

**Arts at St. Barnabas &
The Olympic Peninsula Chapter,
American Guild of Organists**

present

**Wanda Griffiths &
Stephen Marshall-Ward, organists**



Friday, May 27, 2011 - 7:30pm

**St. Barnabas Episcopal Church
Bainbridge Island, Washington**

PROGRAM

Fugue in G Minor, KV 401

Wolfgang Amadeus Mozart
1756-1791

Sonata in D Minor, Op. 30

Gustav Merkel
1827-1885

I. Allegro moderato (*Psalm 42: 5-7, 9*)

Why are you downcast, O my soul? Why so disturbed within me? Put your hope in God, for I will yet praise him, my Savior and my God. My soul is downcast within me; therefore I will remember you from the land of Jordan, the heights of Hermon—from Mount Mizar. Deep calls to deep in the roar of your waterfalls; all your waves and breakers have swept over me.

I say to God my Rock, “Why have you forgotten me? Why must I go about mourning, oppressed by the enemy?”

II. Adagio (*Psalm 23: 1-4*)

The Lord is my shepherd, I shall not want. He makes me lie down in green pastures, he leads me beside quiet waters, he restores my soul. He guides me in paths of righteousness for his name’s sake. Even though I walk through the valley of the shadow of death, I will fear no evil, for you are with me; your rod and your staff, they comfort me.

III. Allegro con fuoco; Fuga (*Psalm 42:11*)

Why are you downcast, O my soul? Why so disturbed within me? Put your hope in God, for I will yet praise him, my Savior and my God.

Praise to the Lord, the Almighty

Variations for Organ Duet, based on *Lobe den Herren*

Michael Burkhardt
b. 1957

Rondo
Canon
Pedaliter
Siciliano
Carillon

Grand Duet in C Major

Samuel Wesley
1766-1837

II. Andante

Variations on “Ode to Joy”
(*Variationen über ein Thema von Beethoven
für Orgel zu vier Händen*)

Carsten Lenz
b. 1970

Introduction and Theme
Variation 1
Variation 2 (Bach Chorale Prelude)
Variation 3 (Bagpipes)
Variation 4
Variation 5
Variation 6 (Skater’s Waltz)
Variation 7 (Romantic era)
Variation 8 (Swing)
Finale

Tonight’s Artists

Wanda Griffiths has played numerous solo organ recitals on the west coast and in the Midwest. She has appeared as Guest Organist with the Tucson Masterworks Chorale in Tucson, Arizona, and in recital on the Glatter-Götz/Rosales organ at the Claremont United Church of Christ in Claremont, California. Dr. Griffiths has taught at Cal State Los Angeles, Eureka College (Eureka, Illinois), and the University of Washington, has been a program annotator for the Organ Recital Series sponsored by the Seattle Symphony, and is a Past Dean of the Seattle Chapter of the American Guild of Organists. She has been a clinician for several church music workshops in Illinois, California, and Washington. She has a Bachelors degree in Music Education and Organ Performance from Bethany College, Lindsborg, Kansas, holds a Masters Degree in Organ Performance from USC, where she studied with Ladd Thomas, and a Ph.D. in Musicology from Claremont Graduate University focusing on the *tragédie lyrique* (French Baroque Opera). She is presently Minister of Music at the Green Lake Church of Seventh-day Adventists in Seattle, Associate Director of Music & Arts and Associate Organist at Edmonds United Methodist Church, Staff Accompanist and Accompanist Coordinator at Seattle Pacific University, and maintains a private organ and piano studio.

