas (Oklahoma, Louisiana, Texas, Kansas)
*San Francisco, California (California, Oregon, Washington, Utah)
*Honolulu, Hawaii
*Portland, Oregon

Workshops for Following Chapters for the American Guild of Organists

Kansas City, Missouri
Oklahoma City, Oklahoma
Amarillo, Texas
*Wichita Falls, Texas
Houston, Texas
Dallas, Texas
Jacksonville, Florida
*Ocala, Florida
St. Petersburg, Florida
*Ridgewood, New Jersey

*Louisville, Kentucky
*Memphis, Tennessee
Albuquerque, New Mexico
*Santa Barbara, California

Concerts in Following Cities

*New York, New York
Rome, New York
*Syracuse, New York
*Rochester, New York
*Buffalo, New York
*Washington, D.C. (National Cathedral)
*Roanoke, Virginia
*Columbia, South Carolina
*Spartanburg, South Carolina
*Morganton, North Carolina
St. Petersburg, Florida
*Hattiesburg, Mississippi
Dallas, Texas
El Paso, Texas
Fort Worth, Texas
Austin, Texas
San Antonio, Texas
*Wichita Falls, Texas
Houston, Texas
Oklahoma City, Oklahoma (AGO)
Tulsa, Oklahoma (AGO)
Norman, Oklahoma (McFarlin)
Ponca City, Oklahoma
Albuquerque, New Mexico
Santa Fe, New Mexico
*Phoenix, Arizona
*Los Angeles, California
Palm Springs, California
*Pittsburgh, Pennsylvania
University of Manitoba, Winnepeg, Canada
Oshawa, Ontario, Canada
University of Alberta, Edmonton, Canada
Oregon State University, Corvallis, Oregon
*Chicago, Illinois
*Kansas City, Missouri
*Cleveland, Ohio
*Dayton, Ohio
Denver, Colorado
*Boulder, Colorado

Articles Published in the Following Magazines:

The Diapason
The American Organist
The Organist's Quarterly
The Triangle
*Forth Magazine

Receiving Citations in the Following Magazines and Publications

Musical America
The Diapason
The American Organist
Saturday Review
The Organ and Choral Guide
Dallas Morning News
Daily Oklahoman
Tulsa World
Various dissertations

Awards of Students

University of Oklahoma

First Place Winners, National Competition of American Guild of Organists
- Bob Whitley (Boston) 1950
- Dorothy Young (San Francisco) 1952
- Clyde Holloway (Philadelphia) 1964

First Place Winners, National Organ Playing Competition, Sponsored by the National Federation of Music Clubs
- Bob Whitley
- Dorothy Young
- Donita Swarts
- Donald Dumler (second place, 1965)
- Lloyd Walser 1957
- John Balka
- Diane Bish 1963
- Charles Benbow

First Place Winners, Chicago Women's National Competition (Sponsored by the Chicago Women's Organ Club)
- Barbara Gray Massey
- Louise Anderson 1963

State (Oklahoma) First Place Winners
- Bob Whitley
- Dorothy Young
- Lloyd Walser
- Donita Swarts
- Donald Dumler
- Clarke Mullen
- Max Smith
- Diane Bish

First Place Winners, Regional Competitions of American Guild of Organists

- Bob Whitley
- Dorothy Young
- Max Smith
- Elaine George
- Clyde Holloway
- John Turnbull
- Robert Gant
- Bruce Gustafson
- Robert Tupper
- Anna Thompson

Winners of International Competitions
- Charles Benbow (Prague)
- Charles Benbow (Chartres)

Fort Wayne Competition
- Edward Murray

Clarence Mader Competition
- Edward Murray

Fulbright Fellowships for Foreign Study
- Bob Whitley (England) 1951-52
- Clark Mullen (France) 1954-55
- Kay Conner (France) 1955-56
- Elaine George (France) 1958-59
- Clyde Holloway (The Netherlands) 1959-1960
- John Turnbull (The Netherlands) 1961-62
- Diane Bish (The Netherlands) 1966 – Fulbright Online
- Charles Benbow (Germany)
- John Campbell (Germany)
- Lynn Lawrence (Germany)
- Lloyd Walser (Italy)
- Stephen Roberts (Austria)

Other Grants for Foreign Study
- Dorothy Young (France) 1953-54
- Diane Bish (France)
- Carole Thompson (Germany)
- Connie Hensley (Denmark)
- Janice Cory (Switzerland)

Other Outstanding Student Awards
- Richard Bouchett (Curtis Institute of Music Scholarship)
- William Whitehead (Curtis Institute of Music Scholarship)
- Richard Bouchett (Young Artists Competition, Philadelphia Orchestra)
- William Whitehead (Young Artists Competition, The Boston Symphony)

Winner of Philadelphia Orchestra Young Artist's Award
- William Whitehead

Organ Students at University of Oklahoma from:

England	Louisiana	Missouri
Nova Scotia	Arkansas	North Carolina
Michigan	Tennessee	South Carolina
Washington	Kentucky	Alabama
Oregon	Georgia	Pennsylvania
California	West Virginia	Hawaii
Idaho	Virginia	Mississippi
New Mexico	Illinois	Rhode Island
Colorado	Indiana	New York
Nebraska	Iowa	Connecticut
Kansas	Ohio	Oregon
Oklahoma	Florida	Wyoming
Texas	Washington, D.C.	Montana

Positions Held by Students (organ) from University of Oklahoma

University of Indiana	Emporia State University, Kansas
University of Iowa	University of Tulsa, Oklahoma
American Church in Nice	Southwestern State University, OK
American Church in Rome	Eastern State University, Oklahoma
St. Patrick's Cathedral, New York City	Oklahoma City University
New York City Opera	University of Texas, Austin
Rice University, Houston	University of Texas, El Paso
Eastern Kentucky University	Appalachian State University, NC
Berea College, Kentucky	Houston Baptist College
Texas Lutheran College	University of Manitoba, Winnepeg
College of Emporia, Kansas	Notre Dame University
Texas Wesleyan College, Fort Worth	Principia College
Luther College, Iowa	Kansas State University, Manhattan
Iowa State University	William Jewell College, Missouri
University of Minnesota	Drury College, Missouri
Converse College, Spartanburg, S.C.	Fifth Avenue Presbyterian, NYC
Hardin Simmons College, Abilene, TX	St. Mary's Cathedral, San Francisco
Idaho Nazarene College	St. Augustine's Cathedral, Kalamazoo
Bowdoin College, Maine	Christ's Cathedral, Houston
West Texas State University, Canyon	House of Hope Presbyterian, St. Paul
North Florida University, Jacksonville	Southern Illinois University
University of Nebraska, Lincoln	Churches throughout U.S. & Canada.
University of Nebraska, Omaha	

Figure A.4:
Student Recitals, Contents, 1944-1977.
Western History Collection, University of Oklahoma.

Date	Instrument	Student	Degree? Occasion?	Composer	Piece(s)
	1943 Organ	Gentry, Dorothy Jean	Student recital (joint)	Karg-Elert	Pastel
	1943 Organ	Force, Phyllis	Student recital (joint)	Karg-Elert	Claire de lune
	1944 Piano	Gentry, Dorothy Jean	Student recital (joint)	Debussy, Claude	L'isle joyeuse
	1944 Piano	Gentry, Dorothy Jean	Student recital (joint)	Ravel, Maurice	Alborada del grazioso
	1944 Organ	Lewis, Robert Graybill	Organ Recital	Bach, JS	P&F in D major; Jesu, Joy of Man's Desiri
				Hassler, Hans Leo / Brahms / Reger / Douglas	O Sacred Head
				Franck, Cesar	Chorale in a minor
				Weaver, Powell	The Squirrel
				Karg-Elert	The Soul of the Lake
	1945 Organ	Gentry, Dorothy Jean	Faculty Recital Series	Vierne, Louis	Two Pieces in Free Style / Finale from 1s
				Bach, JS	Fugue in G major / O Mensch, bewein / f
				Franck, Cesar	Chorale in E major
				Widor, Charles-Marie	Sixth Symphony
				Jongen, Joseph	Toccata
				Reubke, Julius	Sonata on the 94th Psalm
	1945 Organ	Long, Lucile	Senior Recital	Bach, JS	Prelude and Fugue in A minor
				Handel	Concerto in B flat Major
				Edmondson, Garth	Toccata on Vom Himmel Hoch
				Karg-Elert	Cathedral Windows
				Widor, Charles-Marie	Toccata V
	1945 Organ	Yergler, Ramona	Junior Recital	Bach, JS	Toccata and Adagio in C major
				Sowerby	Carillon
				Karg-Elert	The Mirrored Moon
				Widor, Charles-Marie	Toccata V
	1949 Organ	Grimes, Marjorie	Junior Recital	Bach, JS	Fugue in E Flat Major St Anne
				Karg-Elert	The Soul of the Lake
				Mulet, Henri	Thou Art the Rock
	1949 Piano	Price, Gladys	Junior Recital	Bach, JS	Partita in A minor
				Beethoven, Ludwig	Sonata Op. 14 No. 2
				Schubert, Franz	Moment Musical
				Siegmeister, Elie	Toccata on Flight Rhythms
	1950 Organ	Brown, Lorena Joyce	Master of Music	Bach, JS	Fantasy and Fugue in G minor
				Dupre, Marcel	Three Pieces (Stations of the Cross)
				Schumann, Robert	Canon in B minor
				Wesley, Samuel	Two Short Pieces
				Sowerby, Leo	Resquiescat in pace
				Maleingreau, P.	Toccata
	1950 Organ	McCulley, Mary Ruth	Master of Music	Liszt, Franz	Prelude and Fugue on BACH
				Brahms, J	Chorale Prelude: Rose
				Bach, JS	Von Himmel Hoch
				Karg-Elert	In dulci jubilo
				Maekelberghe, August	Fantasia
	1950 Organ	Brown, Lorena Joyce	Master of Music	Bach, JS	Fantasy and Fugue in G minor
				Dupré, Marcel	Three Stations of the Cross
				Schumann, Robert	Canon in B minor
				Wesley, Samuel	Two Short Pieces
				Sowerby, Leo	Resquiescat in pace
				Maleingreau, P.	Toccata
	1950 Organ	Knott, Betty Jean	Master of Music	Bach, JS	Prelude and Fugue in B minor
				Franck, Cesar	Chorale in E major

			Peeters, Flor	Gavotte Antique
			Alain, Jehan	Le Jardin Suspendu
			Sowerby, Leo	Symphony in G major
			Dupre, Marcel	Variations of a Noel
1950 Organ	McCulley, Mary Ruth	Master of Music	Liszt, Franz	Prelude and Fugue on BACH
			Brahms, J	Chorale Prelude: Rose
			Bach, JS	Von Himmel Hoch
			Karg-Elert	In dulci jubilo
1950 Organ	Whitley, Bob	Student recital	Buxtehude, Dieterich	Prelude Fugue and Chaconne
			Haydn, Franz Joseph	Suite for a Musical Clock
			Bach, JS	Prelude and Fugue in B minor
			Franck, Cesar	Chorale in a minor
			Dupre, Marcel	Prelude and Fugue in G minor
			Sowerby, Leo	Arioso
			Messiaen, Olivier	Outburst of Joy: Suite for the Ascension
1950 Organ	Whitten, Jerry	Junior Recital	Bach, JS	Fantasy and Fugue in G minor
			Vierne, Louis	Second Symphony
			Dupre, Marcel	Evocation
1950 Organ	Boatman, Lucile	Junior Recital	Franck, Cesar	Chorale in a minor
			Bach, JS	Gigue Fugue
			Elmore, Robert	Autumn Song
			Gigout, Eugene	Toccata
1950 Organ	Davis, Sue	Junior Recital	Reger, Max	Two Pieces
			Delamarter, Eric	Gothic Prelude
			Pasquet, Jean	Patapan
			Purvis, Richard	Divinum Mysterium
1950 Organ	Pratt, Marjorie	Junior Recital	Mendelssohn, Felix	Sonata No. 4
			Delamarter, Eric	Four Eclogues
			Dupre, Marcel	I am black but comely
			Dupre, Marcel	Finale
1950 Organ	Raulston, Ralph	Junior Recital	Haines, Edmund	Promenade, Air and Toccata
			Bach, JS	Toccata in F major
			Vierne, Louis	Finale: Symphony I
1950 Organ	Whitley, Bob	Junior Recital	Traditional (Arr. by Joseph Clokey)	Pastorale (Le Prologue de Jesus)
			Buxtehude, Dieterich	Prelude Fugue and Chaconne
			Franck, Cesar	Chorale in a minor
			Messiaen, Olivier	Outburst of Joy: Suite for the Ascension
1951 Organ	Straw, Mary Jean	Junior Recital (joint)	Beethoven, Ludwig	Sonata in F minor
			Rameau, J.	The Hen
			Andriessen, Hendrik	Passacaglia
			Chopin, Frederic	Two Etudes
			Debussy, Claude	Jardins sous la pluie
			Alain, Jehan	Two Pieces
1951 Organ	Whitley, Bob	Student recital (joint)	Lubeck, Vincent	Prelude and Fugue in E major
			Alain, Jehan	Litanies
1951 Organ	Young, Dorothy / Mullen, Clarke	Student recital (joint)	Buxtehude, Dieterich	Prelude and Fugue in D Major
			Karg-Elert	The Reed Crown Waters
			Karg-Elert	A Cycle of Eight Short Pieces
1952 Organ	Chambers, Curtis	Student recital	Bach, JS	Toccata in D minor
			D'Aquin, Claude Louis	Noel
			Franck, Cesar	Prelude Fugue and Variation

