



***Saint Barnabas Episcopal Church***

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**The Right Reverend Vincent W. Warner, Bishop of Olympia**

**The Right Reverend Bavi Edna Rivera, Bishop Suffragan**

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**The Reverend Webster Barnett, The Reverend Jan C. Heller, Ph.D. &**

**The Reverend Canon Joyce McConnell, Assisting Priests**

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**Julie Houck, Bookkeeper**

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**Terri Smith, Day School Director**

**Kristi Barr, Amy Brereton, Lori Kelly, Millie Loughnane,**

**Day School Teachers**

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**John Baker, Eric Cederwall, Bruce Hedderly-Smith, Drucy Burnet Hodge,**

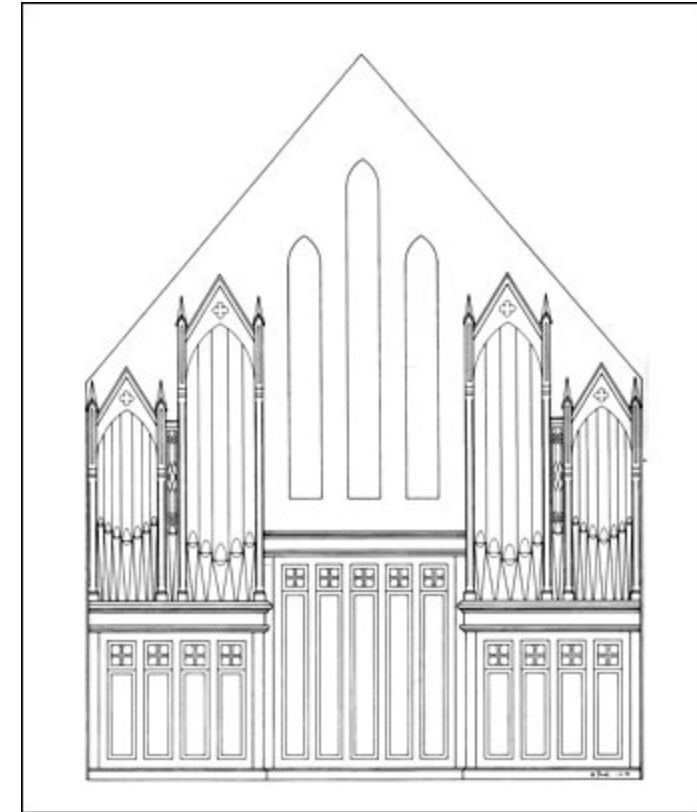
**Mary Kowalczyk Neuer, Dean Smith - Vestry Members**

**Maria Perez, Housekeeper**

**Organ Dedicatory Recital Series**

**Paul Roy**

**Organist**



**Bond Pipe Organ, opus 33**



# Paul Roy

Friday, May 11, 2007 at 7:30PM

## PROGRAM

### **Toccatà and Fugue in D Minor, S. 565**

**Johann Sebastian Bach**  
**1685-1750**

The *Toccatà and Fugue in D minor* was written sometime between 1703 and 1707. Its authorship and instrumentation are controversial, as some scholars have argued that it was originally written for violin by a different composer. It is one of the most famous works in the organ repertoire, and has been used in a variety of popular media ranging from film and video games to rock music. The fugue is written in four voices on a subject made up entirely of sixteenth notes.

### **Suite of Dances (1583)**

**Pierre Phalèse**

**Almande Poussinghe**

**(Transcribed and edited for Organ by James Johnson)**

**Schiarazula Marazula**

**Ballo Anglese and Saltarello**

**Ungaresca and Saltarello**

**Ballo Milanese**

**Premiere Branle de Gay**

**Branle 2**

**Branle 5**

This selection of keyboard dances has been compiled from the First and Second Antwerpener Tanzbüchen, published by Pierre Phalèse in 1583. Originally for a consort of instruments, they are easily suitable for keyboard performance. Dance music of the 16th century was customarily performed by any available medium, and we may mention the dances of Gardane and Attaignant as contemporary examples of published keyboard music. - *James Johnson*

### **Sonata II**

**Paul Hindemith**  
**1895-1963**

**I. Lebhaft**

**II. Ruhig bewegt**

**III. Fuge**

Paul Hindemith was an accomplished German composer, conductor, violist, and teacher. His primary training was from the Hoch Conservatory in Frankfurt. His first professional job was that of concertmaster for the Frankfurt Opera. He performed throughout the world, frequently conducting his own works. In 1927 Hindemith became an instructor of composition at his Alma Mater, Hoch Conservatory.

He emigrated to the United States and became an instructor at Tanglewood in 1940; he served as a professor at Yale University from 1940 to 1953. He became an American Citizen in 1946, but continued to teach and conduct throughout the world, receiving many awards and honors. In 1963 he visited America for the last time before returning to Frankfurt, his home, where he died.

Although he was not an organist, Hindemith did write three organ sonatas. His music reflects the German Romantic tradition of organ composition in many respects, while maintaining a distinct Neo-Baroque quality. The characteristics of Hindemith's sonatas influenced many German organ composers throughout the twentieth century.

