

## BROADWAY'S ROLE IN THE COMMUNITY

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*"In this world there is beauty and there are the humiliated,  
and we must strive, hard as it is, not to be unfaithful,  
either to the one or to the other."*

— Albert Camus

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For more than a century, Broadway Baptist Church has played an integral role in the life of its community. The church was organized on December 31, 1882, in a small hall on lower Houston Street in downtown Fort Worth. Following several moves, the congregation in 1886 erected the first church building on the land where Broadway stands today.

In the late 1940s, the congregation faced a decision: to move out to a residential area, as many other churches were doing, or to remain in the inner city in order to minister to the whole city of Fort Worth, a growing urban community. The church decided to remain in its present location, and it built a magnificent sanctuary; however, Broadway was determined to be more than just a place of beauty for the worship of God.

The members were guided then by a philosophy still held: A great church does not sit in splendid isolation in its surroundings; it seeks to serve. Broadway made a commitment to serve the "down and out" who live in the inner city, not just the "up and coming" who live in the suburbs.

The congregation believes that Broadway exists so that families, young and old, rich and poor, near and far, can hear the gospel and learn of Jesus Christ and follow him. Giving life to their beliefs, Broadway's members are active in nearly 30 ministries and mission projects. They also regularly open the church's doors to community and arts organizations which use Broadway for meetings, recitals, performances, and conferences.

Looking to the future, Broadway's members will continue to serve the community, faithful to the gospel as revealed in Jesus Christ. ✠



*Broadway Baptist Church*





*Jean-Louis Coignet*

Whether they admit it or not, most organ builders dream of building a large organ which would be the *magnum opus* of their professional life. I confess it had been my dream for a long time, and this is why I was more than happy and enthusiastic, indeed, when Casavant was entrusted with building a monumental organ for Broadway Baptist Church.

Huge organs, larger than this one, are not uncommon in the United States; but most of them are, to a certain extent, disappointing, as they lack stylistic unity. They are often big collections of stops in which the originality (not to say, the eccentricity) of stop names tries desperately to hide the lack of personality of sounds and the absence of definite tonal architecture. I still remember Jeanne Demessieux' disappointment when she played huge organs during her American tours: "All stops sound alike!" was her comment.

This is a shortcoming I did want to avoid in Casavant's Opus 3750. Not only has this organ extremely wide dynamics (from the whisper of the *flûte céleste* to the thrilling power of full organ with tuba and chamades), but it also displays an

exceptional variety of colors. The various principals, bourdons, mutations, strings, and chorus reeds not only differ in power from one division to another, but they also show different timbres. It is, therefore, possible to build up various ensembles contrasting in both dynamic level and color.

One may wonder what makes this instrument so unique. Its unity definitely originates from its French style. This does not mean that it is a slavish copy of any existing French organ. It cannot be, as it is larger than the biggest organ in France. But the scaling of its most important voices (principals, mixtures, flutes, mutations, and chorus reeds) is directly inspired by the French tradition of the famous builders Clicquot and Cavaillé-Coll. Moreover, the voicing has been done while keeping in mind the best examples of French organs. We have taken great care to refine the sound just as necessary to make it musical, but not to the point that it becomes dull and lifeless. This very delicate and touchy balance is one of the "secrets" of the wonderful singing quality of this organ. I am very much indebted to Jacquelin Rochette (my "alter ego" at Casavant), Richard Marchand, and Alain Couture, who took the utmost care to make the whole process successful. Their enthusiastic collaboration has been invaluable.



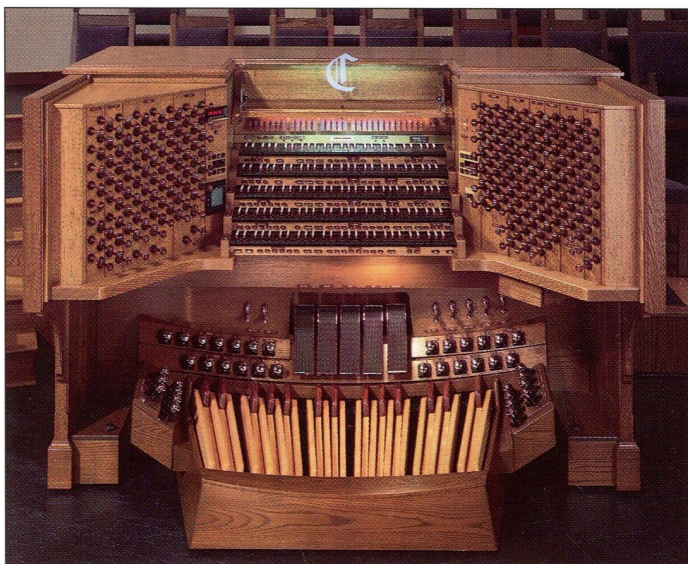
My gratefulness also goes to Van Cliburn, who, at the right time, gave the decisive impulse to “look for the best”; to Fred Swann, with whom I had quite interesting exchanges; and to the people of Broadway Baptist Church. Tom Stoker’s and Al Travis’ support has been unfailing and has made my stays in Fort Worth very pleasant.

