

“THIS SPLENDID EXAMPLE” *

Five tableaux vivants **

*in anticipation of the 100th anniversary of the founding of the
Texas (now Dallas) Chapter of the American Guild of Organists in 1918
and in honor of five of its women founders
on this the 13th day of June, 2017, at 6:00 o'clock p.m.
at Christ United Methodist Church in Plano, Texas*

THE PROGRAM

Toccatà, Op. 71, No. 7 (1910) **Arthur Foote (1853-1937)**
*performed by Mrs. J. H. (Bertha Stevens) Cassidy, AAGO, on November 17, 1918,
at Gaston Avenue Baptist Church in Dallas (Pilcher organ, 1907)
presented today by Kathryn Johnson*

Arpa Notturna, Twelve Divertimenti for Organ (1915) **Pietro Yon (1886-1943)**
*performed by Mrs. Cassidy on November, 17, 1918, at Gaston Avenue Baptist Church
presented today by Yang Sun Yu
in honor of chapter co-founder Alice Knox Fergusson, AAGO,
and in commemoration of Miss Fergusson's December 19, 1918, recital
at Dallas' First Presbyterian Church*

Scherzo Pastorale (1914) **Gottfried Harrison Federlein (1883-1952)**
*performed by Miss Georgie Elizabeth Dowell, B. A., on December 8, 1918,
at East Dallas Presbyterian Church
presented today by Minjung Nam*

In Moonlight, for Chimes and Organ (1913) **Ralph Kinder (1876-1952)**
*performed by Miss Martha Rhea Little on April 1, 1919,
at Westminster Presbyterian Church, Dallas (Estey organ)
presented today by Joy Hague*

Overture to William Tell **Gioachino Rossini (1792-1868)**
in the organ transcription by Dudley Buck (1839-1909)
*performed by Mrs. Edward (Claire Elizabeth Perkins) Mangum on January 5, 1919,
at First Presbyterian Church, Greenville, Texas (Pilcher organ, 1916)
presented today by Katie Minion*

Please withhold applause until the end of the program.

* Clifford Demarest, Warden (i.e., President) of the National AGO, in his TAO report regarding the founding of the Texas (now Dallas) Chapter of the AGO, on May 1, 1918, wrote: "If other chapters would emulate this splendid example [of 18 out of the 35 members of the new Texas Chapter taking the AAGO examination on May 3, 1918], our academic membership would soon be of a better proportion than it is at the present time and one of the main objects of the guild become a reality."

** *Tableaux vivants* ("living pictures") were a popular art form in Europe and the United States at the end of the 19th and beginning of the 20th centuries. In tableaux, historic or literary events, paintings, sculptures, and the like were represented on stage by silent, motionless actors. Tableaux were frequently accompanied by appropriate music.

THE PRESENTERS

Kathryn Johnson

Kathryn Johnson is Organist and Minister of Music at West Plano Presbyterian Church and immediate Past Dean of the Dallas Chapter, having also served a term as Dean in 1983-85. Kathryn grew up as an "AGO-kid," tagging along with her late father, Dr. A. E. Ellsworth, FAGO, a Dallas Chapter Dean, SMU music professor, and her first organ teacher, to chapter meetings during years when Alice Knox Fergusson was still an active member! Kathie's first public organ recital at East Dallas Christian Church at age 15 was followed by study with Robert Anderson and an undergraduate degree in organ at SMU, study with Philip Gehring and a graduate degree in organ and church music from Valparaiso University plus a period teaching organ on the faculty there, and a runner-up prize at the National Organ Competition in Fort Wayne, Indiana. Then, at barely thirty, after study at the *Cours d'interprétation de Romainmôtier* in Switzerland under Guy Bovet and Lionel Rogg solidified her desire to continue a performance career, her plans were derailed by a diagnosis of multiple sclerosis. With determination, successful treatment, and a new focus in her calling, she directed the bulk of her energy toward music ministry. She attended seminary at Perkins School of Theology and was ordained a United Methodist clergy (Deacon: Minister of Music). Her subsequent work in Dallas has included 21 years as Organist and Minister of Music and Arts at Northaven United Methodist, nine years as Organist and Associate Music Director at University Park United Methodist, and ten years as Organist at Temple Emanu-El.

Yang Sun Yu

Yang Sun (Sunny) Yu began her church music and organ studies with Dr. Dong Lim Min at Seoul Theological University in South Korea. There she earned a Bachelor of Arts degree in church music and organ performance. After coming to the United States, she studied with Dr. H. Joseph Butler at Texas Christian University where she completed the Master of Music degree in organ performance. While studying at TCU, she was a chapel assistant, organist, and chorister at the Brite Divinity School. Currently Sunny is pursuing a Doctor of Musical Arts degree at the University of North Texas, studying organ with Dr. Jesse Eschbach and choral conducting with Dr. Jerry McCoy.

