



# Celebrating TCU's Möller Pipe Organ, Op. 7979

The Final Performances on  
TCU's 1949 M.P. Möller  
Pipe Organ

May 3 & 4, 2026  
TCU Ed Landreth Auditorium



COLLEGE *of*  
FINE ARTS

*School of Music*

These performances are underwritten by the Emmet G. Smith Endowment for Organ at TCU

# Monica Berney, Organist

Sunday, May 3, 2026 | 7:00 p.m.

Prelude and Fugue in E minor ("Wedge"), BWV 548

Johann Sebastian Bach  
(1685-1750)

Intermezzo in A major, from *Sechs Stücke für Klavier*, Op. 118

Johannes Brahms  
(1833-1897)  
*Arr. Berney*

Variations on "Ah vous dirai-je, Maman"

Wolfgang Amadeus Mozart  
(1756-1791)  
*Arr. Berney*

and on the third day (2019)

S. Andrew Lloyd  
(b. 1979)

Claire de lune, from *Pièces de Fantaisie*, Suite No. 2, Op. 53, No. 5

Louis Vierne  
(1870-1937)

Rondo, from *Sinfonietta*, Op. 49

Nikolai Kapustin  
(1937-2020)  
*Arr. Berney*

Finale, from *Sunday Music*

Petr Eben  
(1929-2007)

Ms. Berney is under exclusive management of Karen McFarlane Artists, Inc.  
[www.concertorganists.com](http://www.concertorganists.com)

*The use of recording equipment or taking photographs is prohibited at both programs.  
Please silence all electronic devices including watches, pagers, and phones.*

# Monica Berney, Organist

A true star among young classical musicians, Monica Berney, née Czausz, has made a name for herself as one of the finest organists on the scene today. Known for her technical mastery, effortless musicality, and engaging stage presence, she has been inspiring audiences from coast to coast with “artistic mastery far beyond her years” (The American Organist).

She has performed at significant venues across the United States, including Walt Disney Concert Hall in Los Angeles, the Meyerson Symphony Center in Dallas, Merrill Auditorium in Portland (Maine,) the Kimmel Center in Philadelphia, and Spivey Hall in Morrow (Georgia). She has been featured at numerous Conventions of the American Guild of Organists, most recently for the national convention in San Francisco (July 2024, and previously at regional conventions (North Central, Southeast, Mid-Atlantic, Southwest, and Northeast), as well as online Organfest in 2019 and the 2017 National Convention of the AGO in Houston, where she was Evensong Organist and “Rising Star.” She has also performed at several National Conventions of the Organ Historical Society, in Minneapolis/St. Paul (2017) and Philadelphia (2016) where she “played with great flair” (The American Organist), and western Massachusetts (2015). She also performed at the 2016 East Texas Pipe Organ Festival where The Tracker reported, “this young lady just blew us all away.”

She graduated from The Curtis Institute in 2019 with Diplomas in both Organ and Harpsichord Performance. In 2017, she graduated Summa cum Laude from Rice University, where she completed a five-year combined Bachelor/Master’s Program in Organ Performance with Professor Ken Cowan.

As a church musician, Ms. Berney most recently served as Director of Music at St. Paul’s Parish, K Street (Washington, D.C.) from 2023 to 2026. She has also held positions at King of Glory Lutheran Church (Dallas), The Parish of St. Vincent Ferrer (NYC), and Christ Church Cathedral (Houston).

Further information can be found at: [monicaberney.com](http://monicaberney.com)

# Alumni Organist Concert

Monday, May 4, 2026 | 7:00 p.m.

Dr. Kevin Estes, D.O., MM, MA, Charlotte, NC  
Thomas Helms, BM, PC, Pensacola, FL  
Guillermo Martinez, BM, MM, Fort Worth, TX  
Monte Maxwell, BM, MM, AD, Bethesda, MD  
Dr. Amy Stewart, BM, MM, DWS, Fort Worth, TX