				Andriessen, Hendrik	Sonata da Chiesa
				Dupre, Marcel	Three Pieces (Founded on Antiphons)
				Sowerby, Leo	Comes Autumn Time
1952	Organ	McCulley, Mary Ruth	Student recital - degree unknown	Bach, JS	Toccata and Fugue in E Major
				Franck, Cesar	Chorale in B minor
				Peeters, Flor	Aria
				Rowley, Alec	Pavan
				Elmore, Robert	Autumn Song
				Dupre, Marcel	Variations on a Noel
1952	Organ	Straw, Mary Jean	Student recital - degree unknown	Bach, JS	Prelude and Fugue in B minor
				Franck, Cesar	Chorale in a minor
				Sowerby, Leo	Symphony in G major
1953	Organ	Davis, Sue	Master of Music	Hindemith, Paul	Sonata I
				Bach, JS	Passacaglia and Fugue in C Minor
				Franck, Cesar	Grand Piece Symphonique
				Milhaud, Darius	Neuf Preludes
				Langlais, Jean	Fete
1953	Organ	Young, Dorothy	Senior Recital	Bach, JS	Passacaglia and Fugue in C Minor
				Reubke, Julius	Sonata, The Ninety-Four Psalm
				Dupre, Marcel	Le Chemin de la Croix
				Messiaen, Olivier	Dieu Parmi Nous
1954	Organ	Conner, Kay	Junior Recital (joint)	Lubeck, Vincent	Prelude and Fugue in C Major
				Franck, Cesar	Chorale in a minor
				Dupre, Marcel	Jesus is Nailed to the Cross (Stations of t
1954	Organ	Gullikson, Ann	Senior Recital	Bach, JS	Prelude and Fugue in E flat major
				Franck, Cesar	Choral in a minor
				Crandell, Robert	Carnival, Suite for Organ
				Alain, Jehan	Trois Danses
1954	Organ	Mullen, Clarke	Senior Recital	Bach, JS	Prelude and Fugue in D Major
				Brahms, J	Chorale Preludes
				Mozart, Wolfgang	Fantasia in F minor
				Messiaen, Olivier	Four Symphonic Meditations (Ascension
				Lamb, Hubert	Toccata
1954	Organ	Raulston, Ralph	Senior Recital	Handel	Concerto in F major
				Bach, JS	Prelude and Fugue in D Major
				Franck, Cesar	Chorale in E major
				Willan, Healey	Introduction, Passacaglia and Fugue
1955	Organ	Conner, Kay	Senior Recital	Hindemith, Paul	Sonata I
				Bach, JS	Prelude and Fugue in E minor
				Roger-Ducasse	Pastorale
				Alain, Jehan	Deux Danses a Agni Yavishta
				Sowerby, Leo	Fast and Sinister (Symphony in G minor)
1954-55	Organ	Smith, Herbert Max	Master of Music	Lubeck, Vincent	Prelude and Fugue in F Major
				Sweelinck, Jan P	Mein junges Leben
				Bach, JS	Passacaglia and Fugue in C Minor
				Reubke, Julius	Sonata on the 94th Psalm
				Langlais, Jean	Epilogue on the Theme of Frescobaldi
				Daniel-Lesur	In Paradisum
				Messiaen, Olivier	Dieu Parmi Nous
1956	Piano	Mullen, R. Clarke	Senior Recital	Bach, JS	Fugue in a minor
				Chopin, Frederic	Sonata in B minor

			Debussy, Claude	Etudes, Bk. II
			Bartok, Bela	Six Dances in Bulgarian Rhythm
1956	Organ	Brewster, Ayn	Senior Recital	Couperin, Louis	Chaconne
				Middleschute, Wilhelm	In Perpetuum Mobile
				Bach, JS	Prelude and Fugue in E flat major
				Franck, Cesar	Prelude Fugue and Variation
				Maleingreau, P.	Symphonie de la Passion
				Piston, Walter	Chromatic Study on the Name of Bach
				Langlais, Jean	Fete
1956	Organ	Dean, Bobbye Jean	Senior Recital	Haydn, Franz Joseph	Suite for a Musical Clock
				Lubeck, Vincent	Prelude and Fugue in C major
				Bach, JS	Passacaglia and Fugue in C Minor
				Mozart, Wolfgang	Fantasia in F minor
				Williams, Ralph Vaughan	Two Preludes
				Messiaen, Olivier	The Ascension Suite
1956	Organ	Sloan, Charles	Student recital	Bach, JS	Prelude and Fugue in E minor
				Bach, JS	Concerto in A minor
				Liszt, Franz	Fantasie and Fugue on BACH
				Dupre, Marcel	Variations on a Noel
				Alain, Jehan	Le Jardin Suspendu
				Alain, Jehan	Litanies
1956	Organ	Swarts, Doneta	Master of Music	Franck, Cesar	Chorale in B minor
				Bach, JS	Allein Gott
				Bach, JS	Passacaglia and Fugue in C Minor
				Krenek, Ernst	Sonata
				Dupre, Marcel	Berceuse
				Dupre, Marcel	Prelude and Fugue in G minor
				Schoenberg, Arnold	Variations on a Recitative
1957	Organ	Davis, Nancy	Senior Recital	Clerambault, Louis	Suite du Deuxieme Ton
				Bach, JS	Toccata in F Major
				Willian, Healey	Introduction, Passacaglia, and Fugue
				Durufle, Maurice	Suite for Organ
1957	Organ	Holloway, Clyde	Senior Recital	Buxtehude, Dieterich	We Pray Now to the Holy Spirit
				Buxtehude, Dieterich	From God I Never Will Turn Me
				Bach, JS	Passacaglia and Fugue in C Minor
				Hindemith, Paul	Sonata
				Sessions, Roger	Chorale No. 1
				Reubke, Julius	Sonata in C minor The 94th Psalm
1957	Piano	Thomas, Carolyn Jean	Senior Recital	Roseingrave, Thomas	Allegro Pomposa
				Adams, Thomas	Adeste Fidelis
				Rathgeber, Valentin	Aria pastorella
				Bassani, Giambattista	Larghetto
				Arne, Thomas	Flute Solo
				Bach, JS	Prelude and Fugue in D major
				Mozart, Wolfgang	Fantasie in F minor
				Messiaen, Olivier	La Nativite du Seigneur
				Strategier, Herman	Toccatina
1958	Organ	George, Elaine	Senior Recital	Franck, Cesar	Chorale in E major
				Bach, JS	Passacaglia and Fugue in C Minor
				Langlais, Jean	Epilogue on a Theme of Frescobaldi

			Langlais, Jean	Fete
			Dupre, Marcel	Variations on a Noel
			Messiaen, Olivier	La Nativite du Seigneur
1958	Organ	Shramek, Juanita	Senior Recital	Couperin, Francois	Dialogue sur les grands jeux
				Handel	Concerto in F major
				Bach, JS	Fantasie and Fugue in G minor
				Schumann, Robert	Three Pieces
				Dupre, Marcel	Stations of the Cross
1958	Organ	Walser, Lloyd	Senior Recital	Bach, JS	Prelude and Fugue in D major
				Sweelinck, jan	Mein Junges Leben Hat Ein End
				Franck, Cesar	Chorale in B minor
				Liszt, Franz	Ad nos
				Dupre, Marcel	Prelude and Fugue in G minor
				Messiaen, Olivier	L'Ascension
				Durufle, Maurice	Toccata
1959	Organ	Bouchett, Richard	Senior Recital	Walther, Johann Gottfried	Concerto del Signr Meck, in B minor
				Bach, JS	Prelude and Fugue in D major
				Franck, Cesar	Chorale in B minor
				Langlais, Jean	Te Deum
				Messiaen, Olivier	La Nativite du Seigneur
1959	Organ	Davis, Nancy Jane	Master of Music	Pachelbel, Johann	Prelude, Fugue and Chaconne
				Bach, JS	Prelude and Fugue in B minor
				Franck, Cesar	Chorale in E major
				Jongen, Joseph	Choral, Op. 37
				Jongen, Joseph	Sonata Eroica
1959	Organ	Holloway, Clyde	Master of Music	Lubeck, Vincent	Prelude and Fugue in F major
				Bach, JS	Fantasie and Fugue in G minor
				Mozart, Wolfgang	Fantasia in F minor
				Schoenberg, Arnold	Variations on a Recitative
				Peeters, Flor	Elegie
				Sowerby, Leo	The Pageant
1959	Organ	Plemmons, Edith	Master of Music	Lubeck, Vincent	Prelude and Fugue in E major
				Bach, JS	Prelude and Fugue in B minor
				Hindemith, Paul	Sonata I
				Peeters, Flor	Passacaglia and Fugue
				Messiaen, Olivier	L'Ascension
1959	Organ	Simpson, Philip	Senior Recital	Dunstable, John	Agincourt Hymn
				Buxtehude, Dieterich	Nun Bitten Wir
				Pachelbel, Johann	Toccata in E minor
				Bach, JS	Toccata, Adagio and Fugue in C major
				Franck, Cesar	Chorale in B minor
				Langlais, Jean	Te Deum
				Dupre, Marcel	Variations on a Noel
1959	Organ	Stagg, Nancy	Senior Recital	Wesley, Samuel	From Twelve Short Pieces
				Bach, JS	Prelude and Fugue in B minor
				Vierne, Louis	Carillon de Westminster
				Durufle, Maurice	Sicilienne
				Langlais, Jean	Suite Francaise
1959	Organ	Whitehead, William	Senior Recital	Sowerby, Leo	Symphony in G major
				Bach, JS	Passacaglia and Fugue in C Minor
				Reubke, Julius	Sonata in C minor The 94th Psalm

1960 Organ	Bleidt, Patricia Anne	Master of Music	Vivaldi-Bach	Concerto in A minor
			Bach, JS	Prelude and Fugue in B minor
			Roger-Ducasse, Jean	Pastorale
			Alain, Jehan	Litanies
			Langlais, Jean	Triptyque
1960 Organ	Grimes, James Conrad	Master of Music	Bach, JS	Schubler Chorale: S. 650
			Bach, JS	Prelude and Fugue in D major
			Franck, Cesar	Grande Piece Symphonique
			Messiaen, Olivier	La Nativite du Seigneur
1960 Organ	Jackson, Homer	Senior Recital	Soler, Antonio	Concerto in G Major
			Bach, JS	Fantasia and Fugue in G minor
			Brahms, Johannes	Fugue in A flat minor
			Willan, Healy	Introduction, Passacaglia, and Fugue
			Elmore, Robert	Rhythmic Suite
1960 Organ	Peak, Clarece Dyer	Senior Recital	Bach, JS	Two Pieces
			Hindemith, Paul	Sonata I
			Peeters, Flor	Concert Piece
			Daniel-Lesur	In Paradisum
			Sowerby, Leo	Pageant
1961 Organ	Bennett, Zollene	Junior Recital	Bach, JS	Prelude and Fugue in G major
			Handel	Sonata in G minor
			Sowerby, Leo	Jubilee
			Messiaen, Olivier	La Nativite du Seigneur
1961 Organ	Cook, Patricia	Junior Recital	Lubeck, Vincent	Prelude and Fugue in E major
			Franck, Cesar	Chorale in A minor
			Milhaud, Darius	Neuf Preludes
1961 Organ	Dixon, Farrell	Senior Recital	Lubeck, Vincent	Prelude and Fugue in F major
			Lubeck, Vincent	Christ Who Is My Life
			Bach, JS	Prelude and Fugue in D major
			Piston, Walter	Chromatic Study on the Name of Bach
			Vierne, Louis	Two Pieces (Twenty-Four Pieces in Free S
1961 Organ	Ludlam, Judy	Junior Recital	Bach, JS	Prelude and Fugue in C minor
			Franck, Cesar	Prelude, Fugue and Variation
			Crandell, Robert	Carnival (Suite for Organ)
1961 Organ	Morelock, Donald	Junior Recital	Messiaen, Olivier	La Nativite du Seigneur
1961 Organ	Peak, Clarece Dyer	Master of Music	Buxtehude, Dieterich	Toccata and Fugue in F major
			Bach, JS	Passacaglia and Fugue in C Minor
			Schoenberg, Arnold	Variations on a Recitative
			Sessions, Roger	Chorale I
			Roger-Ducasse, Jean	Pastorale
			Creston, Paul	Suite for Organ
1961 Organ	Wilson, Roy	Junior Recital	Messiaen, Olivier	Apparition de l'Eglise Eternelle
1961 Organ	Whitney, Thomas	Junior Recital	Handel	Concerto in B flat Major
			Bach, JS	Fugue in G Major
			Langlais, Jean	Rhapsodie, Te Deum
1961 Organ	Willcoxon, Larry	Junior Recital	Pachelbel, Johann	Toccata in E minor
			Frescobaldi	Toccata for the Elevation
			Bach, JS	Toccata in F major
			Piston, Walter	Chromatic Study on the Name of Bach
			Messiaen, Olivier	Outburst of Joy
1961 Organ	Wootten, Janice	Junior Recital	Martini, Giovanni	Aria con Variezoni

			Bach, JS	Dorian Toccata
			Peeters, Flor	Elegie
			Sowerby, Leo	Toccata
1962	Organ	Bish, Diane	Junior Recital	Bach, JS	Prelude and Fugue in C minor
				Bach, JS	Sonata VI
				Messiaen, Olivier	Alleluias
				Langlais, Jean	Final (First Symphony)
1962	Organ	Dean, David	Junior Recital	Franck, Cesar	Chorale in B minor
				Buxtehude, Dieterich	Fugue a la Gigue
				Bach, JS	Nun komm der Heiden Heiland
				Langlais, Jean	Fete
1962	Organ	Matthews, Charles	Junior Recital	Widor, Charles-Marie	Toccata V
1962	Piano	Morelock, Donald	Junior Recital	Schubert, Franz	Sonata in D Major
				Chopin, Frederic	Ballade
				Ravel, Maurice	Sonatine
1962	Organ	Willmoth, Carol		Bach, JS	Toccata in E minor
				Beethoven, Ludwig	Sonata Op. 31
				Debussy, Claude	Voiles
				Debussy, Claude	Nocturne in Db
				Chopin, Frederic	Etude Op. 10
1963	Organ	Bish, Diane	Senior Recital	Lubeck, Vincent	Prelude and Fugue in D minor
				Arne, Thomas	Sonata in Bb Major
				Bach, JS	Passacaglia and Fugue in C Minor
				Sowerby, Leo	Pageant
				Reubke, Julius	Sonata in C minor The 94th Psalm
1963	Organ	Dean, David	Senior Recital	Bach, JS	Herzlich tut
				Brahms, Johannes	Herzlich tut
				Langlais, Jean	Herzlich tut
				Bach, JS	Wedge Fugue
				Langlais, Jean	Incantation
				Langlais, Jean	Song of Peace
				Dupre, Marcel	Prelude and Fugue in B major
				Willan, Healy	Introduction, Passacaglia, and Fugue
1963	Organ	Fox, Eileen Matthews	Senior Recital	Roseingrave, Thomas	Allegro Pomposa
				Valente, Antonio	La Romanesca
				Haydn, Franz Joseph	The Musical Clocks
				Bach, JS	Toccata, Adagio and Fugue in C major
				Schumann, Robert	Three Pieces
				Creston, Paul	Suite for Organ
1963	Organ	McCoy, Ethlyn	Junior Recital	Bach, CPE	Sonata in Bb Major
				Bach, JS	Toccata and Fugue in D minor
				Alain, Jehan	Litanies
1963	Organ	Morelock, Donald	Senior Recital	Bach, JS	Pastorale in F major
				Bach, JS	Prelude and Fugue in B minor
				Hindemith, Paul	Sonata I
				Alain, Jehan	Trois Danses
1963	Organ	Simpson, Philip	Master of Music	Pachelbel, Johann	Chorale with 8 Partitas
				Bach, JS	Prelude and Fugue in B minor
				Roger-Ducasse, Jean	Pastorale
				Schroeder, Herman	Fantasie
				Alain, Jehan	Suite for Organ