Yu has earned several prizes in organ competitions, including second prize as well as the Best Hymn Playing award in the graduate division of the 2007 William C. Hall Organ Competition in San Antonio, Texas. She also won second prize at the Parkey Organ Builder's Competition in Shreveport, Louisiana, in 2010, and first prize in a Sacred Music Festival in the Organ division titled "Soli Deo Gloria" held in Tampa, Florida, in 2011. She won the UNT Concerto Competition and received the Most Outstanding Graduate Student in Organ Performance award in 2016.

Ms. Yu is actively performing as an organist and accompanist. She is also a former Teaching Fellow at the University of North Texas. At present, Yu is a member of the Concert Bells of Fort Worth, and organist and children's handbell director at Trinity United Methodist Church of Arlington, TX.

Minjung Nam

Dr. Minjung Nam, the first-place winner of the Strader Organ Competition in 2003, is organist at Flower Mound United Methodist Church in Flower Mound, Texas. She has been trained with a broad musical education and performance skills in South Korea and the United States.

Dr. Nam received her bachelor's degree in sacred music and organ performance from Chongshin University where she served as university chapel organist. She was honored with an academic achievement full scholarship and graduated summa cum laude/valedictorian. She holds her master's and doctoral degrees of musical arts in organ performance from the College-Conservatory of Music at the University of Cincinnati, Ohio, having attended on a full scholarship. She studied organ with Dr. Roberta Gary and harpsichord with Prof. Edward Parmentier. Her doctoral dissertation is titled: Franz Liszt's "Fantasy and Fugue on the Chorale *Ad nos, ad salutarem undam*": A Performer's Guide.

Dr. Nam, as a concert artist, has performed throughout North America, Asia, and Europe, and, as a collaborative artist, she has also presented concerts in cooperation with numerous orchestras, choirs, and soloists. Recently, she has also contributed to local communities by performing with the Flower Mound Symphony and the Lewisville Civic Chorale. Since moving to Dallas from Cincinnati, Dr. Nam has performed in several AGO neighborhood recitals as a member of the Dallas and Fort Worth AGO chapters.

Joy Hague

Joy Hague was born in Pottstown, Pennsylvania. As a teenager she studied piano with Ms. Gisela Benz at the New School of Music in Philadelphia. Because she was unable to continue her music studies after high school, she attended Loma Linda University and obtained a Bachelor of Science degree in Clinical Dietetics. Eventually, she moved to New York City, where she earned a Bachelor of Music degree in Piano Performance from the Manhattan School of Music under the tutelage of Constance Keene. She later pursued a Master of Music degree in Organ and Church Music from Northwestern University in Evanston, Illinois, where she had her first significant introduction to the organ with instruction by Wolfgang Rübsum. Her wide and varied background includes: directing the girls' division of The Boys' Choir of Harlem; accompanying The Harlem Spiritual Ensemble, a world-traveling singing group; establishing The Harlem Girls' Ensemble, a choir for inner-city girls from ages 7-18; co-directing The Chicago Children's Choir; serving as Director of Music/Organist for several churches in New York, Illinois, and Texas; and working as a college lecturer/choir director/instructor. A past member of the Chicago and the Alamo (San Antonio, TX) chapters of the AGO, and presently a member of the Dallas Chapter, Ms. Hague will soon complete a Doctor of Musical Arts degree in Organ Performance at the University of North Texas in Denton, where she is studying organ with Dr. Jesse Eschbach.

Katie Minion

Katie Minion, originally from the Chicago-land area, began her first musical studies on violin at the age of four and began playing organ during high school. Her accomplishments include receiving a Fulbright grant to France, winning the Arthur Poister Scholarship Competition in Organ Playing in 2012, and being named in the Diapason's "20 under 30 - Class of 2015." Katie completed her Bachelor of Music in Organ Performance with distinction at Indiana University's Jacobs School of Music, studying with Dr. Janette Fishell. She studied with Michael Gailit in Vienna, Austria, for a semester and then with Michel Bouvard and Jan Willem Jansen at

the Toulouse Conservatoire in Toulouse, France, while completing her Fulbright grant in 2015-2016. Currently, Katie is completing graduate studies with Stefan Engels at Southern Methodist University and she is the Assistant Organist at Highland Park United Methodist Church in Dallas. She has been active in the AGO for almost 10 years, serving on the board of the Bloomington Chapter, winning several RCYO chapter competitions, and most recently being elected a member-at-large of the Dallas Chapter's Executive Committee.