Stephen Marshall-Ward has performed many concerts on both the east and west coasts, as well as throughout Europe, appearing in 2006 as a guest organist for the noon-day prayer service at Cologne Cathedral in Cologne, Germany. He holds two degrees in church music and has completed post-graduate studies at Westminster Choir College and Southwestern Seminary. He has recently been accepted into the Doctor of Sacred Music Program through the Graduate Theological Foundation where he will be doing his studies at Oxford University. His organ teachers have included Joan Lippincott, Al Travis, and John Weaver. Mr. Marshall-Ward has taught Music Theory and directed the Men’s Chorus at Seattle Pacific University and is a Past Dean of the Seattle Chapter of the American Guild of Organists. While Director of Music at First Presbyterian Church in Seattle, he founded The Fellowship for the Promotion of the Sacred Arts, The School of the Sacred Arts, The Sacred Artist Series, and The Gallery of Sacred Art. He is frequently asked to be a guest speaker at area churches on Worship and the Arts.

Mr. Marshall-Ward also owns an interior and architectural design company specializing in church design. He is currently Director of Music & Arts and Organist at Edmonds United Methodist Church, where he is also co-founder and Artistic Director for The Institute of Spirituality and the Arts, is an Instructor at Trinity Lutheran College in Everett, and is Accompanist and Assistant Choir Director at Temple B’nai Torah in Bellevue.

Wanda and Stephen have been performing as a duo-organ team since 2002, appearing on recital series around the Pacific Northwest and in Southern California, including St. Mark’s and St. James Cathedrals in Seattle and on the Glatter-Götz/Rosales organ at the Claremont United Church of Christ in Claremont, California. They were featured performers for the recent Northwest Regional Convention of the American Guild of Organists.

Program Notes

While most people don't automatically think of organ music when they think of **W.A. Mozart**, there are many contemporary accounts describing his incredible abilities as both an organist and as an improviser of organ music. According to one report from a monastery in Prague, Mozart is said to have played so brilliantly that "everyone stood there as though they had been turned to stone."

In Mozart's day organs were only found in churches and the role of organ music within the church service had been decreased so that the organ only played music before and after the service and occasionally during interludes while silent liturgical actions were taking place. Most of this music was improvised, but the exceptions were long fugues, which were written down due to the difficulty of improvising music with such a complicated structure. These long fugues were to be played before the service only when persons of a high rank were entering the church. Many of Mozart's organ fugues, including **K. 401**, are believed to have been written for such occasions.

Gustav Merkel was a world-famous organist and greatly respected composer in his day. In the second half of the nineteenth century his organ compositions were played throughout Europe and the United States. Early in his career, in 1858, Merkel won a four-hand organ sonata composition competition with his **Sonata in D minor, Op. 30**. Written for two organists on the same bench, this piece follows very well one of the directives from the composition competition sponsors: "The pedal part is to be given over to both players *obligato*, in such a way that each player takes care of his respective half of the pedalboard." While this kind of writing for two organists on the bench can create significant challenges (specifically, not getting one's feet tangled up with those of the other organist!), the resulting music is very exciting – both for the performers to play and for the listeners to experience.

Merkel provided each of the three movements of his Sonata with a motto, thereby expressing through music three passages from the Psalms. The first movement is based on Psalm 42, verses 5-7 and 9. Verse 7 reads, "Deep calls to deep in the roar of your waterfalls; all your waves and breakers have swept over me." One can hear the crashing waves and the roaring waterfalls through the large arpeggiated chords and the rolling melodic lines. The second movement, "Adagio," is based on the first four verses of Psalm 23: "The Lord is my shepherd, I shall not want. . . ." A mood of calm serenity permeates this gorgeous music, which contains a beautiful melody set out on a reed stop and supported by luscious harmonies. The third movement is based on the end of Psalm 42: "Put your hope in God, for I will yet praise him, my Savior and my God." The music begins with a brief, fiery introduction then moves into a fugue with a broad, elegant theme that sounds almost baroque in nature. The fugue sweeps along like a graceful dance toward the final dramatic measures where the music from the end of the first movement returns, this time resolving with a grand cadence in the key of D Major.