			Alain, Jehan	Litanies
1963 Organ	Thacker, Mary Ann	Junior Recital	Bach, JS	Dorian Toccata
			Franck, Cesar	Finale in Bb Major
			Peeters, Flor	Toccata on Ave Maris Stella
1963 Organ	Wilson, Roy	Junior Recital	Bach, JS	Prelude and Fugue in A minor
			Barber, Samuel	Wondrous Love
			Vierne, Louis	Carillon de Westminster
1964 Organ	Bish, Diane	Master of Music	Soler, Antonio	Concerto in G Major
			Bach, JS	Come Holy Ghost
			Bach, JS	Prelude and Fugue in D major
			Vierne, Louis	Sixth Symphony
			Schoenberg, Arnold	Variations on a Recitative
1964 Organ	Caddy, Phillip	Master of Music	Walther, Johann Gottfried	Concerto in B minor
			Bach, JS	Fantasia and Fugue in G minor
			Franck, Cesar	Chorale in E major
			Messiaen, Olivier	Ascension Day
1964 Organ	Campbell, John	Master of Music	Du Mage, Pierre	Two Pieces
			Bach, JS	Prelude and Fugue in E flat major (St. An
			Messiaen, Olivier	Ascension Day
			Franck, Cesar	Chorale in E major
1964 Organ	Dean, David	Master of Music	Bach, JS	Toccata and Fugue in F major
			Franck, Cesar	Grande Piece Symphonique
			Durufle, Maurice	Veni Creator Prelude, Adagio et Choral
1964 Organ	Hillabolt, John	Junior Recital	Pachelbel, Johann	Chorale Was Gott Tut
			Vierne, Louis	Finale (First Symphony)
			Dupre, Marcel	Prelude and Fugue in G minor
1964 Organ	McCoy, Ethlyn	Senior Recital	Bach, JS	Prelude and Fugue in G major
			Franck, Cesar	Chorale in B minor
			Hindemith, Paul	Sonata 3
			Durufle, Maurice	Prelude sur le nom Alain
			Dupre, Marcel	Berceuse
			Messiaen, Olivier	Les Corps Glorieux
1964 Piano	Morelock, Donald	Senior Recital	Bach, JS	Prelude and Fugue in D major (Well Tem
			Beethoven, Ludwig	Sonata in E flat Major
			Mozart, Wolfgang	Fantasy in C minor
			Schumann, Robert	Symphonic Etudes
1964 Organ	Selvey, Alta Bush	Junior Recital	Buxtehude, Dieterich	Prelude and Fugue in D major
			Bach, JS	Prelude and Fugue in A minor
			Langlais, Jean	Folkloric Suite for Organ
1964 Organ	Turnbull, John	Master of Music	Buxtehude, Dieterich	Prelude and Fugue in G minor
			Bach, JS	Passacaglia and Fugue in C Minor
			Honegger, Arthur	Two Pieces
			Charpentier, Jacques	L'Ange a la Trompette
			Reubke, Julius	Sonata in C minor The 94th Psalm
1965 Organ	Barclay, Susan	Junior Recital	Lubeck, Vincent	Prelude and Fugue in C minor
			Bach, JS	Two Schubler Chorales
			Dupre, Marcel	Stations of the Cross
			Langlais, Jean	Te Deum
1965 Piano	Barthel, Alan	Junior Recital	Schubert, Franz	Musical Moments
			Faure, Gabriel	Pieces Breves
			Bartok, Bela	Romanian Dances

1965 Organ	Daniels, Leroy	Junior Recital	Bach, JS	Prelude and Fugue in G major
			Liszt, Franz	Fantasie and Fugue on BACH
			Alain, Jehan	Three Danses
1965 Organ	Nash, Beryl	Junior Recital	Handel	Ombra Mai Fux
			Bach, JS	Passacaglia and Fugue in C Minor
			Reger, Max	Benedictus
			Langlais, Jean	Epilogue on a Theme of Frescobaldi
1965 Organ	Ridgway, Lee	Junior Recital	Bach, JS	Fantasie and Fugue in G minor
			Sowerby, Leo	Toccata
1966 Organ	Acord, Karen	Senior Recital	Scarlatti, Alessandro	Toccata in A major
			Bach, JS	Fantasie and Fugue in C minor
			Franck, Cesar	Chorale in E major
			Durufle, Maurice	Suite for Organ
1966 Organ	Barclay, Susan	Senior Recital	Hindemith, Paul	Sonata 1
			Brahms, Johannes	Two Chorale Preludes
			Bach, JS	Toccata and Fugue in F major
			Alain, Jehan	Deux Danses a Agni Yavishta
			Charpentier, Jacques	L'Ange a la Trompette
1966 Organ	Downing, Don	Junior Recital	Bach, JS	Prelude and Fugue in A minor
			Ginastera, Alberto	Toccata, Villancico, and Fugue on BACH
1966 Organ	Fleming, Ansley	Senior Recital	Bach, JS	Prelude and Fugue in D major
			Bach, JS	Quia fecit from Magnificat
			Liszt, Franz	Ad nos
1966 Organ	Linscheid, Norman	Master of Music	Mozart, Wolfgang	Fantasia in F minor
			Milhaud, Darius	Sonata
			Bach, JS	Three Chorale Preludes
			Bach, JS	Wedge Prelude and Fugue
1966 Organ	Menard, Helen	Junior Recital	Messiaen, Olivier	Apparition de l'Eglise Eternelle
			Bach, JS	Pastorale in F major
			Vierne, Louis	Carillon de Westminster
1966 Organ	Nash, Beryl	Senior Recital	Walther, Johann Gottfried	Concerto 3 in b minor
			Bach, JS	Prelude and Fugue in D major
			Franck, Cesar	Chorale in A minor
			Dupre, Marcel	Prelude and Fugue in B major
			Copeland, Aaron	Episode
			Sowerby, Leo	Pageant
1966 Organ	Selvey, Alta Bush	Master of Music	Du Mage, Pierre	Three Pieces
			Bach, JS	Canonic Variations on Von Himmel Hoch
			Willan, Healy	Introduction, Passacaglia, and Fugue
			Langlais, Jean	Epilogue on a Theme of Frescobaldi, La M
1966 Organ	Wright, Madolyn Douglas	Master of Music	Clerembault, Louis	Suite du Premier Ton
			Bach, JS	Prelude and Fugue in G major
			Franck, Cesar	Chorale in B minor
			Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
			Dupre, Marcel	Variations on a Noel
1967 Organ	Downing, Donald	Senior Recital	Clerembault, Louis	Suite du Deuxieme Ton
			Bach, JS	Prelude and Fugue in B minor
			Franck, Cesar	Chorale in E major
			Peeters, Flor	Flemish Rhapsody
			Dupre, Marcel	Prelude and Fugue in G minor
1967 Organ	Fleming, Ansley	Senior Recital	Mozart, Wolfgang	Fantasia in F minor

			Bach, JS	Fantasia and Fugue in G minor
			Alain, Jehan	Trois Danses
			Reubke, Julius	Sonata in C minor The 94th Psalm
1967	Organ	Gwinup, Gayle	Master of Music	Dandrieu, Jean	O Fili et Filiae
				Couperin, Francois	Mass for the Parishes
				Bach, JS	Prelude and Fugue in D major
				Franck, Cesar	Prelude, Fugue and Variation
				Messiaen, Olivier	Les Corps Glorieux
				Langlais, Jean	Epilogue on a Theme of Frescobaldi
				Alain, Jehan	Litanies
1967	Organ	Menard, Helen	Senior Recital	Bach, JS	Toccata in C major
				Franck, Cesar	Chorale in A minor
1967	Organ	Rieke, Edwin	Junior Recital	Bach, JS	Prelude and Fugue in G major
				Langlais, Jean	Epilogue on a Theme of Frescobaldi
				Durufle, Maurice	Prelude and Fugue on the Name of Alain
1968	Organ	Bishop, Lawrence	Junior Recital	Bach, JS	Fantasia and Fugue in G minor
				Dupre, Marcel	Variations on a Noel
1968	Organ	Bullock, James	Junior Recital	Bach, JS	Toccata in D minor
				Franck, Cesar	Chorale in B minor
1968	Organ	Carmichael, James Wilson	Master of Music	Liszt, Franz	Fantasie and Fugue on BACH
				Bach, JS	Toccata and Fugue in F major
				Mozart, Wolfgang	Fantasia in F minor
				Durufle, Maurice	Prelude, Adagio, et Choral
1968	Organ	Cowan, Margaret Ann	Junior Recital	Du Mage, Pierre	Grand Jeu
				Langlais, Jean	La Nativite
				Bach, JS	Prelude and Fugue in C minor
1968	Organ	Gant, Robert Edward	Master of Music	Bach, JS	Prelude and Fugue in B minor
				Alain, Jehan	Suite
				Persichetti, Vincent	Psalm 130
				Reubke, Julius	Sonata in C minor The 94th Psalm
1968	Organ	Harris, Paula	Junior Recital	Bach, JS	Prelude and Fugue in C minor
				Messiaen, Olivier	Apparition de l'Eglise Eternelle
				Lesur-Daniel	In Paradisum
				Langlais, Jean	Epilogue on a Theme of Frescobaldi
1968	Organ	Herrin, James	Master of Music	Alain, Jehan	Litanies
				Alain, Jehan	Postlude for Compline
				Joio, Norman	Laudation
				Franck, Cesar	Chorale in B minor
				Dupre, Marcel	Prelude and Fugue in G minor
				Bach, JS	Prelude and Fugue in E flat major (St. An
1968	Organ	Marek, Linda Louise	Master of Music	Durufle, Maurice	Suite
				Bach, JS	Passacaglia and Fugue in C Minor
				Franck, Cesar	Chorale in B minor
				Schoenberg, Arnold	Variations on a Recitative
				Sowerby, Leo	Pageant
1968	Organ	Otto, Kent Aubert	Master of Music	Daquin, Louis	Noel
				Bach, JS	Prelude and Fugue in B minor
				Hindemith, Paul	Sonata 1
				Roger-Ducasse, Jean	Pastorale
				Messiaen, Olivier	Verset for the Dedication Festival
1968	Organ	Rieke, Edwin	Senior Recital	Raison, Andre	Passacaglia in G minor

			Bach, JS	Passacaglia and Fugue in C Minor
			Franck, Cesar	Piece Heroique
			Hindemith, Paul	Sonata 3
			Messiaen, Olivier	Ascension Suite
			Horst, Anton	Concert Etude
1968	Organ	Rule, Royetta Kay	Junior Recital	Bach, JS	Prelude and Fugue in D major
				Vierne, Louis	Scherzo from Symphony I
				Messiaen, Olivier	Eternal Purposes
				Messiaen, Olivier	Outburst of Joy
1968	Organ	Shipp, Carol	Junior Recital	Langlais, Jean	Fantasie
				Peeters, Flor	Toccata, Fugue et Hymn
				Dupre, Marcel	Lamento
				Bach, JS	Fantasia in G major
1969	Organ	Able, Kathy Seng	Master of Music	Liszt, Franz	Prelude and Fugue on BACH
				Heiller, Anton	In Festo Corporis Christi
				Bach, JS	Fantasia and Fugue in G minor
				Franck, Cesar	Chorale in E major
				Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
1969	Organ	Balka, John	Junior Recital	Bach, JS	Prelude and Fugue in G major
				Alain, Jehan	Litanies
				Dupre, Marcel	Prelude and Fugue in G minor
1969	Organ	Beddingfield, Donnie Hue	Master of Music	Lubeck, Vincent	Prelude and Fugue in F major
				Franck, Cesar	Chorale in A minor
				Franck, Cesar	Pastorale
				Bach, JS	Prelude and Fugue in D major
				Hindemith, Paul	Sonata 3
				Piston, Walter	Chromatic Study on the Name of Bach
				Persichetti, Vincent	Sonata for Organ
1969	Organ	Benbow, Charles	Junior Recital	Alain, Jehan	Two Phantasies
				Buxtehude, Dieterich	Prelude and Fugue in G minor
				Sowerby, Leo	Symphony in G major
1969	Organ	Bishop. Alfred Lawrence	Senior Recital	Schroeder, Herman	Prelude and Fugue on Christ Lag
				Bach, JS	Prelude and Fugue in E minor
				Dupre, Marcel	Triptyque
				Reubke, Julius	Sonata in C minor The 94th Psalm
1969	Organ	Bullock, John	Senior Recital	Franck, Cesar	Chorale in A minor
				Persichetti, Vincent	Sonata for Organ
				Bach, JS	Toccata and Fugue in F major
				Bach, JS	Canonic Variations on Von Himmel Hoch
				Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
1969	Organ	Cory, Janice	Master of Music	Frescobaldi	Toccata Seconda
				Bach, JS	Canonic Variations on Von Himmel Hoch
				Bach, JS	Prelude and Fugue in E minor (Wedge)
				Distler, Hugo	Partita on Wachet Auf
				Durufle, Maurice	Suite
1969	Organ	Cowan, Margaret Ann	Senior Recital	Bach, JS	Toccata and Fugue in E major
				Daquin, Louis	Two Noels
				Buxtehude, Dieterich	Prelude and Fugue in E minor
				Tournemire, Charles	L'Orgue Mystique: All Saints
				Messiaen, Olivier	Les Corps Glorieux
1969	Organ	Ensey, Betty Taylor	Master of Music	Clerembault, Louis	Suite du Deuxieme Ton

			Bach, JS	Prelude and Fugue in B minor
			Handel	Concerto in F major
			Dupre, Marcel	Sketch in E minor
			Micheelsen, Hans	Orgelkonzert
1969 Organ	Gustafson, Bruce	Master of Music	Ginastera, Alberto	Toccata, Villancico, and Fugue on BACH
			Bach, JS	Passacaglia and Fugue in C Minor
			Dupre, Marcel	Prelude and Fugue in G minor
			Reger, Max	Prelude and Fugue in E major
			Schoenberg, Arnold	Variations on a Recitative
1969 Organ	Harris, Paula Alice	Senior Recital	Vivaldi-Bach	Concerto Grosso in D minor
			Lidon, Jose	Sonata de Primo Tono
			Carvalho, Joao	Allegro
			Elias, Manuel	Sonata para Cimbalo
			Bach, JS	Prelude and Fugue in A minor
			Franck, Cesar	Prelude, Fugue and Variation
			Ginastera, Alberto	Toccata, Villancico, and Fugue on BACH
1969 Organ	Leber, Jeffrey	Junior Recital	Bach, JS	Fantasia and Fugue in G minor
			Joio, Norman	Laudation
1970 Organ	Balka, John	Senior Recital	Bach, JS	Toccata and Fugue in F major
			Mozart, Wolfgang	Fantasia in F minor
			Dupre, Marcel	Variations on a Noel
			Alain, Jehan	Deuxieme Fantasie
			Macha, Otmar	Mourning Toccata
			Reubke, Julius	Sonata in C minor The 94th Psalm
1970 Organ	Benbow, Charles	Senior Recital	Bach, JS	Prelude and Fugue in E minor
			Distler, Hugo	Partita on Nun komm
			Dupre, Marcel	Fileuse
			Alain, Jehan	Trois Danses
1970 Organ	Bloomer, Arthur John	Master of Music	Reger, Max	Introduction and Passacaglia in D minor
			Bach, JS	Prelude and Fugue in G major
			Mozart, Wolfgang	Fantasia in F minor
			Franck, Cesar	Chorale in B minor
			Durufle, Maurice	Suite
1970 Organ	Denson, Patricia Ann	Junior Recital	Clerembault, Louis	Suite du Deuxieme Ton
			Bach, JS	Prelude and Fugue in A minor
			Dupre, Marcel	Cortege et Litanie
1970 Organ	Godowns, Stephen James	Junior Recital	Bach, JS	Prelude and Fugue in D major
			Dupre, Marcel	Prelude and Fugue in G minor
			Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
1970 Organ	Gray, Barbara Ann	Master of Music	Messiaen, Olivier	La Nativite
			Ducasse, Roger	Pastorale
			Eben, Peter	Laudes
			Sokola, Milos	Passacaglia Quasi Toccata on BACH
1970 Organ	Jacobsen, Eileen Louise	Junior Recital	Hindemith, Paul	Sonata 3
			Bach, JS	Wachet auf
			Bach, JS	Dorian Toccata
			Franck, Cesar	Prelude, Fugue and Variation
			Dupre, Marcel	Sketch in E minor
			Dupre, Marcel	Finale on Ave Maris Stella
1970 Organ	Leber, Jeffrey	Senior Recital	Walther, Johann Gottfried	Concerto in B minor
			Messiaen, Olivier	Diptyque