Charles S. Brown

Charles S. Brown is a former faculty member at Arizona State University and the University of North Texas (1968-1985). In the Dallas area, he has held organist-choirmaster positions at St. John's Episcopal Church and First Community Church United Church of Christ. He is currently organist/choirmaster at St. Augustine's Episcopal Church in Oak Cliff, Dallas, and an adjunct instructor in Sacred Music at the University of North Texas.

Dr. Brown holds the B.M. degree from Westminster Choir College, the M.M., D.M.A., and Performer's Certificate from the Eastman School of Music, and the M.Div. from Brite Divinity School at Texas Christian University. He is an ordained minister in the United Church of Christ (UCC) and served almost six years as pastor of St. Paul UCC in Corpus Christi. He holds the FAGO and ChM certificates of the AGO and is a past dean of the Dallas Chapter and a past national AGO Councilor for Education. The idea for tonight's *tableaux vivants* likely originated during Dr. Brown's two years of graduate study in theater at the University of North Texas and Texas Woman's University, which were followed by appearances in various stage productions in the DFW Metroplex.

Graham Clarke

Graham Clarke arrived in Texas from Cleveland, Ohio, via Lake Charles, Louisiana, where he studied piano and organ with Louis Brewer. He received his BM in organ from NTSU (now the University of North Texas) in 1962 and subsequently an MM Ed from NTSU in 1970 with a further teacher certification from NTSU. In the summer of 1976, he studied Spanish and pottery at the Instituto Allenda. He studied organ with Louis Brewer, Helen Hewitt, and Dale Peters, in addition to studying voice with the late Virginia Botkin. He has been organist and choirmaster at the Episcopal Church of the Holy Cross in Dallas since 1960, i.e., over fifty years. For a number of years, he was historian of the Dallas Chapter of the AGO.

Benjamin Kolodziej

Benjamin Kolodziej holds an undergraduate degree in organ performance and graduate degrees in sacred music and theology from Southern Methodist University. His organ teachers have included Richard DeLong, Robert Anderson, Larry Palmer, George Baker, and Jon Gillock. He served as music director at a Lutheran church in Plano for 23 years and has served SMU's Perkins Chapel since 1999 as wedding organist. He has performed solo concerts throughout the USA including at St. Philip's Cathedral in Atlanta, St. Thomas Church and St. Patrick's Cathedral in New York City, and St. Mary's Cathedral in San Francisco, with international performances in the United Kingdom, Italy, Switzerland, Germany, and Norway. He has been published in numerous journals including *The American Organist*, *The Diapason*, *The Chorister*, *Theatre Organ*, and the *Canterbury Dictionary of Hymnology*, while his organ compositions are published by GIA and Concordia Publishing House. His most recent project is a book dedicated to *Organs and Organists at SMU: 1915-2015*. As a hobby, he both collects antiquarian musical and liturgical manuscripts and performs silent movies in the musical style heard in the great moving picture houses of the early twentieth century.

THE ORGAN CULTURE IN EARLY TWENTIETH-CENTURY DALLAS

Recounting the early history of organs in Dallas is a dubious enterprise, the scarcity of musicological records certainly being a byproduct of the scarcity of the necessities of life on the plains. European settlers had their designs on this area by the mid-nineteenth century when utopian socialist Swiss, German, and Alsatian settlers established the short-lived La Réunion colony on the capricious banks of the Trinity River, failing by 1860 because its idealistic founders were incapable of providing for the basic necessities of life, capable and skilled though they were in watchmaking, weaving, and other more refined endeavors which were completely impractical for survival on the prairie. If it is true that Dallas has today arguably achieved some semblance of cultural sophistication, this didn't happen until well into the twentieth century, as Dallas was no New York, Leipzig, or Paris. Sigfrid Karg-Elert, when playing at Southern Methodist University (SMU) in 1932, noted that it was a fairly pleasant city, although there were still "cacti" in the streets. When Marcel Dupré played at SMU in 1949, Madame Dupré did little to assuage organ professor Dora Poteet Barclay's sense of social inferiority when, on a shopping trip to *haute couture* Neiman-Marcus, Mme. Dupré observed that the fashions were "introduced in France three years ago."