Sinfonia to Cantata #29 – Wir Danken Dir We Thank Thee, God	Johann Sebastian Bach (1685-1750)
Variations on an American Tune - Nettleton  <i>“Written for the composer’s opening recital on the Walker Memorial Organ at Texas Christian University”</i>	Gordon Young (1919-1998)
Rubrics IV. “The Peace may be exchanged”	Dan Locklair (b. 1949)
Toccata for Organ	John Weaver (1937-2021)
Sonata No. 1, Op. 42 II. Pastorale	Alexandre Guilmant (1837-1911)
Varié sur le theme du ‘Veni Creator, Op. 4	Maurice Duruflé (1902-1986)
Improvisations on ‘Old 100 <sup>th</sup> ’ and the TCU Alma Mater The colors of Op. 7979	Thomas Helms (b. 1954)
Solemn Melody	Walford Davies (1869-1941)
Chant de paix (Song of Peace)	Jean Langlais (1907-1991)
Komm, süsßer Tod, BWV 478	J.S. Bach, arr. Virgil Fox (1685-1750)
Symphonie No. 6, Op. 59 V. Final	Louis Vierne (1870-1937)

# Alumni Performers

## Dr. Kevin L. Estes

Dr. Kevin L. Estes is a physician, organist, conductor, and sacred musician whose professional life bridges the worlds of medicine, performance, and service. His musical career includes serving as Music Director for congregations in New York City, Connecticut, Massachusetts, Pennsylvania, Florida, and North Carolina, and conducting numerous choral-orchestral sacred masterworks concerts, including his Carols by Candlelight, a celebration for congregation, choir, orchestra, and organ. He studied conducting and composition with several faculty members of The Juilliard School and at The Monteux School and Music Festival for conductors and orchestra musicians. His principle organ teachers were Dr. Emmet G. Smith, Herndon Professor of Music, Emeritus, and Dr. John Weaver.

He is the physician-owner of Renaissance Performance Medicine in Charlotte, an outpatient practice focused on musculoskeletal dysfunction, concussion and traumatic brain injury sequelae, and care for performing artists and active individuals. His medical work combines osteopathic principles, rehabilitation medicine, and procedural care with an understanding of musicians' and performers' physical demands and special needs.

Dr. Estes holds the Doctor of Osteopathic Medicine degree from the University of New England, a Master of Music from The Juilliard School, and both a Master of Arts and Bachelor of Science from Texas Christian University. He is board certified in Physical Medicine and Rehabilitation and is fellowship-trained in Traumatic Brain Injury medicine.

Dr. Estes currently serves as Music Director and Organist at St. James Lutheran Church in Concord, North Carolina.

## Thomas Helms

A native Floridian, Thomas Helms was self-taught until his college years. His love of the pipe organ and its music led him to Texas Christian University for the tutelage of Dr. Emmet G. Smith. During his study at TCU, he was awarded the coveted Performer's Certificate by the Department of Music and the BM in Organ Performance. He has held numerous positions as organist and director of music across the country. He was the Director of Sacred Music for the Diocese of Pensacola-Tallahassee and the parish musician for the Cathedral of the Sacred Heart in Pensacola. He has studied abroad on multiple occasions during his career. Mr. Helms also worked as a voicer and tonal finisher of pipe organs most notably for M. P. Möller of Hagerstown Maryland and Visser-Rowland of Houston. He is the owner of Helms Pipe Organs in Pensacola.

As a composer and musical arranger, he has written four ballets plus numerous film scores. His "Ballet Dracula" is still in production this year in Mobile, Alabama. Mr. Helms enjoys an active concert schedule across the United States and Canada, including extremely well-received and entertaining organ accompaniments to silent films.

## Guillermo Martinez

Guillermo Martinez earned both the Bachelor of Music '88 and the Master of Music Degree '91 in Organ Performance from Texas Christian University. Between degrees, he was awarded a Fulbright Scholarship to study organ at the Robert Schumann Conservatory in Düsseldorf, Germany for the 1988-1989 academic year, studying with Johannes Geffert.

He has been on the faculty of the Texas Christian University Music Preparatory Division since 1991, where he has taught private piano and organ and developed the music technology program for the Division. In 1994 he joined the faculty of the TCU School of Music, teaching piano and theory; during the 1995-1996 academic year, he was Interim Professor of Organ and Church Music/University Organist. He was appointed Coordinator of Class Piano in June of 2001, overseeing the Class Piano Program for all music majors. He was appointed organ instructor for the School of Music in June 2025. His work with music technology includes current music technologies merged with traditional teaching and pedagogy. He has also taught piano and Theory at Texas Wesleyan University, and music courses for the TCU Dance Department. He has been organist at St. Monica Catholic Church in Dallas, Texas, since October 2009, assisting with the design of the church's 4-manual Nichols & Simpson pipe organ, well known in the north Texas organ scene.