			Bach, JS	Prelude and Fugue in E flat major (St. An
			Buxtehude, Dieterich	Prelude and Fugue in G minor
			Peloquin, Alexander	Toccata
			Liszt, Franz	Prelude and Fugue on BACH
1970 Organ	Mason, Susan Wandfluh	Master of Music	Guilain, Antoine	Suite de Second Ton
			Bach, JS	Passacaglia and Fugue in C Minor
			Franck, Cesar	Chorale in A minor
			Charpentier, Jacques	L'Ange a la Trompette
			Durufle, Maurice	Suite
1970 Organ	Shipp, Carol Lynn	Senior Recital	Daquin, Louis	Noel
			Clerembault, Louis	Suite du Premier Ton
			Bach, JS	Passacaglia and Fugue in C Minor
			Handel	Sixth Concerto in B flat major
			Franck, Cesar	Chorale in A minor
			Persichetti, Vincent	Sonatine for Organ Pedals Alone
1970 Organ	Tupper, Robert	Master of Music	Bach, JS	Prelude and Fugue in C major
			Langlais, Jean	Premier Symphonie
			Reubke, Julius	Sonata in C minor The 94th Psalm
1970 Organ	Younce, Guy Spencer	Junior Recital	Charpentier, Jacques	L'Ange a la Trompette
			Bach, JS	Prelude and Fugue in A minor
			Franck, Cesar	Chorale in A minor
			Langlais, Jean	Fantasie
			Langlais, Jean	Chant de Paix
			Alain, Jehan	Litanies
1970 Organ	Balka, John	Senior Recital	Bach, JS	Toccata and Fugue in F major
			Mozart, Wolfgang	Fantasia in F minor
			Dupre, Marcel	Variations on a Noel
			Alain, Jehan	Deuxieme Fantasie
			Macha, Otmar	Mourning Toccata
			Reubke, Julius	Sonata in C minor The 94th Psalm
1971 Organ	Cheatham, Virginia Gayle	Master of Music	Guilain, Antoine	Suite du Premier Ton
			Bach, JS	Prelude and Fugue in G major
			Mozart, Wolfgang	Fantasia in F minor
			Franck, Cesar	Chorale in A minor
			Alain, Jehan	Litanies
			Alain, Jehan	Deux Chorales
			Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
1971 Organ	Cowan, Margaret Ann	Master of Music	Buxtehude, Dieterich	Prelude, Fugue and Chaconne
			Buxtehude, Dieterich	Passacaglia in D minor
			Franck, Cesar	Chorale in B minor
			Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
			Dupre, Marcel	Variations on a Noel
1971 Organ	Denson, Patricia Ann	Senior Recital	Guilain, Antoine	Suite de Second Ton
			Bach, JS	Prelude and Fugue in D major
			Franck, Cesar	Chorale in B minor
			Alain, Jehan	Scherzo
			Dupre, Marcel	Lamento
			Charpentier, Jacques	L'Ange a la Trompette
1971 Organ	Godowns, James Stephens	Senior Recital	Vivaldi-Bach	Concerto in A minor
			Bach, JS	Prelude and Fugue in B minor
			Durufle, Maurice	Prelude and Fugue on the Name of Alain

			Reubke, Julius	Sonata in C minor The 94th Psalm
1971 Organ	Jacobsen, Eileen Louise	Senior Recital	Walther, Johann Gottfried	Concerto in F major
			Dandrieu, Jean	Gais Bergers
			Dandrieu, Jean	Il Fait Bon Aimer
			Bach, JS	Fantasy and Fugue in C minor
			Dupre, Marcel	Variations on a Noel
			Alain, Jehan	First and Second Fantasies, Litanies
1971 Organ	Laurence, Lynn Ingrid	Master of Music	Stanley, John	Voluntary in A major
			Bach, JS	Prelude and Fugue in E minor (Wedge)
			Dupre, Marcel	Variations on a Noel
			Bach, JS	Prelude and Fugue in F minor
			Bach, JS	Fantasy on Komm Heiliger Geist
			Alain, Jehan	Postlude for Compline
			Durufle, Maurice	Prelude and Fugue on the Name of Alain
1971 Organ	Martin, John Brabson	Master of Music	Lidon, Jose	Sonata de Primo Tono
			Bruhns, Nicolas	Prelude and Fugue in G major
			Bach, JS	Chorale Prelude: Veni Creator
			Durufle, Maurice	Prelude, Adagio, et Choral
			Bach, JS	Fantasy and Fugue in G minor
			Bach, JS	Trio Sonata BWV 583
			Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
1971 Organ	Pruet, Madison	Senior Recital	Distler, Hugo	Partita on Wachet Auf
			Alain, Jehan	Choral Dorien
			Bach, JS	Prelude and Fugue in E flat major (St. An
			Reubke, Julius	Sonata in C minor The 94th Psalm
1971 Organ	Shields, Elizabeth Burton	Junior Recital	Reger, Max	Introduction and Passacaglia in D minor
			Mozart, Wolfgang	Fantasia in F minor
			Bach, JS	Toccata and Fugue in F major
			Messiaen, Olivier	L'Ascension: Transports of Joy
			Gigout, Eugene	Scherzo
			Sokola, Milos	Passacaglia Quasi Toccata on BACH
1971 Organ	Thompson, Anna Marlene	Master of Music	Reger, Max	Introduction and Passacaglia in D minor
			Couperin, Francois	Pieces d'Orgue
			Bach, JS	Prelude and Fugue in E flat major (St. An
1971 Organ	Younce, Guy Spencer	Senior Recital	Dandrieu, Jean	Noel Santonge
			Daquin, Louis	Noel in D minor
			Bach, JS	Wachet auf
			Bach, JS	Toccata, Adagio and Fugue in C major
			Mozart, Wolfgang	Fantasia in F minor
			Dupre, Marcel	Cortege et Litanie
			Persichetti, Vincent	Sonatine for Organ Pedals Alone
			Langlais, Jean	Te Deum
1972 Organ	Balka, John	Master of Music	Bach, JS	Prelude and Fugue in E minor
			Distler, Hugo	Partita on Wachet Auf
			Sowerby, Leo	Pageant
			Durufle, Maurice	Suite
1972 Organ	Booth, Jon Randall	Master of Music	Daquin, Louis	Two Noels
			Lubeck, Vincent	Prelude and Fugue in E major
			Bach, JS	Toccata, Adagio and Fugue in C major
			Heiller, Anton	In Festo Corporis Christi
			Sowerby, Leo	Fantasy for Flute Stops

			Mozart, Wolfgang	Fantasia in F minor
1972 Organ	Bullock, James	Master of Music	Mozart, Wolfgang	Fantasia in F minor
			Bach, JS	Prelude and Fugue in D major
			Liszt, Franz	Prelude and Fugue on BACH
			Distler, Hugo	Organ Sonata
			Durufle, Maurice	Suite
1972 Organ	Hensley, Connie Dare	Master of Music	Hindemith, Paul	Sonata 1
			De Grigny, Nicolas	Deux Pieces en Dialogue
			Bach, JS	Toccata and Fugue in F major
			Eben, Peter	Moto Ostinato
			Reubke, Julius	Sonata in C minor The 94th Psalm
1972 Organ	Howard, Beverly Ann	Junior Recital	Daquin, Louis	Noel
			Bach, JS	Prelude and Fugue in D major
			Roger-Ducasse, Jean	Pastorale
			Dupre, Marcel	Prelude and Fugue in B major
			Macha, Otmar	Mourning Toccata
1972 Organ	McKown, Janice Lynn	Master of Music	Reger, Max	Introduction and Passacaglia in D minor
			Mozart, Wolfgang	Fantasia in F minor
			Bach, JS	Prelude and Fugue in E flat major (St. An
			Alain, Jehan	Postlude for Compline
			Persichetti, Vincent	Sonata for Organ
			Franck, Cesar	Chorale in B minor
1972 Organ	Roberts, Stephen Thomas	Junior Recital	Du Mage, Pierre	Grand Jeu
			Bach, JS	Concerto in G major
			Mozart, Wolfgang	Fantasia in F minor
			Alain, Jehan	Deuxieme Fantasie
			Reubke, Julius	Sonata in C minor The 94th Psalm
1972 Organ	Shields, Elizabeth Burton	Senior Recital	Couperin, Francois	Mass for the Parishes
			Bach, JS	Fantasia and Fugue in G minor
			Williamson, Malcolm	Vision of Christ - Phoenix
			Litaize, Gaston	Prelude et Danse Fugue
			Reubke, Julius	Sonata in C minor The 94th Psalm
1972 Organ	Strand, James	Doctorate of Music	Messiaen, Olivier	Les Corps Glorieux (entirety)
1973 Organ	Benston, Carolyn	Master of Music	Clerembault, Louis	Suite du Deuxieme Ton
			Bach, JS	Gigue Fugue
			Bach, JS	Toccata and Fugue in E major
			Williamson, Malcolm	Resurgence de Feu
			Charpentier, Jacques	Communion
			Durufle, Maurice	Suite
1973 Organ	Copher, Dan	Junior Recital	Bach, JS	Dorian Toccata and Fugue
			Janacek, Leos	Orgelsolo aus der Festlichen Messe
			Franck, Cesar	Grande Piece Symphonique
1973 Organ	Douberly, Oliver	Master of Music	Clerembault, Louis	Suite du Deuxieme Ton
			Bach, JS	Prelude and Fugue in C major
			Eben, Peter	Moto Ostinato
			Distler, Hugo	Wachet auf
			Reubke, Julius	Sonata in C minor The 94th Psalm
1973 Piano	Fleming, Ansley	Junior Recital	Mendelssohn, Felix	Venetian Boat Song
			Mendelssohn, Felix	Rondo Capriccioso
			Mozart, Wolfgang	Sonata in C major
			Kabalevsky, Dmitri	Sonata 2

1973	Organ	Hauser, Brett Michael	Junior Recital	Langlais, Jean — Te Deum
				Du Mage, Pierre — Grand Jeu
				Bach, JS — Prelude and Fugue in D major
				Alain, Jehan — Litanies
				Durufle, Maurice — Prelude and Fugue on the Name of Alain
1973	Organ	Howard, Beverly Ann	Senior Recital	Stanley, John — Voluntary in A major
				Buxtehude, Dieterich — Wie schon leuchtet
				Buxtehude, Dieterich — Chaconne in E minor
				Bach, JS — Prelude and Fugue in G major
				Sokola, Milos — Toccata
				Durufle, Maurice — Suite
1973	Organ	King, Earle	Master of Music	Messiaen, Olivier — L'Ascension (entirety)
				Bach, JS — Fantasia and Fugue in G minor
				Franck, Cesar — Grande Piece Symphonique
1973	Organ	Olson, Kristin Andrea	Master of Music	Reger, Max — Phantasie on Gott zu loben
				De Grigny, Nicolas — Tierce on taille
				Bach, JS — Prelude and Fugue in E minor
				Tournemire, Charles — Victimae Paschali Laudes
				Jolivet, Andre — Hymn to the Universe
1973	Organ	Roberts, Stephen Thomas	Senior Recital	Bruhns, Nicolas — Prelude and Fugue in G major
				Couperin, Francois — Pieces d'Orgue
				Liszt, Franz — Prelude and Fugue on BACH
				Bach, JS — Sonata VI in G major
				Guillou, Jean — Toccata
				Dupre, Marcel — Deux Esquisses
1973	Organ	Schroeder, Jannene Joyce	Master of Music	Couperin, Francois — Mass for the Parishes
				Bach, JS — Fantasia and Fugue in G minor
				Distler, Hugo — Partita on Nun komm
				Mozart, Wolfgang — Fantasia in F minor
				Guillou, Jean — Sinfonietta
1973	Organ	Shelton, Amy	Junior Recital	Brahms, Johannes — Prelude and Fugue in G minor
				Raison, Andre — Mass in the Eighth Tone
				Bach, JS — Prelude and Fugue in E flat major (St. An
				Messiaen, Olivier — L'Ascension: Serene Alleluias, Outburst c
1973	Organ	Smeby, Joel	Master of Music	Bach, JS — Prelude and Fugue in F minor
				Liszt, Franz — Ad nos
				Dupre, Marcel — Prelude and Fugue in B major
1973	Organ	Toney, Paula Jo	Junior Recital	Bach, JS — Prelude and Fugue in G minor
				Franck, Cesar — Chorale in B minor
				Micheelsen, Hans — Orgelkonzert: Tokkata
				Mozart, Wolfgang — Fantasia in F minor
1973	Organ	Vogeding, David	Master of Music	Liszt, Franz — Prelude and Fugue on BACH
				Raison, Andre — Trio
				Bach, JS — Passacaglia and Fugue in C Minor
				Dupre, Marcel — Prelude and Fugue in G minor
				Alain, Jehan — Trois Danses
1973	Organ	Williams, Stephen	Junior Recital	Lubeck, Vincent — Prelude and Fugue in F major
				Handel — Concerto in F major
				Franck, Cesar — Chorale in A minor
				Alain, Jehan — Choral Dorien
				Sowerby, Leo — Jubilee

