



First Baptist Church Organ Dedication

presented by
Sara Jo Bagley, Organist

Sunday, August 22, 2004 • 3:00 P.M.

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PROGRAM

Chiming of the Hour

“To God Be the Glory”

Don Phillips (b. 1948)

The dedicatory recital of this outstanding pipe organ begins with this particular composition to the Glory of God and in honor of Bill Roper, whose brother-in-law wrote this piece. Don has written much organ and choral music, but this composition was Bill's favorite. To God Be the Glory!

Invocation

Jay Wolf

Scripture Reading

Psalm 150

Jay Wolf

“Toccata and Fugue in d minor”

Johann Sebastian Bach (1685-1750)

The Toccata and Fugue in d minor is considered Bach's best known composition for the organ and is generally regarded as one of his best works. It is also one of his earlier works, thought to have been written between 1703 and 1707. Special attention was paid to achieve the “Baroque” sound in this registration.

“O Whither Shall I Flee”

Bach

This piece is one of the “Six Schubler Chorals” originally found in one of Bach's cantatas. Listen for the melody played by the pedals using the oboe accompanied by the flutes on the manuals.

“Trumpet in Dialogue”

Louis Nicolas Clérambault (1676-1749)

Clérambault provides an exciting example of the use of all three trumpets. Listen carefully and you will hear the sounds coming from the various organ chambers.

“The Cuckoo”

Louis-Claude D'Aquin (1694-1772) — Diane Bish (b. 1941)

Bish edited this delightful gem in which the flutes mimic cuckoos. By having the flutes (cuckoos) in the Gallery Great (balcony) calling to the flutes (cuckoos) in the Great Organ (choir loft), you can almost imagine the birds communicating with each other.

“Blessed Are Ye Faithful Souls Departed”

Johannes Brahms (1833-1897)

In this worshipful chorale prelude, written in the “Romantic” period, the string choruses of the four organ chambers are used. The expression pedals enable the organist to vary the volume from the very softest sound in the Gallery Swell to the medium loud sounds produced by all the other strings coupled together. The pedal is not employed until the last phrase of the piece.

“Deck Thyself, My Soul with Gladness”

Brahms

An entirely different mood is achieved in this chorale prelude. The use of the Zimbelstern along with 2' flutes enable us to feel the delight of “Gladness in our Souls.” The melody is played by the feet using the 8' Schalmey from the Choir organ.

Pièce Heroïque in b minor”

César Franck (1822-1890)

Of the wealth of church music written by Franck, this treasure is one of the most beautiful. By exploring the extremes of softs and louds; from the strings, flutes, principles and reeds, Franck weaves a tapestry of sound touching various emotions. He ends the piece with a most gloriously uplifting chorale in “Praise of the Almighty God.”

INTERVAL

“Litany of Dedication”

Chip Colee

Lord, today we dedicate this wonderful instrument, believing God has ordained that music be used in this Sanctuary as an expression of our praise to Him.

We dedicate this organ to You, Lord.

Use it to encourage Your people to worship and to move those who do not know You to become followers of Christ.

We dedicate this organ to You, Lord.

May its language of praise which belongs both to earth and heaven, enhance the beauty of wedding celebrations, provide comfort in times of sorrow, and lead majestically in songs of praise as Your people gather to worship.

We dedicate this organ to You, Lord.

Let every instrument be tuned for praise! Let all rejoice who have a voice to raise! And may we continue to shout for joy to the Lord, all the earth. Worship the Lord with gladness; and come before Him with joyful songs.

For the Lord is good and His love endures forever; His faithfulness continues through all generations. Amen.

“Amazing Grace”

John Ness Beck (1930-1987) — Janet Linker (b. 1938)

This hymn is perhaps the most favorite of Americans. This particular arrangement was originally written as a choral anthem by Beck. In Linker’s organ transcription, we hear the melody played on the English Horn located in the Choir organ, accompanied by the lush Salicional and Voix Celeste in the Swell organ. It ends with the splendid sound of the Open Wood Flute Celeste II in the Gallery Great.

“Fairest Lord Jesus” (with Bach’s “Jesu, Joy of Man’s Desiring”) arr. Linda McKechnie (b. 1941) Guest “Organist Assistant” Jay Wolf

Today we have a special guest organist. Jay Wolf, pastor of First Baptist Church, will play the “Sequencer.” This sequencer is part of the MIDI capability of this installation. The “sequencer” enables us to hear the organ and play the piano simultaneously. McKechnie has combined the familiar “Jesu, Joy of Man’s Desiring” with the hymn, “Fairest Lord Jesus” achieving an awesome worship experience.