Now Broadway Baptist Church has an organ which can give satisfaction to the most demanding performers. Its flexibility is unrivaled. It can provide adequate accompaniments for choirs and congregations of various magnitudes and for solo instruments. The organ can be used with large symphonic orchestras without being overwhelmed.

Above all, it is a moving musical instrument which will inspire worshipers in raising their souls and helping them to pray. ✠

Jean-Louis Coignet  
Tonal Director  
Casavant Frères Limitée

*During the past twenty years, Mr. Coignet has designed some of the finest organs of our time for churches and concert halls. In addition to serving as tonal director of Casavant, he is the organ expert of the City of Paris. Known and respected throughout the world for his critical role in directing the restoration, renovation, and preservation of 150 organs in Paris, he has recently been appointed “Technicien-conseil à la Direction du Patrimoine,” a governmental position, for the historical organs in “l’Île de France.”*



*Chancel Console: The casework of the massive chancel console was inspired by the tracery of the sanctuary windows reflecting design elements in the console of Opus 2091. From this console the organist controls the complete resources of the chancel and antiphonal instruments. The stop jam design is based on a traditional English style, while incorporating the latest technological developments of a data filer, and full multi-memory combination action, multiplex, MIDI, and adjustable crescendo systems. The beautiful, etched Casavant logo in the adjustable music rack was specifically conceived for this organ.*



*Antiphonal Console: The terraced, low-profile, five-manual console of the antiphonal organ is a design first in the long history of Casavant. This console contains all of the stop knobs for the antiphonal instrument, but it duplicates the combinations and controls of the front instrument without duplicating the main organ stop knobs. Thus, the entire instrument is playable from either the chancel or antiphonal console or both.*





*Organ Committee, 1991-1996: (l-r) Thomas M. Stoker, Harriet B. Harral, Larry D. Eason, Albert L. Travis, Bill Cothran, Mary O. Collier, and Robert F. Andrews, chair*



*H. Stephen Shoemaker, pastor,  
Broadway Baptist Church*





# SPECIAL RECOGNITION



*While the entire congregation made the renovation of the sanctuary and the Rildia Bee O'Bryan Cliburn Organ a reality, the following members, firms, and consultants merit special recognition for their contributions.*

## **ORGAN COMMITTEE (1991-1996)**

Robert F. Andrews, chair  
Mary O. Collier  
Bill Cothran  
Larry D. Eason  
Harriet B. Harral  
Thomas M. Stoker  
Albert L. Travis

## **ORGAN ADVISORY COMMITTEE (1987-1988)**

The late Rildia Bee O'Bryan Cliburn, arts patron  
Van Cliburn, concert pianist  
Jack Coldiron, visiting professor of voice, Baylor University  
Annie M. Conley, math teacher (retired), Paschal High School  
John Giordano, conductor, Fort Worth Symphony Orchestra  
Joyce Jones, the Joyce Oliver Bowden Professor of Organ, Baylor University  
Lee Paulsel, arts patron  
Cecil M. Roper, professor of music (retired), Southwestern Baptist Theological Seminary  
Thomas M. Stoker, minister of music, Broadway Baptist Church  
Albert L. Travis, organist, Broadway Baptist Church, and  
professor of organ, Southwestern Baptist Theological Seminary

## **ORGAN BUILDER**

Casavant Frères Limitée, St. Hyacinthe, Quebec, Canada

## **ORGAN CONSULTANT**

Frederick Swann, organist and director of music, The Crystal Cathedral Congregation, Garden Grove, California

## **SANCTUARY RENOVATION**

### *Architects*

Schutts, Magee & Riddle Architects, Inc., Fort Worth

### *Mechanical/Electrical Engineers*

Engineered Solutions, Inc., Fort Worth

### *General Contractor*

Rogers-O'Brien-Smith Constructors, Fort Worth

### *Acoustical Consultants*

Pelton, Marsh and Kinsella, Dallas

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## **CAPITAL MANAGEMENT COMMITTEE**

Larry D. Eason, chair

Allan Akins

Robert F. Andrews

Mary O. Collier

Wanda Murphy

James M. Pennebaker

Lisa S. Shepelwich

H. Stephen Shoemaker

Samuel B. Smart

Thomas M. Stoker

Jean W. Thurmond

Albert L. Travis

Richard G. Williams

Michael J. Williams

Charles L. Wilson

## **DEVELOPMENT**

Cargill Associates, Fort Worth

Iona H. Richardson, development advisor, Broadway Baptist Church

## **ORGAN DEDICATION STAFF**

Dedication Chairs, Larry and Lequita Eason

Artist Hospitality, Jane Andrews

Broadway Reservations, Frank and Thelma Shiller

Building Preparation, Olin Davis

Building Presentation, Lilla Schmeltekopf

Cliburn Guests, Maureda Travis

Local Guests, Dee and Becky Finley

Office Staff, John and Doris Efird

Out of Town Guests, Mel and Phyllis Johnson

Printing, David Grebel

Public Relations/Media, Harriet Harral and Maggie Thomas

Receptions, Mary McMillan

Reservations/Marketing, Dida Horton

Production, Elbert and Julie Godwin

Tickets, Wanda Hoffman

Transportation, Sherry Hatcher and Sara Lee

Ushers, Bill and Theresa Cothran

## **BROADWAY BAPTIST CHURCH**

H. Stephen Shoemaker, pastor