1974 Organ	Anschuetz, Charles	Junior Recital	Dandrieu, Jean	Noel Santonge
			Bach, JS	Prelude and Fugue in A minor
			Reubke, Julius	Sonata in C minor The 94th Psalm
1974 Organ	Bishop, Larry	Master of Music	Scarlatti, Alessandro	Toccata
			Bach, JS	Prelude and Fugue in E flat major (St. An
			Persichetti, Vincent	Psalm 130
			Distler, Hugo	Wachet auf
			Durufle, Maurice	Prelude, Adagio, et Choral
1974 Organ	Buchanan, Thomas Kay	Junior Recital	Daquin, Louis	Noel Suisse
			Dandrieu, Jean	Noel Santonge
			Bach, JS	Passacaglia and Fugue in C Minor
			Mozart, Wolfgang	Fantasia in F minor
			Messiaen, Olivier	Apparition de l'Eglise Eternelle
1974 Organ	Coykendall, Deborah	Senior Recital	Guilain, Antoine	Suite de Second Ton
			Bach, JS	Toccata, Adagio and Fugue in C major
			Durufle, Maurice	Prelude and Fugue on the Name of Alain
			Alain, Jehan	Postlude for Compline
			Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
1974 Organ	Greenlee, Robert	Junior Recital	Widor, Charles-Marie	Symphony in F minor
			Alain, Jehan	Deux Fantasie
			Persichetti, Vincent	Psalm 130
			Bach, JS	Fantasy in C minor
			Bach, JS	Prelude and Fugue in E minor
			Brahms, Johannes	Three Chorale Preludes
			Resphigi, Ottorino	Prelude in D minor
1974 Organ	Hauser, Brett Michael	Senior Recital	Bach, JS	Fantasy in G Major
			Daquin, Louis	Noel VI
			Bach, JS	Prelude and Fugue in C major
			Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
			Dupre, Marcel	Prelude and Fugue in G minor
			Durufle, Maurice	Scherzo
			Sowerby, Leo	Pageant
1974 Organ	Howard, Beverly Ann	Master of Music	Ives, Charles	Variations on America
			Walther, Johann Gottfried	Concerto del Albinoni
			Bach, JS	Toccata and Fugue in F major
			Hindemith, Paul	Sonata 1
			Eben, Peter	Laudes
1974 Organ	Jarvis, Jill	Senior Recital	Daquin, Louis	Two Noels
			Bach, JS	Prelude and Fugue in G major
			Franck, Cesar	Chorale in A minor
			Alain, Jehan	Litanies
1974 Organ	King, Earle	Master of Music	Perers, Ronald	Reverberations for Organ and Electronic
			Durufle, Maurice	Scherzo
			Bach, JS	Prelude and Fugue in E flat major (St. An
			Vierne, Louis	Symphony No. 2
1974 Organ	Lindner, Arlene	Junior Recital	Buxtehude, Dieterich	Prelude and Fugue in G minor
			Daquin, Louis	Noel
			Bach, JS	Prelude and Fugue in G major
			Alain, Jehan	Litanies
			Dupre, Marcel	Suite Bretonne
			Guillou, Jean	Toccata

1974 Organ	Linney, Keith	Master of Music	Buxtehude, Dieterich	Prelude and Fugue in F# minor
			Couperin, Francois	Mass for the Parishes
			Bach, JS	Toccata, Adagio and Fugue in C major
			Liszt, Franz	Prelude and Fugue on BACH
			Alain, Jehan	Trois Danses
1974 Organ	Pittenger, Martha	Master of Music	Vivaldi-Bach	Concerto in A minor
			Bach, JS	Prelude and Fugue in D major
			Roger-Ducasse, Jean	Pastorale
			Guillou, Jean	Sinfonietta
			Sowerby, Leo	Pageant
1974 Organ	Shelton, Amy	Senior Recital	Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
			Dandrieu, Jean	Noels
			Bach, JS	Canonic Variations on Von Himmel Hoch
			Distler, Hugo	Partita on Nun komm
			Dupre, Marcel	Variations on a Noel
1974 Organ	Shields, Elizabeth Burton	Master of Music	Daquin, Louis	Two Noels
			Bach, JS	Prelude and Fugue in E minor
			Heiller, Anton	Tanz-Toccata
			Alain, Jehan	Trois Danses
			Dupre, Marcel	Two Sketches
1974 Organ	Smeby, Joel	Senior Recital	De Grigny, Nicolas	Veni Creator
			Bach, JS	Prelude and Fugue in E minor
			Sowerby, Leo	Symphony in G major
			Persichetti, Vincent	Parable
1974 Organ	Strand, James	Doctorate of Music	Messiaen, Olivier	Les Corps Glorieux (entirety)
1974 Organ	Toney, Paula Jo	Senior Recital	Clerembault, Louis	Suite du Deuxieme Ton
			Bach, JS	Passacaglia and Fugue in C Minor
			Albright, William	Benediction from Organ Book 1
			Sokola, Milos	Suite
			Dupre, Marcel	Prelude and Fugue in C major
1974 Organ	Williams, Stephen	Senior Recital	Daquin, Louis	Two Noels
			Bach, JS	Prelude and Fugue in G major
			Langlais, Jean	Epilogue on the Theme of Frescobaldi
			Messiaen, Olivier	Verset for the Dedication Festival
			Widor, Charles-Marie	Symphony V
1975 Organ	Anschuetz, Charles	Senior Recital	Handel	Concerto in B flat Major
			Bach, JS	Prelude and Fugue in E minor
			Franck, Cesar	Pastorale
			Durufle, Maurice	Suite
1975 Organ	Benbow, Charles	Master of Music	Messiaen, Olivier	Livre d'Orgue
			Mozart, Wolfgang	Andante in F major
			Bach, JS	Prelude and Fugue in C minor
			Dupre, Marcel	Variations on a Noel
			Demessieux, Jeanne	Etudes
1975 Organ	Buchanan, Thomas Kay	Senior Recital	Buxtehude, Dieterich	Prelude, Fugue and Chaconne
			Clerembault, Louis	Suite du Deuxieme Ton
			Bach, JS	Concerto in G major
			Tournemire, Charles	Victimae Paschali Laudes
			Durufle, Maurice	Prelude and Fugue on the Name of Alain
			Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
1975 Organ	Douberly, Oliver	Master of Music	Walther, Johann Gottfried	Concerto in B minor

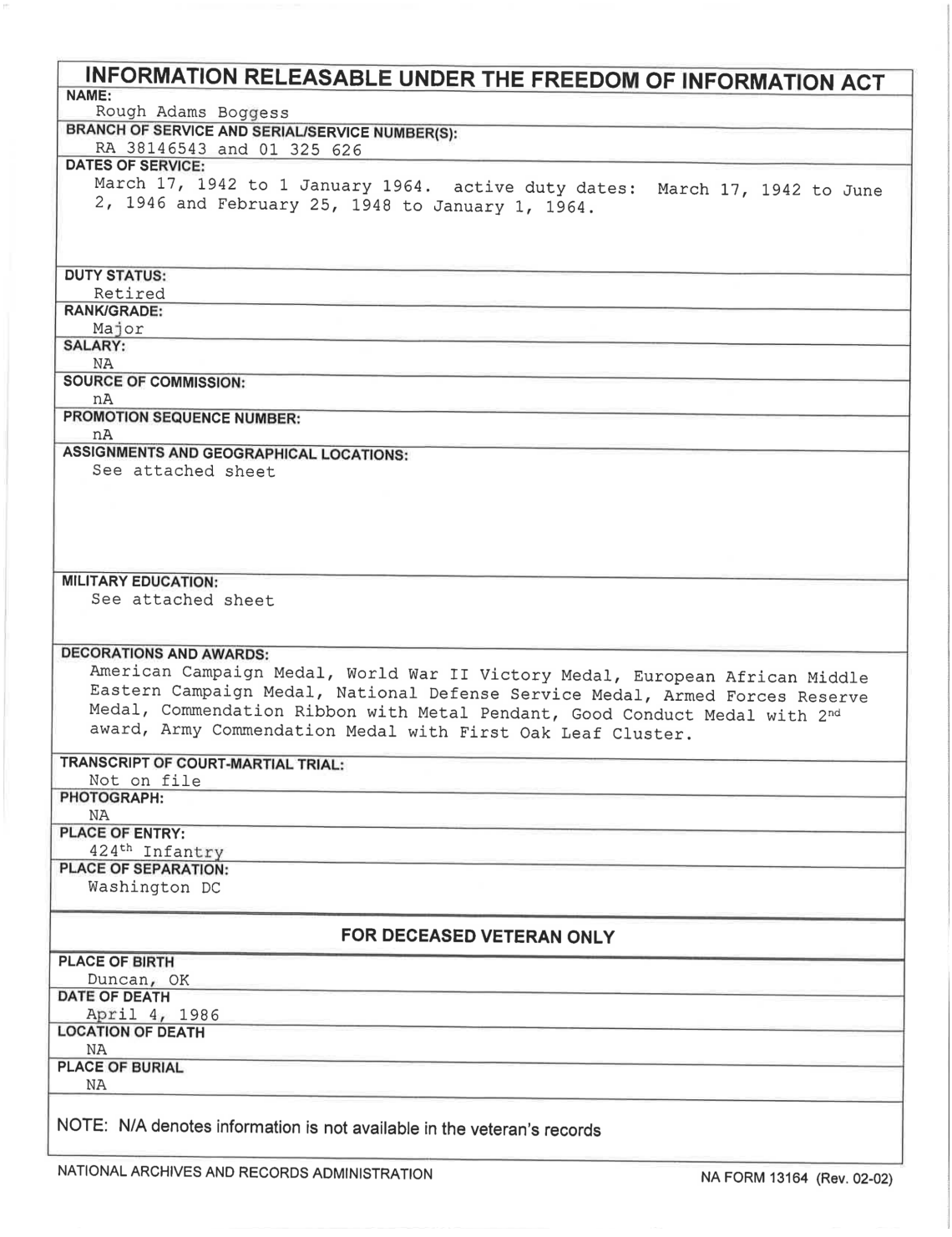
			Bach, JS	Prelude and Fugue in E minor
			Franck, Cesar	Chorale in E Major
			Dupre, Marcel	Prelude and Fugue in B major
			Guillou, Jean	Sagas
1975 Organ	Gray-Massey, Barbara	Master of Music	Liszt, Franz	Prelude and Fugue on BACH
			Bach, JS	Two Chorale Preludes
			Messiaen, Olivier	L'Ascension (entirety)
			Dupre, Marcel	Deux Esquisses
1975 Organ	Greenlee, Robert	Senior Recital	Franck, Cesar	Piece Heroique
			Guilain, Antoine	Suite de Second Ton
			Bach, JS	Toccata, Adagio and Fugue in C major
			Bach, JS	Partita on Sei gegrüsset
			Sokola, Milos	Passacaglia Quasi Toccata on BACH
1975 Organ	King, Earle	Doctorate of Music	Messiaen, Olivier	L'Ascension (entirety) ??
1975 Organ	Lindner, Arlene	Senior Recital	Bach, JS	Prelude and Fugue in D major
			Couperin, Francois	Mass for the Parishes
			Eben, Peter	Moto Ostinato
			Litaize, Gaston	Prelude et Danse Fugue
			Dupre, Marcel	Variations on a Noel
1975 Organ	McKown, Janice Lynn	Master of Music	Franck, Cesar	Chorale in E Major
			Raison, Andre	Trio en Passacaille
			Bach, JS	Passacaglia and Fugue in C Minor
			Eben, Peter	Sontagsmusik
1975 Organ	McLendon, Charlotte	Master of Music	Messiaen, Olivier	Dieu Parmi Nous (God Among Us)
			Couperin, Francois	Mass for the Parishes
			Bach, JS	Prelude and Fugue in B minor
			Sokola, Milos	Passacaglia Quasi Toccata on BACH
			Franck, Cesar	Chorale in A minor
			Guillou, Jean	Toccata
1975 Organ	Murray, Edward		Hindemith, Paul	Sonata 1
		Junior Recital	Bach, JS	Prelude, Trio, and Fugue in G major
			Alain, Jehan	Trois Danses
			Dupre, Marcel	Deux Esquisses
1975 Organ	Smeby, Joel	Master of Music	Liszt, Franz	Prelude and Fugue on BACH
			Daquin, Louis	Noel
			Bach, JS	Fantasia and Fugue in G minor
			Dupre, Marcel	Deux Esquisses
			Messiaen, Olivier	Livre d'Orgue
1975 Organ	Strand, James	Doctorate of Music	Durufle, Maurice	Suite
			Dupre, Marcel	Suite Bretonne
			Jolivet, Andre	Mandala
			Wintle, James	Capriccio
			White, Gary	Antipodes I
			Alain, Jehan	Trois Danses
1976 Organ	Baxendale, Paula Jane	Master of Music	Walther, Johann Gottfried	Concerto No. 3 in B minor
			Bach, JS	Toccata and Fugue in F major
			Mozart, Wolfgang	Fantasia in F minor
			Alain, Jehan	Trois Danses
1976 Organ	Borycki, Dennis	Master of Music	Hindemith, Paul	Sonata 2
			Dupre, Marcel	Prelude and Fugue in G minor
			Messiaen, Olivier	L'Ascension (entirety)

			Bach, JS	Wedge Prelude and Fugue
			Albright, William	Pneuma
1976	Organ	Buchanan, Thomas Kay	Master of Music	Tournemire, Charles	Improvisation on Te Deum
				Clerembault, Louis	Suite du Deuxieme Ton
				Bach, JS	Prelude and Fugue in B minor
				Franck, Cesar	Fantasy in C major
				Durufle, Maurice	Suite for Organ
1976	Organ	Copher, Dan	Senior Recital	Bach, JS	Toccata, Adagio and Fugue in C major
				Eben, Peter	Moto Ostinato
				Charpentier, Jacques	Offertory for the Feast of Holy Trinity
				Charpentier, Jacques	L'Ange a la Trompette
				Liszt, Franz	Prelude and Fugue on BACH
				Dupre, Marcel	Deux Esquisses
1976	Organ	Cox, Tommi Lynne	Master of Music	Walther, Johann Gottfried	Concerto in B minor
				Clerembault, Louis	Suite du Deuxieme Ton
				Bach, JS	Prelude and Fugue in C major
				Messiaen, Olivier	Les Corps Glorieux
				Durufle, Maurice	Prelude and Fugue on the Name of Alain
1976	Organ	Coykendall, Deborah	Master of Music	Bach, JS	Prelude and Fugue in C major
				Dupre, Marcel	Prelude and Fugue in B major
				Roger-Ducasse, Jean	Pastorale
				Alain, Jehan	Trois Danses
				Heiller, Anton	Tanz-Toccata
1976	Organ	Gray-Massey, Barbara	Master of Music	Distler, Hugo	Orgelpartita on Wachet auf
				Messiaen, Olivier	Medidation on the Mystery of Trinite
				Massey, Lance	Toccata Seriala
				Durufle, Maurice	Prelude and Fugue on the Name of Alain
				Bolcom, William	Black Host
1976	Organ	Hillabolt, John	Master of Music	Daquin, Louis	Two Noels
				Bach, JS	Wedge Prelude and Fugue
				Franck, Cesar	Chorale in E Major
				Reubke, Julius	Sonata in C minor The 94th Psalm
1976	Organ	Hodges, Russell	Master of Music	Couperin, Francois	Mass for the Parishes
				Bach, JS	Prelude and Fugue in D major
				Liszt, Franz	Weinen, klagen, sorgen, sagen Variation
				Guillou, Jean	Toccata
				Dupre, Marcel	Variations on a Noel
1976	Organ	King, Earle	Master of Music	Massey, Lance	Passacaglia and Fugue
				De Grigny, Nicolas	Verses on Pange Lingua
				Franck, Cesar	Chorale in B minor
				Bach, JS	Chorale Partita Sei gegrusset
				Widor, Charles-Marie	Symphony in F minor
1976	Organ	Lindner, Arlene	Master of Music	Guilain, Antoine	Suite de Quatrieme Ton
				Bach, JS	Toccata, Adagio and Fugue in C major
				Guillou, Jean	Dix-Huit Variations
				Stewart, Richard	Prelude for Organ and Tape
				Franck, Cesar	Chorale in B minor
1976	Organ	Murray, Edward	Senior Recital	Liszt, Franz	Prelude and Fugue on BACH
				Mozart, Wolfgang	Adagio and Allegro in F Minor
				Messiaen, Olivier	L'Ascension (entirety)
				Bach, JS	Fantasia and Fugue in G minor