‘Toccata’ from “Symphony No. 5”

Charles Marie Widor (1844-1934)

This final movement of Widor’s “Symphony No. 5” is perhaps one of organists’ and listeners’ most favorite compositions. Not only does it require extreme flexibility of the fingers, but of the feet as well. We “Praise God from Whom All Blessings Flow” by “Pulling Out All the Stops.”

Benediction

Jay Wolf

Specifications for Schantz Pipe Organ 2004

First Baptist Church – Montgomery, Alabama

Pedal

32' Double Open Diapason
 32' Contra Bourdon
 16' Open Diapason
 16' Diapason
 16' Bourdon
 16' Stopped Bass
 8' Octave
 8' Ocave Diapason
 8' Bourdon
 8' Stopped Diapason
 4' Fifteenth
 4' Open Flute
 2 2/3' Mixture IV
 32' Ophicleide
 16' Trombone
 16' Double Trumpet
 16' Bassoon
 8' Tromba
 8' Oboe
 4' Clarion
 8' Tuba Major

Gallery Pedal

16' Bourdon
 8' Diapason
 8' Bourdon
 4' Fifteenth

* This instrument is equipped with an internal MIDI program enabling outstanding versatility.

Great

16' Double Open Diapason
 8' First Open Diapason
 8' Second Open Diapason
 8' Bourdon
 8' Harmonic Flute
 4' Octave
 4' Spire Flute
 2 2/3' Twelfth
 2' Fifteenth
 1 3/5' Seventeenth
 1 1/3' Fourniture
 2/3' Cymbale III
 16' Double Trumpet
 8' Trumpet
 Tremulant
 8' Tuba Major
 Chimes

Swell

16' Stopped Bass
 8' Diapason
 8' Salicional
 8' Voix Celeste
 8' Rohr Flute
 4' Principal
 4' Travers Flute
 2 2/3' Nasard
 2' Block Flute
 1 3/5' Tierce
 2' Plein Jeu
 16' Bassoon
 8' Trumpet
 8' Oboe
 4' Clarion
 Tremulant
 8' Tuba Major

Choir

8' English Diapason
 8' Dolcan
 8' Dolcan Celeste
 8' Gedeckt
 4' Principal
 4' Koppelflute
 2' Gemshorn
 1 1/3' Quite
 1 Sharp Mixture IV
 8' English Horn
 8' Schalmel
 Tremulant
 8' Tuba Major
 Zimbelstern

Gallery Great

8' Open Diapason
 8' Major Flute
 8' Op Wood Flute Celeste II
 4' Octave
 2' Fifteenth
 8' Harmonic Trumpet
 Tremulant

Gallery Swell

8' Stopped Diapason
 8' Gambe
 8' Gambe Celeste
 4' Fugara
 2' Recorder
 8' Clarinet
 Tremulant



Mrs. Sara Jo Bagley

Sara Jo Bagley was born in Montgomery, AL in June 1934, the daughter of John P. and Annice Vickers Fontaine, the ninth of ten children. She began playing the piano at the age of nine. When she was thirteen years old, she began formal lessons with Mrs. T.E. Williamson of Montgomery. Shortly afterward, she was elected as pianist at Chisholm Baptist Church where she played until the church purchased an organ when she was fifteen. As compensation for serving as church organist, the church paid for one organ lesson a week. Her first organ teacher, Dr. Donald H. Elliot, then Minister of Music at Trinity Presbyterian Church, encouraged Sara Jo to play junior and senior recitals and was instrumental in her attending Alabama College (University of Montevallo) as an organ major in 1952. At Montevallo, Sara Jo studied organ with Dr. Putham Porter and Dr. Harrison D. LeBron. She graduated with honors from the University of Montevallo in 1956, earning a Bachelor of Music Education degree with majors in organ and voice. During her years at Montevallo, she

served as college organist, played several recitals and was organist at the First Baptist Church. In December 1955, she married James H. Bagley, Jr. and is the mother of four children and the grandmother of five. She has served as organist continuously since the age of fifteen, having served as Organist-Choral Director fifteen of those years. During these years she also taught piano and organ lessons. She became organist at FBC, Montgomery in July 1985, where she has directed handbells, accompanied Youth Choir groups, Sanctuary Choir, services and many other activities. This will be her twentieth year to play for FBC's Living Christmas Tree. To God Be the Glory!