About the Wesley Series

It is our 21st Anniversary! The Wesley Series began in 1995 with a piano recital, and has expanded to include events as diverse as voice and organ recitals, string quartet concerts, jazz and bluegrass performances, art exhibits, and the occasional lecture by a theologian or politician.

The performance space is the beautiful sanctuary, featuring a concert grand Steinway piano and our 30-rank Casavant Frères/Temple pipe organ. It is the third-largest pipe organ in Northwest Arkansas.

For more information, please visit us on the Web at WesleySeries.com

Upcoming Events at First United Methodist Church of Bella Vista

Wesley Series Concert
◆ Saturday, November 12, 2016, 7:00 p.m.
   Helena Aung, Piano, Young Artist from University of Arkansas

Other Events
◆ Wednesday evenings 5:30pm - 7:30pm
   Midweek Manna Supper and Classes for all ages
◆ Wednesday, October 26
   Promise Night for Families
◆ Saturday, October 29, 5:30pm - 8:30pm
   FUMCBV 40th Anniversary Celebration
◆ Sunday, October 30 ~ all services
   40th Anniversary Recognition of past pastors in each service
   All-Saints Sunday
◆ Monday, October 31, 5:30pm-7:30pm
   Trunk-or-Treat
◆ Tuesday, November 1 and every 1st & 3rd Tuesday, 10:00am
   Caregivers Support gatherings
◆ Tuesday, November 8, 7:30am-7:30pm
   VOTE here
◆ Wednesday, November 9, 6:30pm

Benjamin Kolodziej, organist

Performing the Music of:
Shaw
J. S. Bach
Stanley
Mendelssohn
Vierne
Kolodziej

3:00 p.m.
October 23, 2016

First United Methodist Church
20 Boyce Drive
Bella Vista, Arkansas

for information on future concerts:
www.lovelearnlead.com (Wesley Series) (or) WesleySeries.org
William Bradbury was born in York, Maine, to a musical family. He was an organist in Boston and in Brooklyn, and even undertook a trip to Germany in 1847 to study music, European study being customary for “serious” American musicians. Yet, Bradbury became best known for his music schools and publications which specialized in the nascent “Sunday School” genre of hymn. Among his more curious book titles are Fresh Laurels for the Sunday School and Temperance Chimes, both from 1867. His most beloved hymn tunes are sung to the texts “Jesus Loves Me,” “Just as I Am,” “Savior, Like a Shepherd Lead Us,” “On Christ the Solid Rock I Stand” and “Sweet Hour of Prayer.” These hymns are beloved by many but equally derided by others for virtually the same reason—the tunes and harmonies are simple and child-like. If they lack the harmonic richness of Franck’s chorales or the rhythmic inventiveness of a Beethoven symphony it is because they were conceived with a different purpose and audience in mind, in this case, a rather unsophisticated, nineteenth-century Sunday School child. These two settings seek to invoke the peace and serenity inherent within his tunes.

NETTLETON  An improvisation is a piece for organ that is not written down, but that does not mean it is not prepared in advance! In earlier centuries, an organist would be required to improvise many times during the service. A Roman Catholic organist would have to be able to improvise on the proper chants for the proper length of time during an old “low mass,” while a Protestant organist would be expected to improvise offertories, postludes, and other background or “traveling” music at appropriate points in the service. This piece, then, is prepared and composed in advance, but its performance changes based on the acoustics of a particular church and the particular tonal qualities of each organ. Therefore, it is proper to end the programme with something that has been tailored particularly for this Casavant/Temple organ. The tune comes from Wyeth’s Repository of Sacred Music, which was published in 1813 and found great currency in New England. The tune is simple, folk-like, and its form of AABA allows for ease of learning.
Program

“Processional for Organ” on *Lobe den Herrn*  
Martin Shaw  
(1875-1958)

Trio Sonata #1 in Eb Major, BWV 525  
Johann Sebastian Bach  
(1685-1750)

Voluntary VIII from *Ten Voluntaries*, Opus 5  
John Stanley  
(1712-1786)

Sonata in A Major, Opus 65/3  
Felix Mendelssohn  
(1809-1847)

Prelude and Fugue in Eb major, BWV 552  
Johann Sebastian Bach

Intermission

Symphony No. 1, Opus 14 (1899)  
Louis Vierne  
(1870-1937)