1976 Organ	Strand, James	Doctorate of Music	Bach, JS	Partita on Gott du Frommer Gott
			Distler, Hugo	Orgelpartita on Wachet auf
			Franck, Cesar	Chorale in A minor (Si Minor)
			Sweelinck, Jan	Variations on Unter der linden grune
			Dupre, Marcel	Variations on a Noel
1977 Organ	Price, Paula Toney	Master of Music	Ginastera, Alberto	Toccata, Villancico, and Fugue on BACH
			Stewart, Richard	Prelude for Organ and Tape
			Bach, JS	Prelude and Fugue in E flat major (St. An
			Alain, Jehan	Deuxieme Fantasie
			Alain, Jehan	Postlude for Compline
			Alain, Jehan	Litanies
			Durufle, Maurice	Prelude and Fugue on the Name of Alain

APPENDIX B: Primary Sources

Figure B.1.1
Rough Adams Boggess Military Records



INFORMATION RELEASABLE UNDER THE FREEDOM OF INFORMATION ACT

NAME:
Rough Adams Boggess

BRANCH OF SERVICE AND SERIAL/SERVICE NUMBER(S):
RA 38146543 and 01 325 626

DATES OF SERVICE:
March 17, 1942 to 1 January 1964. active duty dates: March 17, 1942 to June 2, 1946 and February 25, 1948 to January 1, 1964.

DUTY STATUS:
Retired

RANK/GRADE:
Major

SALARY:
NA

SOURCE OF COMMISSION:
nA

PROMOTION SEQUENCE NUMBER:
nA

ASSIGNMENTS AND GEOGRAPHICAL LOCATIONS:
See attached sheet

MILITARY EDUCATION:
See attached sheet

DECORATIONS AND AWARDS:
American Campaign Medal, World War II Victory Medal, European African Middle Eastern Campaign Medal, National Defense Service Medal, Armed Forces Reserve Medal, Commendation Ribbon with Metal Pendant, Good Conduct Medal with 2nd award, Army Commendation Medal with First Oak Leaf Cluster.

TRANSCRIPT OF COURT-MARTIAL TRIAL:
Not on file

PHOTOGRAPH:
NA

PLACE OF ENTRY:
424th Infantry

PLACE OF SEPARATION:
Washington DC

FOR DECEASED VETERAN ONLY

PLACE OF BIRTH
Duncan, OK

DATE OF DEATH
April 4, 1986

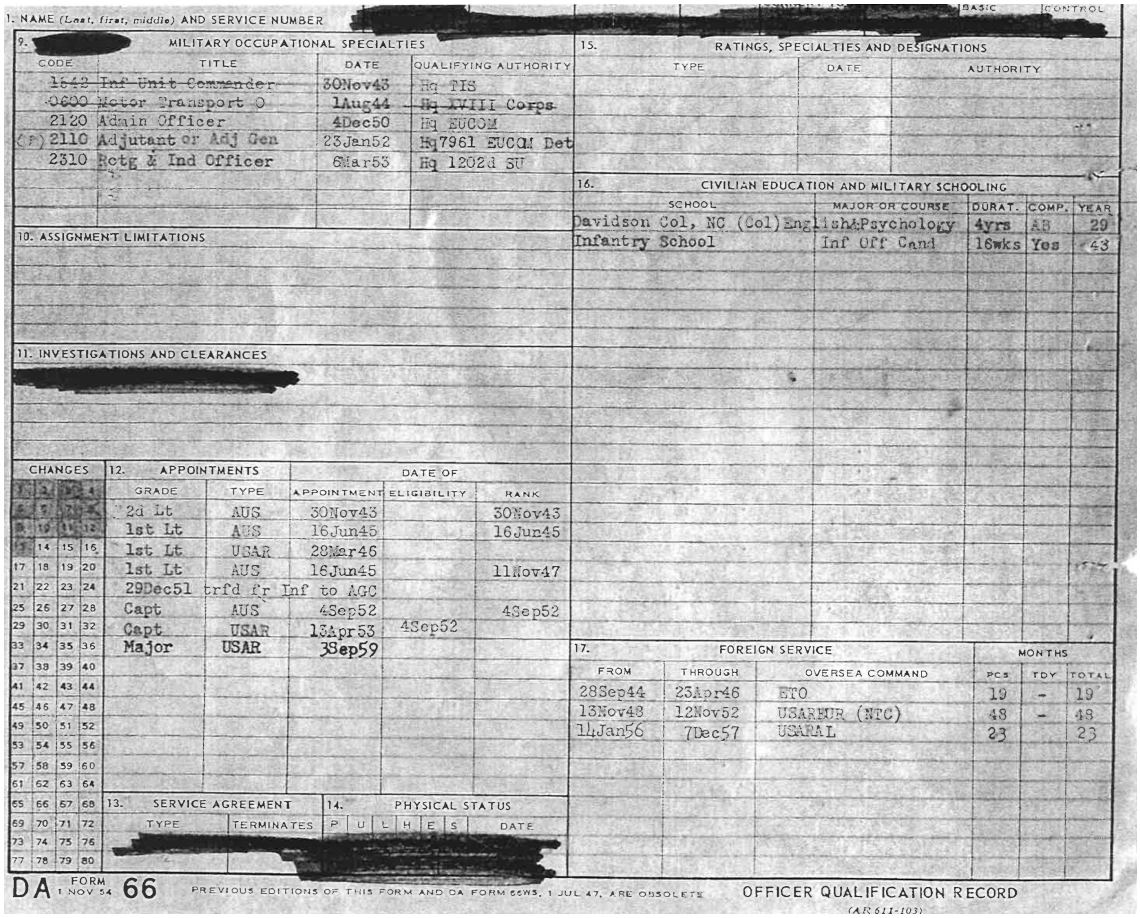
LOCATION OF DEATH
NA

PLACE OF BURIAL
NA

NOTE: N/A denotes information is not available in the veteran's records

NATIONAL ARCHIVES AND RECORDS ADMINISTRATION NA FORM 13164 (Rev. 02-02)

Figure B.1.2
Rough Adams Boggess Military Records



1. NAME (Last, first, middle) AND SERVICE NUMBER [redacted]

9. MILITARY OCCUPATIONAL SPECIALTIES

CODE	TITLE	DATE	QUALIFYING AUTHORITY
1542	Inf Unit Commander	30Nov43	Hq TIS
0600	Motor Transport O	1Aug44	Hq XVIII Corps
2120	Admin Officer	4Dec50	Hq EUCOM
(P) 2110	Adjutant or Adj Gen	23Jan52	Hq 7961 EUCOM Det
2310	Rctg & Ind Officer	6Mar53	Hq 1202d SU

15. RATINGS, SPECIALTIES AND DESIGNATIONS

TYPE	DATE	AUTHORITY

16. CIVILIAN EDUCATION AND MILITARY SCHOOLING

SCHOOL	MAJOR OR COURSE	DURAT.	COMP.	YEAR
Davidson Col, NC (Col)	English&Psychology	4yrs	AB	29
Infantry School	Inf Off Cand	16wks	Yes	43

10. ASSIGNMENT LIMITATIONS

11. INVESTIGATIONS AND CLEARANCES [redacted]

CHANGES

12. APPOINTMENTS

GRADE	TYPE	DATE OF APPOINTMENT	DATE OF ELIGIBILITY	DATE OF RANK
2d Lt	AUS	30Nov43		30Nov43
1st Lt	AUS	16Jun45		16Jun45
1st Lt	USAR	28Mar46		
1st Lt	AUS	16Jun45		11Nov47
29Dec51 trfd fr Inf to AGC				
Capt	AUS	4Sep52		4Sep52
Capt	USAR	13Apr53	4Sep52	
Major	USAR	3Sep59		

17. FOREIGN SERVICE

FROM	THROUGH	OVERSEA COMMAND	MONTHS PCS	MONTHS TDY	MONTHS TOTAL
28Sep44	23Apr46	ETO	19	-	19
13Nov48	12Nov52	USAREUR (NTC)	48	-	48
14Jan56	7Dec57	USARAL	23		23

13. SERVICE AGREEMENT

TYPE	TERMINATES
[redacted]	

14. PHYSICAL STATUS

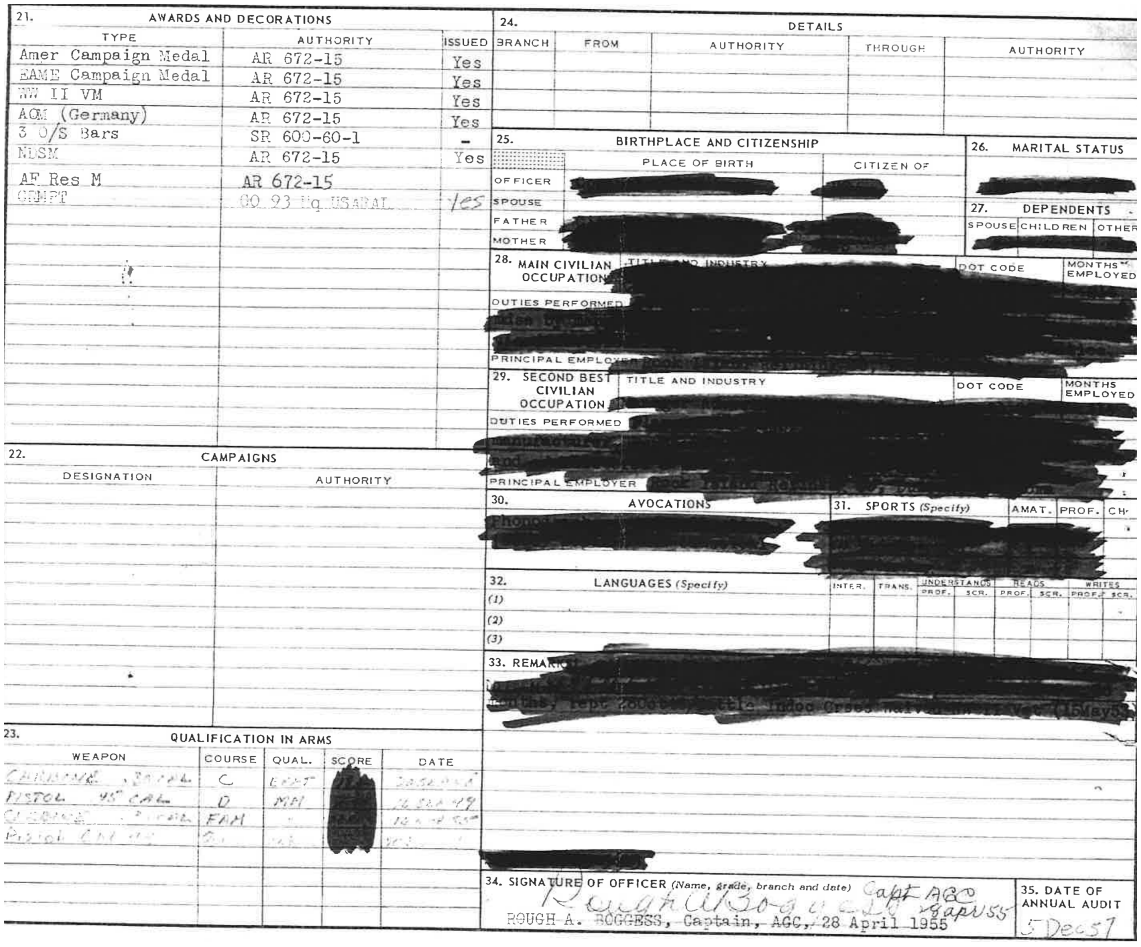
P	U	L	H	E	S	DATE

DA FORM 1 NOV 54 66 PREVIOUS EDITIONS OF THIS FORM AND DA FORM 66WS, 1 JUL 47, ARE OBSOLETE

OFFICER QUALIFICATION RECORD

(AR 611-103)

Figure B.1.3
Rough Adams Boggess Military Records



21. AWARDS AND DECORATIONS

TYPE	AUTHORITY	ISSUED
Amer Campaign Medal	AR 672-15	Yes
EAME Campaign Medal	AR 672-15	Yes
WW II VM	AR 672-15	Yes
AOM (Germany)	AR 672-15	Yes
3 O/S Bars	SR 600-60-1	-
NDSM	AR 672-15	Yes
AF Res M	AR 672-15	
CMPT	GO 93 Hq USARAL	Yes

22. CAMPAIGNS

DESIGNATION	AUTHORITY

23. QUALIFICATION IN ARMS

WEAPON	COURSE	QUAL.	SCORE	DATE
CARBINE, .30 CAL.	C	EXPT	[redacted]	28 Sep 49
PISTOL .45 CAL	D	MM		16 Sep 49
CARBINE, .30 CAL	FAM	"		10 Nov 50
PISTOL CAL .45	D	QUAL		16 Sep 50

24. DETAILS

BRANCH	FROM	AUTHORITY	THROUGH	AUTHORITY

25. BIRTHPLACE AND CITIZENSHIP

	PLACE OF BIRTH	CITIZEN OF
OFFICER		
SPOUSE	[redacted]	[redacted]
FATHER	[redacted]	
MOTHER	[redacted]	

26. MARITAL STATUS [redacted]

27. DEPENDENTS

SPOUSE	CHILDREN	OTHER
[redacted]		

28. MAIN CIVILIAN OCCUPATION — TITLE AND INDUSTRY — DOT CODE — MONTHS EMPLOYED

DUTIES PERFORMED [redacted]

PRINCIPAL EMPLOYER

29. SECOND BEST CIVILIAN OCCUPATION — TITLE AND INDUSTRY — DOT CODE — MONTHS EMPLOYED

DUTIES PERFORMED [redacted]