He has performed solo organ recitals in Texas, Connecticut, and Germany. He has presented workshops in both organ and music technology and has had performing ensembles at the local, state, and national meetings and conventions of Texas Music Teachers Association and Music Teachers National Association, and the American Guild of Organists. As a member of Texas Music Educators Association, he has served as Keyboard Chairman for the College Division. Mr. Martinez also teaches Professional Development sessions for public school piano programs and instructors in the DFW area.

Mr. Martinez's constant goal; cultivate and nurture curious music students.

## Monte Maxwell

Monte Maxwell serves as Director of Chapel Music at the United States Naval Academy, Director of the Midshipmen Symphony Orchestra, and Chapel Organist. His other duties include working with the various choral organizations, performing/managing some 500 chapel services annually, maintaining oversight of the three chapel organs, and performing organ concerts in the chapel. He frequently performs organ demonstrations to the general public in an effort to help further interest in the instrument, its history, and music. His annual Halloween/All Saints Organ Concerts have become a staple of the Naval Academy and greater Annapolis community and have received great acclaim, regularly drawing sold out crowds numbering more than 5,000 people in attendance.

Mr. Maxwell, a native of San Angelo, Texas, earned his undergraduate degree from Texas Christian University, Fort Worth, studying with Emmet G. Smith. Maxwell was then invited to study at the prestigious Curtis Institute of Music in Philadelphia on a full scholarship studying with organist John Weaver. Mr. Maxwell earned the Artist Diploma, the most distinguished degree at the conservatory in Organ Performance. He went on to receive his graduate degree in Organ from the internationally renowned Juilliard School in New York where he worked with both John Weaver and Gerre Hancock.

Maxwell's musical endeavors have taken him to many churches, cathedrals, and concert halls across the United States, England, Italy, Belgium, China, Peru, Chile, Argentina, and Canada, including such notable venues as New York's Lincoln Center, St. Patrick's Cathedral, St. Thomas Church, the Kennedy Center in Washington, D.C., Boardwalk Hall in Atlantic City, New Jersey, the Wanamaker Store in Philadelphia, Pennsylvania, and St. Peter's Basilica in Rome.

Maxwell has been invited to perform at Regional Conventions of the American Guild of Organists including the Regional Convention in Atlantic City, New Jersey, performing on the 7 manual organ in Boardwalk Hall where he has performed multiple concerts. He is an Assistant Staff Organist on the Wanamaker Grand Court Organ and has performed numerous daily concerts as well as Wanamaker Organ Day concerts on the famed John Wanamaker Grand Court Organ in Philadelphia, the largest fully playing pipe organ in the world. He has performed with Broadway artists, members of the Metropolitan Opera, New York City Opera, the New York Philharmonic, and the Philadelphia Orchestra.

## Dr. Amy Pummill Stewart

Amy Pummill Stewart is an Instructor II in the choral, jazz, musicology, and theory departments at TCU. She conducts the Purple, White, and Blues, and teaches a variety of courses including Ear Training, Sacred Music, and Theory. Additionally, she is the assistant organist at University Christian Church in Fort Worth. Amy attended TCU, graduating with her Bachelor of Music in Vocal Performance and Master of Music in Organ Performance, and holds a Doctor of Worship Studies from the Robert Webber Institute of Worship Studies – Jacksonville, FL.

After graduating from TCU in 2000, Amy made her home in New York City where she worked as a sound engineer for BR Productions. While there, she maintained an active singing career and was featured as a soloist with Skitch Henderson and the New York Pops.

As a conductor, Amy has led a variety of ensembles including adult church choirs, youth and children's choirs, handbell choirs, jazz ensembles, symphony pops choruses, and collegiate choirs. Each summer, she serves as music director for Bloys Campmeeting, often conducting hymns for upwards of 2000 people.