### **Jacob and the Angel (1984)**



That night Jacob got up and took his two wives, his two maidservants and his eleven sons and crossed the ford of the Jabbok. After he had sent them across the stream, he sent over all his possessions. So Jacob was left alone, and a man wrestled with him till daybreak. When the man saw that he could not overpower him, he touched the socket of Jacob's hip so that his hip was wrenched as he wrestled with the man. Then the man said, "Let me go, for it is daybreak." But Jacob replied, "I will not let you go unless you bless me." The man asked him, "What is your name?" "Jacob," he answered. Then the man said, "Your name will no longer be Jacob, but Israel, because you have struggled with God and with men and have overcome." Jacob said, "Please tell me your name." But he replied, "Why do you ask my name?" Then he blessed him there.

– *Genesis 32:22-32*

Alan Ridout (1934-1996, born West Wickham, Kent), British composer and teacher, lived for much of his life in Canterbury and was closely associated with the music at Canterbury Cathedral. *Jacob and the Angel* was written for Allan Wicks, former Organist and Master of the Choristers at Canterbury Cathedral, in 1985 as a birthday present. It is based on the 32nd Chapter of the Book of Genesis and contrasts the loud earthy sound of the full organ with the more ethereal timbre of the soft strings and flutes.

### **Elegy**

**George Thalben-Ball**  
**1896-1987**

English organist and composer, Sir George Thomas Thalben-Ball CBE (18 June 1896–18 January 1987), served as organist and director of Temple Church in London from 1923 – 1982! He composed numerous anthems and organ works of which the best known is his meditative *Elegy* for organ which was played, for example, at the funeral of Diana Princess of Wales. It was said to have had its origin in an improvisation which Thalben-Ball played one morning at the conclusion of a Temple Church service.

### **Flights of Fancy (A Ballet for Organ)**

- II. Valse Triste**
- VI. Shimmy**
- VII. Hymn**

**William Albright**  
**1944-1998**

**Alan Ridout**  
**1934-1996**



Next season's line up of concerts and events  
will be available soon on our website.

Please visit

[www.stbbi.org](http://www.stbbi.org)

for further information.

**In Memory of:**  
Marjorie F. Anderson  
Corinne M. Berg  
Gloria Brownell  
Jess Lee Campbell  
Elisabeth O'Brien de la Vergne  
Edmund G. Ellis II  
Jeanette Fox  
Bernard Garman  
Louis H. Goller  
Susan A. Gregory  
Lucille Hafer  
Dana Hanford  
Henry Hilderman, Lt. Col. USAF ret.  
Emil Kowalezyk  
Jim McConnell  
Col. John J. Neuer USAF ret.  
Marion Orcutt  
Elinor J. Pendleton  
John Hare Powel  
Stuart Robertson  
Mark Schader  
Paul Mason  
Charles W. Stange  
Judy Waterman  
Beloved Family Members  
Our parents

**In Honor of:**  
Marilie Rice McMullen (2)  
The First Wedding Anniversary of  
Zoe Emily Jane Reeves and Christopher Lee Tingelstad

**Other contributions:**  
Don & Deena Hanke  
Marjorie Hemphill

William Albright (1944 in Gary, Indiana - September 17, 1998 in Ann Arbor, Michigan) was an American composer, pianist and organist. In 1970 he was appointed to the faculty of the University of Michigan, where he taught theory and composition until his death in 1998. His music combined elements of non-tonal classical music with American popular music. In particular, he was an enthusiast for ragtime, and was instrumental in helping to revive interest in composers such as Scott Joplin and Joseph Lamb.

*Flights of Fancy: Ballet for Organ* is a suite of eight dances which can be seen as a symmetrical in its balance of key relationships and dance types. Bill thought of "Valse triste," with its characteristic chromatic motives, as melancholic. "Shimmy" was conceived with the Hammond organ in mind. (Bill thought that the score should offer drawbar suggestions!). The "Hymn" is a lovely tribute to Bill's mother and is possibly a funeral "processional" in her honor. *Flights of Fancy* was commissioned by the American Guild of Organists for its 1982 Biennial National Convention in Atlanta and was premiered by organist Hector Olivera at Atlanta's Fox Theatre on July 2, 1982. - *Pamela Decker*

**Symphonie V**  
**IV. Adagio**  
**V. Toccata**

**Charles-Marie Widor**  
**1844-1937**

Widor was born in Lyons, France to a family of organ builders, and initially studied music there with his father, who was an organist himself. In 1870, the 24-year-old Widor was appointed as organist of Saint-Sulpice in Paris, the most prominent position for a French organist. The organ at St-Sulpice was Cavaillé-Coll's masterwork; the instrument's spectacular capabilities proved an inspiration to Widor. Widor remained as organist at St-Sulpice for 64 years until the end of 1933. He was succeeded in 1934 by his former student Marcel Dupré. Meanwhile, in 1890 he succeeded César Franck as organ professor at the Paris Conservatoire, where he also became composition professor in 1896.