PRINCIPAL EMPLOYER

30. AVOCATIONS [redacted]

31. SPORTS (Specify) — AMAT. — PROF. — CH.

32. LANGUAGES (Specify)

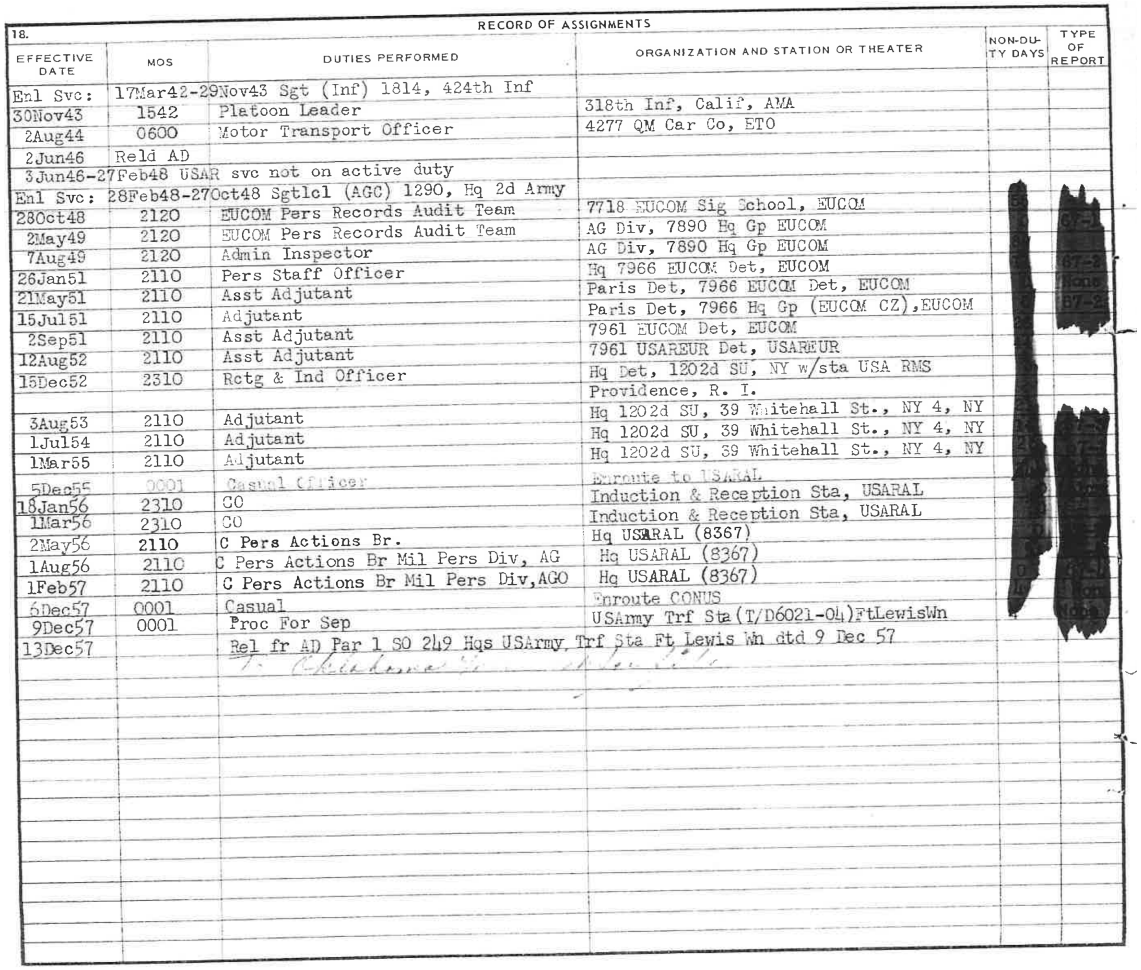
	INTER.	TRANS.	UNDERSTANDS PROF.	UNDERSTANDS SCH.	READS PROF.	READS SCH.	WRITES PROF.	WRITES SCH.
(1)								
(2)								
(3)								

33. REMARKS [redacted]

34. SIGNATURE OF OFFICER (Name, grade, branch and date) Rough A Boggess Capt AGC 28Apr55
ROUGH A. BOGGESS, Captain, AGC, 28 April 1955

35. DATE OF ANNUAL AUDIT 5 Dec 57

Figure B.1.4
Rough Adams Boggess Military Records



18. RECORD OF ASSIGNMENTS

EFFECTIVE DATE	MOS	DUTIES PERFORMED	ORGANIZATION AND STATION OR THEATER	NON-DUTY DAYS	TYPE OF REPORT
Enl Svc:	17Mar42-29Nov43 Sgt (Inf) 1814, 424th Inf				
30Nov43	1542	Platoon Leader	318th Inf, Calif, AMA		
2Aug44	0600	Motor Transport Officer	4277 QM Car Co, ETO		
2Jun46	Reld AD				
3Jun46-27Feb48 USAR svc not on active duty					
Enl Svc:	28Feb48-27Oct48 Sgtlcl (AGC) 1290, Hq 2d Army				
28Oct48	2120	EUCOM Pers Records Audit Team	7718 EUCOM Sig School, EUCOM		
2May49	2120	EUCOM Pers Records Audit Team	AG Div, 7890 Hq Gp EUCOM		
7Aug49	2120	Admin Inspector	AG Div, 7890 Hq Gp EUCOM		
26Jan51	2110	Pers Staff Officer	Hq 7966 EUCOM Det, EUCOM		
21May51	2110	Asst Adjutant	Paris Det, 7966 EUCOM Det, EUCOM		
15Jul51	2110	Adjutant	Paris Det, 7966 Hq Gp (EUCOM CZ), EUCOM		
2Sep51	2110	Asst Adjutant	7961 EUCOM Det, EUCOM		
12Aug52	2110	Asst Adjutant	7961 USAREUR Det, USAREUR		
15Dec52	2310	Rctg & Ind Officer	Hq Det, 1202d SU, NY w/sta USA RMS Providence, R. I.		
3Aug53	2110	Adjutant	Hq 1202d SU, 39 Whitehall St., NY 4, NY		
1Jul54	2110	Adjutant	Hq 1202d SU, 39 Whitehall St., NY 4, NY		
1Mar55	2110	Adjutant	Hq 1202d SU, 39 Whitehall St., NY 4, NY		
5Dec55	0001	Casual Officer	Enroute to USARAL		
18Jan56	2310	CO	Induction & Reception Sta, USARAL		
1Mar56	2310	CO	Induction & Reception Sta, USARAL		
2May56	2110	C Pers Actions Br.	Hq USARAL (8367)		
1Aug56	2110	C Pers Actions Br Mil Pers Div, AG	Hq USARAL (8367)		
1Feb57	2110	C Pers Actions Br Mil Pers Div, AGO	Hq USARAL (8367)		
5Dec57	0001	Casual	Enroute CONUS		
9Dec57	0001	Proc For Sep	USArmy Trf Sta (T/D6021-04) FtLewisWn		
13Dec57		Rel fr AD Par 1 SO 249 Hqs USArmy Trf Sta Ft Lewis Wn dtd 9 Dec 57			

Figure B.2.1
Correspondence between Marianne Webb and Mildred Andrews, 1967-1977, Southern Illinois University, Carbondale, Illinois.

SCHOOL OF MUSIC

THE UNIVERSITY OF OKLAHOMA
NORMAN, OKLAHOMA, 73069

June 27, 1967

Miss Marianne Webb
Assistant Professor of Organ
Department of Music
Southern Illinois University
Carbondale, Illinois 62901

Dear Miss Webb:

Thank you very much for your letter of June 19. I shall look forward with great pleasure toward visiting your University on November 4. I am quite sure that I shall be able to keep my expenses within your submitted fee of $275. We can discuss this and my travel expenses later.

I am enclosing the three glossy pictures and biographical information that you requested. If there is anything else that I can do, please let me know.

Sincerely yours,

Mildred Andrews

Mildred Andrews
David Ross Boyd Professor
of Music

MA:sp

Enclosures

Figure B.2.2
Correspondence between Marianne Webb and Mildred Andrews, 1967-1977, Southern Illinois University, Carbondale, Illinois.

SOUTHERN ILLINOIS UNIVERSITY
Department of Music
Carbondale, Illinois 62901

October 2, 1967

Dear Fellow Musician:

It is with great pleasure that the Carbondale Campus of Southern Illinois University announces the presence of Mildred Andrews, distinguished organist and master professor on our campus Saturday, November 4, 1967.

Miss Andrews enjoys a renowned reputation as an outstanding teacher of organ. Her present prominence in her discipline has been preceded by many accomplishments. Eight of her students have received Fulbright Fellowships for study abroad, and three of her students have won the National Organ Playing competition sponsored by the American Guild of Organists. As a faculty member at the University of Oklahoma, Miss Andrews was awarded the distinguished professorship, David Ross Boyd Professor of Music, which is the highest honor awarded by the Board of Regents at that university. She was further honored by the university last June when she received the Distinguished Service Citation (Honorary Doctorate) for her many outstanding achievements. She has conducted numerous workshops and master classes at national and regional conventions of the American Guild of Organists, as well as for local chapters, colleges, and universities in the country.

In bringing Miss Andrews to our campus, we have tried to design a format which would afford the most meaningful exposure to interested and dedicated musicians. There will be no admission charge for the master classes. Our schedule for her one-day visit will be:

Saturday, November 4, 1967

a) 9:30 - 11:30 Shryock Auditorium

Miss Andrews will present a lecture on the stage of Shryock Auditorium. The lecture will deal with organ pedagogical and performance technics.

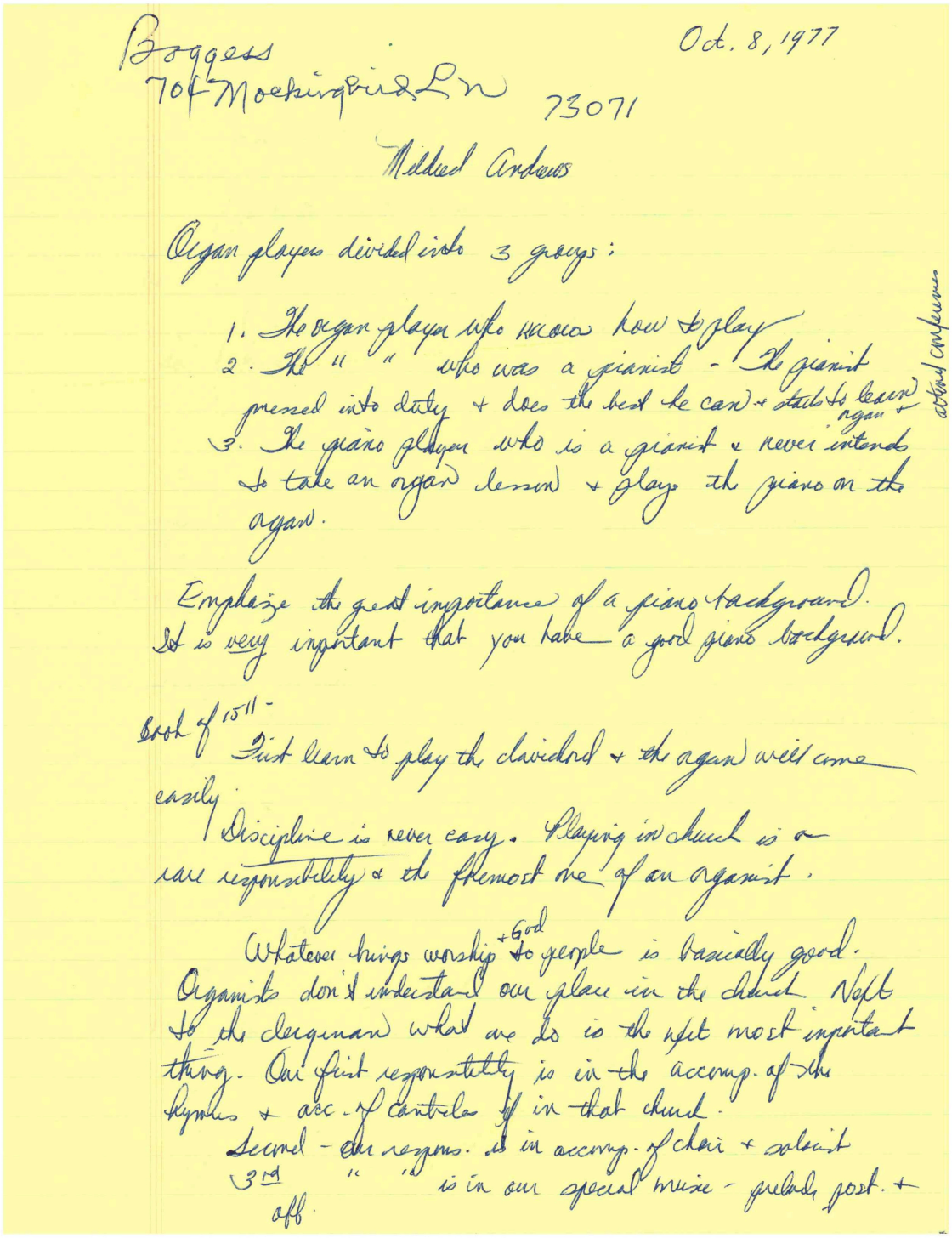
b) 12:00 - 1:00

Luncheon, University Center Grand Ballroom. Price per plate - $1.89. Miss Andrews will be the honored guest.

c) 1:30 - 3:00

Miss Andrews will teach class lessons on the stage of Shryock Auditorium. Visitors will be allowed to sit on the stage, immediately around the console to observe these lessons closely.

Figure B.2.3
Correspondence between Marianne Webb and Mildred Andrews, 1967-1977, Southern Illinois University, Carbondale, Illinois.



Boggess
704 Mockingbird Ln 73071

Oct. 8, 1977

Mildred Andrews

Organ players divided into 3 groups:

1. The organ player who knows how to play
2. The " " who was a pianist - the pianist pressed into duty + does the best he can + starts to learn organ
3. The piano player who is a pianist + never intends to take an organ lesson + plays the piano on the organ.

attend conference

Emphasize the great importance of a piano background. It is very important that you have a good piano background.

Book of 1511 -

First learn to play the clavichord + the organ will come easily

Discipline is never easy. Playing in church is a rare responsibility + the foremost one of an organist.

Whatever brings worship + God to people is basically good. Organists don't understand our place in the church. Next to the clergyman what we do is the most important thing. Our first responsibility is in the accomp. of the hymns + asc. of cantorles if in that church.

Second - other regions. is in accomp. of choir + soloist

3rd " " is in our special music - prelude, post. + off.

As organists we spend our time on Recital + guest. -
Re reverse priority.

Organists must remember that the clergyman is in charge - in the position of authority. Maybe, sometimes, he shouldn't be! but he is.

Never underestimate the intelligence of your congregation. Select hymns for singability, key relationships, (not all Eb)

Playing hymns well is the most difficult thing an organist does. Under ideal situations no student should play hymns until the Junior year + after mastering Bach fugues. - This isn't always the case so one needs to study, learn + read books - Good beginning books -

Richard Enright - Organ Instruction book. excellent for hymns.