The first pipe organ in Dallas was probably at St. Matthew's Episcopal Cathedral, although the exact date and even the builder are unknown. By 1890, First Baptist Church had contracted for an Odell organ, and by the end of the decade not only were early attempts made at establishing a civic symphony orchestra and chorus, but the burgeoning population had resulted in new church buildings which were filled with the handiwork of Pilcher, Estey, and Hook and Hastings. In 1905, a *Dallas Morning News* writer notes that "in line with Dallas' numerous musical advances, it is interesting to note the increased attention paid to good music in the churches, and the different fine organs that are being purchased or planned for. The new instrument at Trinity [Methodist] is of very sweet and pleasing tone, with a good variety of stops, possessing as well great volume and power." Later that same month, another Hook & Hastings instrument, declared by the paper as ". . . one of the best instruments of the kind in the State, having twenty speaking stops and 1,300 pipes. . ." was dedicated at Grace Methodist Church. The dedication of the Pilcher organ at Gaston Avenue Baptist Church that same year drew "over twelve hundred persons" to hear Mrs. James Harvey Cassidy, future organ professor at SMU. Later in 1907, in what must have been a banner year for organ installations, another dedication is covered by a reviewer in particularly avuncular and erudite prose, writing that "The grand pipe organ, which occupies a conspicuous place, is one of the largest in the city, and makes a very pleasing appearance. The diapasons are considered rich and full. The flutes are in variety with a sparkling melodia [sic], also with a harmonic flute with a smoky voice. The machinery which supplies the instrument is declared to be perfectly noiseless." The review of the Pilcher organ dedication played in 1910 by Albert Dee at St Mary's Chapel confusingly puts forth: "The chapel organ is full stopped and wonderfully sweet toned. The reeds are attractively banked and the natural oak setting harmonizes well with the interior decoration of the college building. There are three banks of keys and 100 pipes and swells." In a performance probably more befitting of the superlatives so wistfully doled out to lessers, Clarence Eddy dedicated the Hook & Hastings organ at the Scottish Rite Temple in 1913, the 5-manual, 54-rank instrument having been proclaimed "the largest in the world" by the enthusiastic reviewer. More importantly, the writer observes that there were to be three concerts in the 900-seat auditorium, testimony to the thriving

cultural community which Dallas could now support. By 1918, even the prestigious Hotel Adolphus had purchased a pipe organ, with many early AGO gatherings being held in that environment of taste and refinement.

There are few extant records relative to these early organs, whose details must be pieced together through newspaper articles which, fortunately for the historian, chronicled quite comprehensively the musical life of the city. Organ dedications were covered in the press, but salient information (such as the builder) was often omitted. Nonetheless, the *Dallas Morning News* reported every time an organist received AGO certification from New York, or when they performed a recital in town or out of town, or when they traveled for professional endeavors. The paper advertised organ recitals in advance, providing complete program information including composers—information which must have had more import to a public which was much more wont to hear live music of any kind than are audiences now. When Mrs. Cassidy and her daughter Viola went to study in Europe during the summer of 1927, the *News* even published articles written by the elder Cassidy sent back recounting her experiences with the great organs and organists she had encountered. What would now be considered of interest only to trade publications, the Dallas media at the time was keen to broadcast to the general public.

The three aforementioned organ firms seem to have built the majority of the organs in the area up until the 1920s, after which the Ohio builder Hillgreen-Lane gained a foothold through the tireless efforts of Mrs. Cassidy at SMU. Biographical information on many of these early organists, most of whom were women, is likewise scant, although my forthcoming monograph for OHS Press will present biographical information about the Dallas AGO's founder and first dean, Mrs. Bertha Cassidy, as well as delving into the life of Dora Poteet Barclay, a Texas native, student of Dupré, concert organist, and organ professor at SMU between the tenures of Mrs. Cassidy and Robert Anderson.

The organs represented tonight, just like most of the organs from the early days of Dallas, do not survive. In fact, many had been replaced already by the 1930s and 1940s, victims of changing musical tastes and church mergers as well as owing to increasing financial prosperity which enticed generous donors to replace their churches' organs every few years. Indeed, the many fine new organs built in the city and suburbs in recent decades indicate that this tradition has continued, a prosperous environment which is fairly unique in the nation. Rather than developing *ex nihilo*, this thriving organ culture developed from the efforts of these early women organ pioneers whose labors over a century ago contributed to today's thriving organ culture.

– Benjamin A. Kolodziej

The Dallas Chapter AGO and the presenters of the above program wish to thank the staff and congregation of Christ United Methodist Church, especially organist Bart Ghent and Director of Media Ben Chamness, for their generous hospitality and technical assistance in producing this program. We also extend our appreciation to the many friends and associates of the presenters and the Dallas Chapter who provided invaluable advice and assistance in the preparation of this program.