As a collaborative pianist, Amy has accompanied TCU's Concert Chorale, The Choral Union, University Singers, and Cantiamo. She has also collaborated with students and colleagues in recitals and juries. She served as the accompanist for the North Carolina Summer Institute for the Choral Arts Middle School Choir for 5 years. As an organist, she has served a variety of congregations including South Hill Christian Church in Fort Worth, First Presbyterian Church of Urbana, Illinois, Noroton Presbyterian Church in Darien, Connecticut, Westminster Presbyterian Church in Oklahoma City, East Dallas Christian Church, First Presbyterian Church of Fort Worth, and University Christian Church of Fort Worth.



# The History of the Famous Organ in Ed Landreth Auditorium of Texas Christian University

By: Dr. Emmet G. Smith, Herndon Professor of Music, Emeritus, TCU

From the softest whisper to a mighty torrent of music this organ consisting of thousands of pipes has held thousands of students, faculty, and audiences spellbound as renowned organists from all over the world played it. Built by the M. P. Möller Company of Hagerstown, Maryland, in 1948-1949 it set a high standard for subsequent pipe organs in Texas and surrounding states. The Möller Company built thousands of organs, many of them outstanding, found in every part of the United States. Only a few revealed the musical qualities of the Ed Landreth Auditorium organ at Texas Christian University, and this history shall explain the unusual reason for its exceptional qualities. For decades after its debut as a teaching and concert instrument three world famous organists each year came to the campus to present recitals and master classes open to the public. Nearly all of them made comments to the audience about the beautiful instrument and its marvelous resources. The auditorium organ was the gift of Mrs. Breckenridge Walker of Fort Worth.

The Möller Organ Company was represented in Texas, Louisiana, Oklahoma, and New Mexico by a salesman named Gordon Young who was not only young and dynamic in sales but was also an excellent organist and composer of organ and choral music. His college training was at Southwestern College in Winfield, Kansas with Professor Cora Conn Redic who was nationally known as an outstanding teacher. He sold two pipe organs to the dean of the TCU School of Fine arts, Dr. T. Smith McCorkle, the concert instrument for the auditorium and a practice organ on the second floor. Mr. Young also sold himself to the dean to be the first organ teacher on the new organ. This took place before the building design was completed, so Gordon Young had the rare opportunity to work with the architects so that the organ would have the ideal placement in the auditorium.

The Möller company had brought Richard Whiteleg, a skilled tonal technician from the famous Willis Organ Company of England, to be in charge of custom designing organ pipes for the best acoustical results. Upon his death several years before the Ed Landreth organ was planned, the Möller company decided to change its tonal design to the "neo-baroque" style that was sweeping the United States. Certain musicologists were advocating a return to the tonal qualities of organs of northern Europe, primarily Germany, from the time of Johann Sebastian Bach (1685-1750). It has proven to be, in several respects, a mistake. Evidently, many of the promoters of the neo-baroque movement had never actually heard an organ from the true Baroque era that was still in its original condition. The new neo-baroque organs contained weak foundation pipes (diapasons or principals and large flutes) and excessively loud high-pitched stops called "mixtures." The result was a strident, shrill tonal design lacking the tonal warmth that made the organ appealing to the listener.

Gordon Young was assured that he would be presiding over the new TCU organ, and he was well aware of the endangered future of the pipe organ if the fad of the neo-baroque were to prevail. He had played organs throughout the United States and Europe and knew what he wanted. He convinced the directors of the company to build the Ed Landreth Auditorium organ according to Richard Whiteleg's tonal design. This would ensure an instrument with a warm and cohesive tone, rich in variety, and capable of playing organ literature from all periods.

As the organ was under construction in Maryland Mr. Young spent many days there watching and listening to what was being done. He did not hesitate to make changes in pipe scaling so that the sounds that he wanted were forthcoming. It caused frequent arguments but he insisted with such conviction that he got his way. As the organ was delivered to the new auditorium and installed Young worked with the tonal voicers as they regulated each pipe to fit the acoustics of the room until he heard what he wanted. Johann Sebastian Bach is quoted: "The most important stop of an organ is the room in which it speaks". The result of Mr. Young's oversight is an organ of exceptional beauty.. It is historically important and is known and appreciated by organists far and wide who have played it and by audiences who have heard it.