Carl Fischer - Church Organ Method - Andrews + Riddle written for High School aged students

Playing the organ is an incurable disease from which you never recover!

The secret to good organ is -

The discipline of ~~exercises~~ careful + thorough fingering + pedaling.

To play the organ well it has to be a science. Not working by a "pinch" of this.

Good college book - Harold Gleason.

The rules are the same for playing hymns as playing a Bach fugue -

Another good book - Dupre - no pieces.

This book has no repetitions →

The other method books are not good books because they do not handle pedaling well.

Those of you who have anything to do with organ building please realize that installing expets will diminish the value. You do not need a large instrument to play well.

You cannot be a Saturday night organist & learn to play the organ well. Learn to play your music. Learn quickly. Have 6 preludes & 6 postludes going all the time.

It is very important that you learn to apportion ~~their~~ your time.

The piano is the workbench for the organist. Make a program for yourself & plan your practice for 6 weeks.

Hymns - You must practice every verse of every hymn. The most important aspect of any hymn is the words. Hymns are for the people.

Registration is something that frightens & bothers many people. For registering anything ~~be~~ it a hammond or a 100 rank Holtkamp

How to Register:

Use as few stops as possible to get the desired effect. Too many organists pull on too many stops & it becomes oppressive & overbearing.

When congregations say "you are too loud" they mean you are too thick + it's an unpleasant sound. Be careful about using a mixture for introductions of hymns. Play introduction to hymns ~~because~~ in a straightforward manner so congregation can hear the beginning pitch.

What is the introduction of the hymn - So many of the ministers want you to save time. You need to play the hymn thru in its entirety. If the minister forbids this, play enough so that the cong. knows where to start + what the tempo is.

It helps to sing the hymn aloud to get the right tempo. Each hymn has its own tempo + its own mood.

How long do you wait between verses: At the end of intro. give same break as you do between verses. The space between verses must be rhythmically.

In a hymn of 3 beats per meas. add 3 beats at the end.

Congregations take a breath + swallow between each verse. You can't fight them, so join them.

In a Hymn that has 4 beats per measure—

In choir accompanying - work some with the organ. You can't do all of it on the piano in a choir room.

If you are playing an orchestral accompaniment, get a score at the library & a record or both. Too many times we play too much pedal.

Cantatas are played as hymns. NO 16 foot sound. Keep light & flowing. The most important thing is how you give it out. That's what they hear.

Third responsibility - Prelude & Postlude.
These, theologically are not a part of the service. However we can set the tone, or ruin a service with these.

Prelude - a preparation for worship. An ideal prelude is an improvisation on a hymn to be sung later in the service.

Whatever you do to make a cong. sing better is good. Whatever you do that causes the cong to not sing well is not good.

If you change the harmony with a ~~free~~ accompaniment put it on the bulletin.

Free harmonization does add interest, but don't do it all the time.

The ideal Prelude is a preparation for worship. Do not attract attention to yourself. Don't play something like the Michael Arata.

Offertory - "asked to play for entertainment" which is wrong. Sometimes the choir could sing an anthem or a hymn. However some clergy insist you must end at the very moment the ushers are ready to come down the aisle. Two volumes by Franck called "The Organist" put by Kalmus. These are good for offertories.

Communion -

The organist should never play during the spoken word. The ideal is silence during communion. If you do play, play communion hymns. That way the people can think of the words of the hymns.

Organ Interlude - 8 measures long. People are afraid of silence.

Beggs story - Organ console near the pulpit. Minister leaned over & asked Beggs to play a little something while the

ushers handed out some ~~slips~~ slips. He said no + told the minister to ~~mumble~~ mumble for a while.

Postlude - Not a part of the service. The service ends with the Benediction. Can use liter. other than liturgical music for Postludes. Any good organ piece makes a good postlude.

Everything we do in church is to the glory of God.

Nothing more mighty ~~or~~ wonderful than a wrong pedal note. Your feet must learn where the note is. Notes don't make music, but you can't make music with wrong notes.

Feet are sensitive + trainable. Know the manuals parts very well before adding the pedal.

Discipline will determine any championship. The training of athletes + musicians are very analagous. We have to practice!

Playing the organ requires a great deal of time. It is like planting a seed + practice is the same. Some things you have to wait on. It takes a long time for things to grow. Have college students on 6 pieces.

Treat hymns as Bach fugues. Because we are concerned with 4 separate voice lines.

Hymns - play soprano line first. Next, play bass line. play tenor next

The Doxology should be played with the same care as the F. + F. in g minor.

Get someone to play for you during a service + go sit out in the congregation + listen.

The answer to all your problems is to practice.

Settle problems between choir dir. + organist with the minister present.

Write pieces on certain hymns in the hymnal so you can keep track.

Figure B.3.1
Andover Institute Documents, Phillips Academy Archives.

FACULTY

E. POWER BIGGS

ARTHUR HOWES

HOMER G. MOWE (Voice)

A comprehensive repertoire including compositions from all periods and schools, from Renaissance to contemporary, will be performed and studied in the daily master classes. Baroque music will receive special attention. Baroque ornamentation, registration, rhythmic alteration and other performance conventions, together with the underlying philosophy and spirit of the various schools and individual composers, will be considered; also technique, methods of practicing, memorization, and teaching materials and methods.

Mr. Mowe's course in Voice Fundamentals for Choir Masters has been proven to be of the highest value to organists in their choir work.

The session will be conducted on the beautiful campus of Phillips Academy in Andover.

MASTER CLASSES

Two and one-half hours daily, six days a week, nine by Mr. Biggs and nine by Mr. Howes, at the Methuen Memorial Music Hall

CONCERTS

August 7 E. Power Biggs
August 14 Arthur Howes
August 21 E. Power Biggs

INDIVIDUAL LESSONS

With Mr. Howes

Figure B.3.2
Andover Institute Documents, Phillips Academy Archives.

VOICE FUNDAMENTALS

Individual and class instruction by Mr. Mowe

PRACTICE ORGANS

Churches and schools in Andover, North Andover, Bradford and Lawrence

ACCOMMODATIONS

Dormitories and commons at Phillips Academy, Andover, Massachusetts

REPERTOIRE

The works to be performed and discussed in the master classes will be selected by the faculty from among compositions requested by students with their application and at the time of registration. Registrants will indicate compositions which they would like to play in class for faculty criticism and other works in which they are especially interested. A selection will be made that will ensure a good coverage of Baroque literature, especially compositions of Frescobaldi, Sweelinck, Scheidt (Tabulatura Nova), Muffat (Apparatus Musico Organisticus), Böhm, Pachelbel, Buxtehude, Lübeck, Bruhns and Bach.

Renaissance, Romantic and contemporary works will also be included.

LOCATION

The sessions will be housed at Phillips Academy in Andover. It is strategically located twenty-two miles north of Boston and near the points of historic, cultural and scenic interest from which visitors receive lasting impressions of New England. Salem, Marblehead, Gloucester, Rockport, Ipswich and Newburyport are all close at hand, and the White Mountains of New Hampshire are near enough for a comfortable one-day or overnight excursion.

Figure B.4.1
Dr. Merle Montgomery, Oklahoma City American Guild of Organists Chapter, History Files.



JUNE 1, 1958

THREE MUSICAL GENERATIONS AT LUNCHEON

MILDRED ANDREWS is shown between Jeanne Gentry Waits (left) and Dr. Merle Montgomery lunching at the recent regional meeting of the M.T.N.A. in Tulsa, Okla. The three represent three musical generations: Miss Andrews studied piano with Dr. Montgomery years ago in a small Oklahoma town. Mrs. Waits studied at the University of Oklahoma with Miss Andrews, whose successful students have included the two winners of the A.G.O. national student competition.

Dr. Montgomery is music educational consultant of the Oxford University Press. Mrs. Waits is organist of University of Tulsa.

Nancy Jane Davis, Norman, Okla.—Miss Davis played this graduate recital Jan. 11 at the University of Oklahoma: Prelude, Fugue and Chaconne, Pachelbel; Prelude and Fugue in B minor, Bach; Chorale in [illegible] "Eroica." Jongen.

CLYDE HOLLOWAY

CLYDE BARRINGTON HOLLOWAY has been granted a Fulbright fellowship to study organ at the conservatory of music in Amsterdam, Holland, in 1959-60. Mr. Holloway has been a student of Mildred Andrews at the University of Oklahoma. He received his B.M. degree in organ in 1957 and will receive his M.M. degree in June. He is in his third year as organist at the First Baptist Church, Oklahoma City. Mr. Holloway has played recitals in Texas and Oklahoma and has conducted clinics on church music and organ playing.

OCTOBER 1, 1958

GALE ENGER

GALE ENGER has been appointed organist and associate minister of music of the First Presbyterian Church of Oklahoma City, Okla. In charge of organ duties at the church, Mr. Enger will do recital work, cantata and oratorio accompanying, have responsibilities in the administration and do private teaching.

Mr. Enger received his master of music degree in May from Westminster Choir College, Princeton, New Jersey. He completed his undergraduate work at Lewis and Clark College, Portland, Ore., and studied at the Sherwood Music School, Chicago, Illinois. Among his organ teachers are Dr. Alexander McCurdy and Dr. John Stark Evans.

From 1953 to 1955 Mr. Enger served the First Presbyterian Church, Portland, Ore., and from 1956 to 1958 the St. Paul Presbyterian Church, Philadelphia, Pa.

Mr. Enger was awarded first place in the young artists contest of the Oregon Federation of Music Clubs and American Guild of Organists in 1955. He held scholarships at Lewis and Clark College. At Westminster Choir College he won the Baumgartner Award for highest distinction.

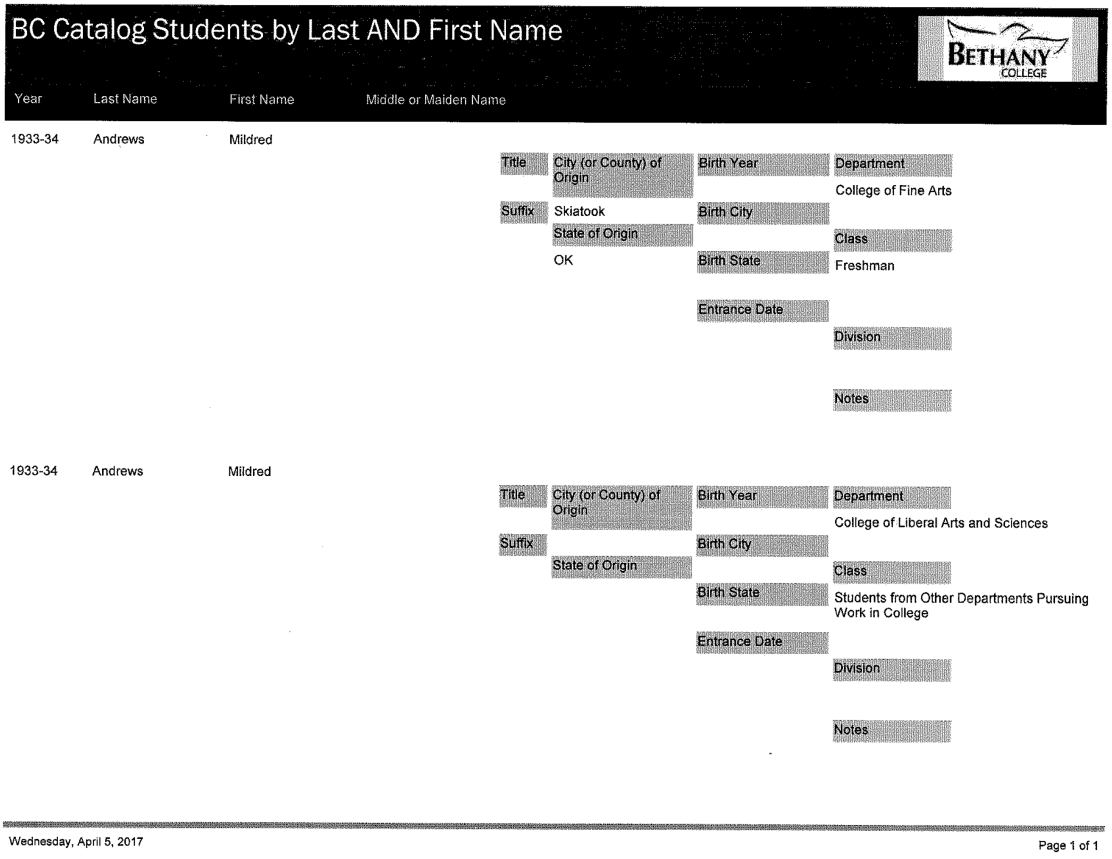
Figure B.4.2
Oklahoma City American Guild of Organists Chapter, History Files.



Past Deans of the Oklahoma City Chapter

Ruth Hope	1929-30	Vincent Verga	1974-75
Clarence Burg	1931-36	Barbara Fleming	1975-77
Mrs. D. W. Faw	1936-40	John Strybos	1977-79
Dubert Dennis	1940-42	Ivan Hanson	1979-81
Ruth Carlock	1946-47	Clarence Cloak	1981-83
Dubert Dennis	1948-49	Elizabeth Farris	1983-85
Mildred Andrews	1949-51	John Wright	1985-87
Mrs. J. S. Frank	1951-54	H. Scott Raab	1987-89
William Lemonds	1954-56	John Dexter	1989-91
Robert Moore	1956-57	Mona Preuss	1991-93
Olen Nalley	1957-58	Eleanor Whitsett	1993-95
Nancy Ragsdale	1958-60	Samuel Porter	1995-97
Roger Malone	1960-61	Shelbie Simmons	1997-99
Gale Enger	1961-62	Ron Davis	1999-2001
James Christensen	1962-63	Laura van der Windt	2001-03
Fred Haley	1963-64	Elaine Chard	2003-05
Gladys Alder	1964-66	Ann Peele Thomas	2005-07
Fred Haley	1966-67	Tim Marek	2007-09
William Zimmerman	1967-68	Ellen Jackson	2009-11
Norwood Hawkins	1968-69	John L. Edwards	2011-12
John Erickson	1969-70	Elizabeth A. Harrison	2012-14
Ansley Fleming	1970-72	Carson Taylor	2014-15
Antone Godding	1972-74	Tim Marek	2015-

Figure B.5
Bethany College Archives, Bethany College, Lindsborg, Kansas.



BC Catalog Students by Last AND First Name

BETHANY COLLEGE

Year	Last Name	First Name	Middle or Maiden Name
1933-34	Andrews	Mildred	

Title
City (or County) of Origin
Birth Year
Department
College of Fine Arts
Suffix
Skiatook
Birth City
State of Origin
Class
OK
Birth State
Freshman
Entrance Date
Division
Notes

1933-34 Andrews Mildred

Title
City (or County) of Origin
Birth Year
Department
College of Liberal Arts and Sciences
Suffix
Birth City
State of Origin
Class
Birth State
Students from Other Departments Pursuing Work in College
Entrance Date
Division
Notes

Wednesday, April 5, 2017
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