Michael Burkhardt is a gifted composer who has emerged as one of the most creative forces in church music today. Frequently in demand as a Church Music Clinician and Hymn Festival Leader, he also finds time to compose extensively in all areas of church music: organ, choral, and instrumental. In his **Variations on "Praise to the Lord,"** Dr. Burkhardt sets this well-known hymn tune in a wide variety of ways, beginning with a dance-like Rondo where the accompanying motives are tossed back and forth between the two organists. In the second variation, "Canon," one organist keeps an ostinato pattern going while playing the theme in the other hand, which is soon echoed in canon by the other organist, who also joins the ostinato pattern from time to time in an inversion of the original ostinato pattern. In the third variation, "Pedaliter," the theme is given a fiery treatment by both organists playing entirely with their feet, passing the theme and the accompaniment back and forth between the two organists. In the "Siciliano," Dr. Burkhardt creates a beautiful, pastorale-like introduction to the slightly ornamented setting of the theme, providing a moment of calm respite prior to the concluding variation, "Carillon." In this final variation, one organist plays sixteenth notes in the style of a French organ toccata while the other organist plays the hymn tune in the pedals, interspersed with brief fanfare passages with both hands.

Samuel Wesley was the son of Charles Wesley, the author of many Methodist hymns, and was the nephew of John Wesley, founder of Methodism. Samuel was a child prodigy who grew up to become one of the most eccentric and flamboyant personalities in London's musical scene in the first three decades of the nineteenth century. His **Grand Duet in C** was composed for his close friend Vincent Novello and was premiered by Wesley and Novello in 1812 at the Hanover Square Rooms. The middle movement of this three movement work, the Andante, employs a tranquil, lyrical theme, providing a calm oasis between the energetic first and last movements.

Carsten Lenz lives in Wiesbaden, Germany, and he and his wife Iris frequently perform organ duo concerts around Europe. When composing his **Variations on "Ode to Joy,"** Mr. Lenz clearly enjoyed the opportunity to let his imagination run wild, writing one of the most diverse set of variations on this famous tune ever created! The settings range from one that emulate a Bach chorale prelude to a setting imitative of bagpipes, to a "swing" version that starts out sounding a great deal like the favorite of beginning keyboardists everywhere – "Heart and Soul." So sit back and enjoy the ride!!

Notes Copyright © 2011 Wanda R. Griffiths

DESCRIPTION OF THE ORGAN

The organ for St. Barnabas Episcopal Church is Opus 33 of Bond Organ Builders of Portland, Oregon. During the summer of 2005, a series of meetings between Organ Committee members and Richard and Roberta Bond took place, and a tonal design and casework conception were developed. The contract for the instrument was submitted on August 23, 2005 and construction began in January, 2006. The casework of the instrument is of cherry with walnut crosses and has a hand rubbed finish of orange shellac and tung oil. The gothic design complements the architecture of the church and the deep red of the cherry wood harmonizes well with the brick color of the church interior. The Great division is in the right tower of the case, the Swell on the left, and the Pedal is located in the center, below the three stained glass windows. The facade pipes are made of polished 70% tin and most speak as the Pedal 8' Principal. The two embossed pipes and the flat of small pipes on the side of the Swell enclosure are the only non-speaking pipes.

The organ has electric key and stop action with slider windchests for the manuals. The terraced drawknob console has internal casters, so that it can be freely moved around the chancel area. A solid state multiplex switching system reduces the cabling between the console and organ to a single Ethernet cable. A 100 level solid state combination action allows each user of the instrument to have multiple memory levels at their disposal. The system also includes the capability for the organist to record and play back his performances, and to transpose.

The tonal design of the instrument follows the traditional practice of terraced choruses. That of the Great is based on an 8' Principal; that on the Swell, the 4' Principal. In addition, there is a generous selection of color stops, in the form of flutes, strings, and reed stops. We made every effort to build an English flavor into the instrument, to give the resources to perform the great choral literature and hymnody of the Anglican tradition. Wind for the organ is supplied by a 1HP blower located under the Great division.

Installation of the organ took place in August, 2006.