Gordon Young was evidently a good teacher. He was the first organ professor in TCU's history. Organ students from 1873 to 1949 were taught by organists who were available in the community. After one semester of teaching he had at least six talented students who showed splendid technique and musicianship. His faculty position was cut short by a most unusual event.

Dean McCorkle wanted the world to be aware of the remarkable organ in his new building. It was his building because he and Mr. Landreth raised the money to build it and provide all the musical instruments for it: two pipe organs, sixty pianos, a Lyon and Healy concert harp, tympany, marimba, and other instruments needed for orchestra and band. The total cost in 1949 was \$2,500,000. In 2017, the Ed Landreth organ would alone cost more than \$4,000,000. The Dean wanted the inauguration of his new organ to be noticed. Therefore he organized a series of four recitals to be given by excellent musicians during the first school year. The recitalists were E.Power Biggs of Harvard University, Alexander McCurdy of Curtis Institute of Music in Philadelphia, Dr. William Doty who was not only the organ professor at the University of Texas in Austin but was also the Dean of the School of Music, and Gordon Young. Because of the fact that word had spread that the new organ at TCU was something special the 1200 seats in the auditorium were filled for all four events. Young's recital was scheduled for a Sunday afternoon. Dean McCorkle was nervously pacing the floor of the lobby as the huge audience was gathering, worried because he had not seen Gordon Young. At three o'clock the recital was to begin. The telephone was ringing incessantly in the Dean's office. He finally unlocked the office door and answered the telephone. It was Gordon. He told the Dean that he was about to get a contract signed for a new Möller Organ at the Christian Church in El Paso and he could not pass up that opportunity to earn a sizeable commission, so tell the auditorium full of eager listeners to go home and he would play the recital another time. When he returned to TCU on Tuesday his career as a faculty member was over. Dr. Whitehouse of Northwestern University had retired but came to complete the academic year of organ study at TCU. In the fall of 1950, John Glenn Metcalf was hired as the organ professor. Problems developed and upon his departure Dean McCorkle hired Emmet G. Smith, an alumnus of Southwestern College, Gordon Young's alma mater, to be the Instructor of Organ beginning January 1, 1951. His tenure progressed to Herndon Professor of Music, and after having taught hundreds of organ students during his 45 years at TCU retired January 1, 1996.

The concert organ is kept in impeccable condition and gives wonderful music and inspires present day students and visiting artists. It is one of the few organs that fits its room to perfection and is as modern in 2026 as it was in 1949. Truly it is historically and musically important.



## FORT WORTH FESTIVAL MARKS ORGAN OPENING

### THREE RECITALS PRESENTED

Four-Manual Möller at Texas Christian University Played by Gordon Young, Alexander McCurdy and E. William Doty.

A festival of organ music marked the opening of the four-manual Möller organ in the new fine arts building of Texas Christian University, Fort Worth, Tex. Gordon Young, staff organist of the university, played the first dedicatory recital Oct. 9. In honor of the occasion Mr. Young composed a Fantasy on the hymn-tune "Nettleton," in which he exhibited his musicianship and the tonal resources of the organ. His technique showed to advantage in the performance of the Fugue in D major by Bach and Mulet's "Carillon-Sortie." The recital closed with the Toccata by Widor, reinforced with eight trumpets and trombones.

Dr. Alexander McCurdy of Curtis Institute of Music in Philadelphia gave the second recital Oct. 12. Outstanding were his restrained interpretation of six Bach chorale preludes and the dramatic intensity of "The Tumult in the Praetorium," by de Maleingreau. The third artist in the series was Dr. E. William Doty, dean of the College of Fine Arts of the University of Texas. The first part of his interesting program on Oct. 16 was devoted to pre-Bach works by Purcell, Paumann and van Noordt. He also played: Concerto in G major, Bach; Fantaisie in A, Franck; Promenade, Air and Toccata, Hines; "Aftonfrid," Hagg; Allegretto Grazioso from Sonata in G, Bennett, and "Sportive Fauns," d'Antalffy.

All three recitals were presented through the courtesy of M. P. Möller, Inc., represented by two of its officers, W. R. Daniels and H. M. Ridgely.