Widor's best-known single piece for the organ is the final movement, Toccata, from his Symphony for Organ No. 5. When an organist hears a reference to "the Widor", he instantly knows the speaker is referring to the Toccata from Symphony No. 5. Widor was pleased with the world-wide renown this single piece afforded him, but he was unhappy with how fast many other organists played it. Widor himself always played the Toccata rather deliberately. Many organists play it at speed whereas Widor preferred a more controlled articulation to be involved. He recorded the piece, along with his Symphony Gothique at St. Sulpice in his eighty-eighth year. The Adagio, which precedes the Toccata, features the great open flute stop played by the feet and accompanied by the warm and celestial swell string stops in the manuals.

*Following the concert  
you are cordially invited to a reception for Mr. Roy  
on the front lawn.*

*Audio or video recording of this recital  
without prior written consent  
is strictly prohibited.*

## GABRIEL PROJECT DONORS

(if we have inadvertently listed your names incorrectly,  
please accept our apologies and contact the Gabriel committee)

**Paul Roy**, a Massachusetts native, received his bachelor of music degree in liturgical music and organ performance from the Hartt School of Music of the University of Hartford and his master of arts degree in organ performance from Clark University in Worcester, Massachusetts. In 1983, Paul won the Worcester Chapter of the American Guild of Organists Competition and finished first runner-up in the New England Regional Competition. He has held positions as Organist and Choirmaster at Church of Our Lady of the Angels in Worcester, Massachusetts; Assistant Director of the Men's Glee Club, Worcester Polytechnic Institute; Director of Music at the Pakachoag Church, UCC in Auburn, Massachusetts; and faculty member of the Pakachoag Community Music School from 1983 to 1986. While serving at Our Lady of the Angels and Pakachoag Church, he oversaw the installation of two new pipe organs built by the firm of J. W. Walker of England. Paul also served as Associate Organist at Seattle's St. James Cathedral from 1994-1998 and St. Cecilia's Church on Bainbridge Island from 1992-2000. He founded the Bainbridge Island Women's Schola and was director from 1992 to 1997. He has performed at St. Patrick's Cathedral in New York City; Church of the Advent and Church of the Covenant in Boston; and at churches and concert halls on both the East and West coasts and in England. He is heard on the CD, *Amid the Winter's Snow - Christmas at Mechanic's Hall*, and appeared in a television documentary featuring the new pipe organ at Pakachoag Church.

Paul has presented workshops on church music for the American Guild of Organists, and other professional organizations; conducted and accompanied various instrumental and choral ensembles; acted as Artistic Director for several community concert series; and served on Diocesan Liturgy & Music Commissions for the Roman Catholic and Episcopal Churches. He was newsletter editor for both Seattle and Olympic Peninsula Chapters of the American Guild of Organists and is past Dean of the Olympic Peninsula Chapter, AGO.

Paul has served St. Barnabas Parish as Director of Music and Organist since 1991.

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Patricia Hertrich	Curtis R. Zimmerman
Mara Hilderman	

## 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

## THE COMMITTEES

In June of 2004, the process of acquiring a new organ for St. Barnabas began with a gift of \$300,000 toward the purchase of a new organ. Our existing organ, a Moller "Artiste" was beyond its useful life and needed extensive repair that could not be justified given the cost that would be required. The 2004 vestry approved receipt of the gift and chartered our music director, Paul Roy, to create an organ search committee with the goal of selecting and commissioning a builder by June 2005. This committee was formed and began work in fall of 2004.

Visits were made locally and to Oregon, Washington, DC, Maryland and Virginia to narrow down the list of builders and to refine the stop list that would be necessary to provide St. Barnabas with decades (if not centuries!) of music. In June of 2005 Richard Bond Organs of Portland, Oregon was selected with approval by the vestry.

### ORGAN SEARCH COMMITTEE

Paul Roy, Music Director & Chair  
Dick Gregory  
Carol Gregory  
Lyle Confrey Kahle  
David Prongay  
Al Reasoner  
Sally Sulonen

### GABRIEL PROJECT FUNDRAISING COMMITTEE

Joanne Ellis, Chair  
Jerry Carlin  
Eric Cederwall  
Dick Gregory  
Lyle Confrey Kahle  
David Prongay  
Paul Roy  
Ober Tyus, Consultant  
Curt Zimmerman

The Organ Committee also thanks those parishioners and friends who have provided assistance with the many details of the Gabriel Project.

## DESCRIPTION OF THE ORGAN

The new 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. The Pedal 16' Trombone, which was prepared for future addition in the original contract, is now on order and will be delivered summer, 2007. Wind for the organ is supplied by a 1HP blower located under the Great division.

Installation of the organ took place in August, 2006, and was finished on the contract due date of August 31. We wish to express our gratitude to Paul Roy, Curt Zimmerman, and the members of the Organ Committee, Dick Gregory, church members who helped unload the delivery van, and to Marilie McMullen for graciously housing our installation crew through several weeks. We hope this instrument inspires your worship for many years to come, and we are grateful to St. Barnabas for the opportunity afforded us.

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	prepared
16'	Bassoon	Swell
8'	Trumpet	Swell
4'	Hautboy	Swell