Roberta Bond--case design, tonal finishing

Joe O'Donnell--engineering drawings, woodworking, case finishing, tonal finishing

Fred Beal--unit windchests, wiring, case finishing

John Stump--slider windchests, case construction, finishing

Rick Rule--case construction

Cliff Fairley--unit windchests, woodworking

Grant Edwards--wood pipes, case construction

Richard Bond--tonal design, voicing, tonal finishing

ORGAN SPECIFICATIONS

GREAT

16'	Bourdon	Pedal
8'	Open Diapason	61 pipes, in façade
8'	Hohl Flute	61 pipes, 1-12 wood
4'	Octave	61 pipes
4'	Harmonic Flute	61 pipes
2-2/3'	Nazard	61 pipes
2'	Fifteenth	from Mixture
1-3/5'	Tierce	61 pipes
IV	Mixture	244 pipes
8'	Trumpet	Swell
	Tremolo	
	Great to Great 16'	
	Great Unison Off	
	Great to Great 4'	
	Zimbelstern	

SWELL (expressive)

8'	Stopped Flute	61 pipes, 1-12 wood
8'	Salicional	61 pipes
8'	Voix Celeste	49 pipes
4'	Principal	61 pipes
4'	Chimney Flute	61 pipes
2'	Flageolet	61 pipes
III	Mixture	183 pipes
16'	Bassoon	12 pipes, extension
8'	Trumpet	61 pipes
8'	Hautboy	61 pipes
	Tremolo	
	Swell to Swell 16'	
	Swell Unison Off	
	Swell to Swell 4'	

PEDAL

16'	Sub Bass	32 pipes
8'	Principal	20 pipes, 1-12 from Great Open Diapason
8'	Bass Flute	12 pipes, extension
4'	Choral Bass	12 pipes, extension
16'	Trombone	32 pipes
16	Bassoon	Swell
8'	Trumpet	Swell
4'	Hautboy	Swell

COUPLERS

Swell to Great 16'	Swell to Great 8'	Swell to Great 4'
Great to Pedal 8'	Great to Pedal 4'	
Swell to Pedal 8'	Swell to Pedal 4'	

COMBINATION ACTION—100 level solid state

Great 1, 2, 3, 4, 5

Swell 1, 2, 3, 4, 5

Pedal 1, 2, 3, 4, 5, duplicated by toe studs

General 1, 2, 3, 4, 5, 6, 7, 8, duplicated by toe studs

Great to Pedal reversible piston and toe stud

Swell to Pedal reversible piston and toe stud

Swell to Great reversible piston

Zimbelstern reversible piston and toe stud

Programmable Sforzando reversible piston and toe stud, indicator light

Setter piston

Programmable Crescendo pedal, digital readout

Current indicator light

MIDI port panel

Record/Playback

Piston Sequencer



Saint Barnabas Episcopal Church

1187 Wyatt Way NW Bainbridge Island, WA 98110

206-842-5601 (Voice) 206-842-5876 (Fax)

email: information@stbbi.org

website: <http://www.stbbi.org>

The Right Reverend Gregory H. Rickel, Bishop of Olympia

The Reverend Dr. Dennis Tierney, Rector

The Reverend Dan Fowler, Deacon

The Reverend Jim Friedrich, Assisting Priest

Paul Roy, Director of Music

Jim Gallaher, Parish Coordinator

Julie Houck, Bookkeeper

Carol Hedderly-Smith, Treasurer

Steve Hylan, Sexton

Barbara Boulware, Day School Director

Kristi Barr, Amy O'Brien, Millie Loughnane,

Senior Warden - Maggie Ball

Junior Warden - Honora Dunkak

Members: Tom Beierle, Candace Gudmundson, Dick Gregory, Marcy Stoeven,

Brien Neill, Michael O'Keefe, Stephen Schramke

Treasurer - Carole Hedderly-Smith

Vestry Clerk - Carol Gregory

Maria Perez, Housekeeper