The organ has seventy speaking stops and nearly 5,000 pipes. The stop specification was published in the October, 1948, issue of THE DIAPASON.

On Oct. 10 the Fort Worth Chapter, A.G.O., held a dinner at the First Christian Church. Miss Janie Craig, the dean, introduced Messrs. Ridgely and Daniels, who were honored guests. For the evening's program a lecture on "What Is Sacred Music?" was delivered by Dr. Fred D. Gealy of Southern Methodist University.

### JOHN GLENN METCALF NOW ON CENTRAL COLLEGE FACULTY

John Glenn Metcalf, M.Mus., A.A.G.O., has resigned as professor of organ and theory at Hendrix College, Conway, Ark., and has accepted a similar position at Central College, North Little Rock, Ark. Mr. Metcalf will continue his work at Trinity Episcopal Cathedral in Little Rock, where he has been organist and choirmaster for eight years.

Prior to going to Hendrix College in 1939 Mr. Metcalf was for seven years a member of the faculty of the school of music at the University of Illinois. His graduate work was done at the University of Michigan, where he was a pupil of the late Palmer Christian. Mr. Metcalf is a former dean of the Arkansas Chapter, A.G.O., a member of the board of

## GORDON YOUNG AT ORGAN OF TEXAS CHRISTIAN UNIVERSITY



examiners of the Arkansas State Music Teachers' Association and a member of the governing board of the Arkansas State Symphony Society and the Little Rock Musical Coterie. He is also a member of Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Sigma Chi and Rotary International.

### MUSICAL SERVICES TO MARK YEAR IN LOUISVILLE CHURCH

St. Andrew's Church, Louisville, Ky., will present a series of musical services and recitals during the 1949-1950 season under the direction of Robert F. Crone, organist and choirmaster. Already scheduled are a service of choral evensong featuring Bach's Cantata No. 70, "Watch Ye, Pray Ye," on Sunday, Nov. 27; an organ recital by Klaus Speer of the music department of Lincoln Memorial University, Harrogate, Tenn., Feb. 19, and, for the third consecutive year, a performance of the Bach "St. Matthew Passion" on Palm Sunday. Among other tentative plans is a service constructed after the Leipzig liturgy of Bach's time, including works of the composer, the 200th anniversary of whose death will be observed throughout the world in 1950.

In the course of the season completed last June enthusiastic congregations heard the Mozart "Requiem," excerpts from Mendelssohn's "Elijah," parts 1 and 2 of Bach's Christmas Oratorio, a service of motets by Gabrieli, Telemann and

Almand, and the Bach "St. Matthew Passion." Carl Weinrich's recital at the church in January was acclaimed by critics as outstanding.

Mr. Crone has senior, junior and intermediate choirs under his direction aggregating seventy voices.

From the  
November 1, 1949  
Diapason Magazine



## Concert Organists/Composers Who Have Performed at TCU

Mike Bedford  
 E. Power Biggs  
 Jeanne Demessieux  
 Marcel Dupre  
 Madame Durufle (wife of Maurice Durufle)  
 Jeremy Filsell  
 Virgil Fox  
 Jean Langlais  
 Alexander McCurdy  
 Alexander Schreiner  
 Leo Sowerby  
 Frederick Swann  
 John Weaver  
 Alec Wyton  
 Gordon Young

## TCU Fulbright Scholars and Foreign Scholarship Recipients

Dr. Barbara Baird (DAAD)  
 Dr. Michael Bedford  
 Cynthia Dobrinski  
 Dr. Susan Ferré  
 Dr. Laurence Furr  
 Guillermo Martinez  
 Jeanette Mowrey (Rotary)  
 Sherryl Smith Pond  
 Allen Pote  
 Becky Rambin  
 Fr. Jim Sharp  
 Janice Stewart (Rotary)  
 Lew Williams (Walsh Foundation Grant)



## Organ Professors at TCU

William J. Marsh – Composed 'Texas Our Texas'  
 Gordon Young  
 John Glenn Metcalf  
 Emmet G. Smith  
 Guillermo Martinez (Interim)  
 Joseph H. Butler  
 Guillermo Martinez

Photo Credit: Guillermo Martinez