Two Preludes on William Bradbury’s Sunday School Songs  
Benjamin Kolodziej

Improvisation on NETTLETON  
Benjamin Kolodziej

John Stanley, rendered nearly blind by an accident as a child, was revered in British society as an organist, although posterity has remembered him for his compositions, which include a number of voluntaries and organ concertos. Thomas Hearne (1678-1735), writing in his *Remarks and Collections* about Stanley’s visit to Oxford in 1725, said that Stanley should be, “look’d upon as the best Organist in Europe, it may be, in the World.” His early studies were with Maurice Greene at St Paul’s Cathedral in London, and Stanley himself was playing organ in church by the age of nine. He was admired by Handel, and contemporaries would often compare the careers of the two famous composers. Most of Stanley’s organ works consist of these voluntaries which, like the aforementioned trio sonata by Bach, are in three distinct sections, in this case, fast/slow/fast. The English organs of the eighteenth century were rather limited in tonal resources and generally did not include a pedalboard until much later; consequently, these works lack an independent, complex pedal line and are able to be performed all on the manuals. There are many places in the music, however, which modern organists adapt to utilize the pedals.

Felix Mendelssohn is best known for his symphonic and choral works rather than for his organ works, yet he was an accomplished organist and his set of six sonatas (opus 65) represent a culmination of baroque forms and textures with Romantic melodicism and harmony. The sonatas contain grand homophonic sections with soaring melodies, while interspersed with fugal sections that recall Bach. Having fallen out of favor, Bach’s music had been largely forgotten by the mid-nineteenth century, and might have lain in obscurity had not Mendelssohn famously conducted Bach’s *St Matthew Passion* in 1829. This sonata begins with a majestic opening chorale, probably originally written for his sister’s wedding processional. This is followed by, unusually enough, a contrapuntal development of the Lutheran chorale *Aus tiefer noth schrei ich zu Dir* (*UMH* 515) which builds in intensity and speed until the triumphant theme returns.

Louis Vierne, another nearly-blind musician, graduated from the Paris Conservatory after which he served as Charles-Marie Widor’s assistant at the Church of St Sulpice in Paris. From 1900-1937 he was organist at Notre Dame de Paris; although this was and is the most prestigious organ post in France (and arguably the world), the organ at the time was in a state of disrepair, leading to difficulties with clergy and other musicians during his tenure. Vierne’s personal strife included both a brother and son who died in World War I. Vierne continued in Widor’s tradition by composing “symphonies” for organ, in this case, multi-movement, large-scale works that follow the symphonic form that developed throughout the nineteenth century. This pastorale is in three parts—a lilting opening section followed by a darker middle section, which is concluded by a recapitulation of the beginning.
Benjamin Kolodziej

Benjamin Kolodziej serves as Chapel Organist at Southern Methodist University, Dallas, TX, where he has been an adjunct lecturer in sacred music at Perkins School of Theology and where he plays organ for 150 weddings, memorials, and civic events a year at historic Perkins Chapel. Since 1999 he has also been full-time Organist and Director of Worship at Lord of Life Lutheran Church, Plano, TX.

Graduating with an undergraduate degree in organ performance from SMU in 1998, Mr. Kolodziej holds Master of Sacred Music and Master of Theological Studies degrees from Perkins School of Theology, SMU. His primary teachers have included Richard DeLong, Robert Anderson, Larry Palmer and George Baker, and he has coached for several summers with Jon Gillock in New York City. He won first prize in the Dallas AGO Young Organist Competition and was awarded the hymn playing prize at the William B Hall Organ Competition. He is a frequent organist for hymn festivals and organ concerts, having performed many times in the UK as well as in Germany, Austria, Norway, Italy and Switzerland. In addition to many performances throughout Texas, he has also performed at historic Bruton Parish Church in Williamsburg, VA, Washington National Cathedral, St Philip’s Cathedral in Atlanta, and St Patrick’s Cathedral and St Thomas Church in New York City. In recent seasons he has performed in San Francisco, Milwaukee, Chicago, Atlanta, and St Louis, among others. In addition to classical organ performance, he frequently accompanies silent movies, having played and composed original scores to the Buster Keaton (2012) and Harold Lloyd (2014) film festivals at the Allen Performing Arts Center for the City of Allen, TX.

Mr Kolodziej has published articles in The Chorister, Concordia Theological Quarterly, The Hymn, Concordia Historical Institute Quarterly, The American Organist, Theatre Organ, The Diapason, Methodist History, and the Canterbury Dictionary of Hymnology. As a lecturer on topics of church music he has presented to AGO chapters and universities, maintaining an interest in liturgical, hymnological, and theological history and practices. In addition to having contributed to the forthcoming Lutheran Service Book Hymnal Companion, his chapter entitled "Organ Music in the Liturgy in the Twentieth Century" was published by Routledge in 2011 in Twentieth-Century Organ Music, a Festschrift honouring Robert T Anderson. He has music published by GIA and CPH and is currently working on a book for OHS Press tentatively entitled Organs and Organists at Southern Methodist University: 1915-2015.

Active in the American Guild of Organists, he served as Dean of the Dallas Chapter from 2011-2014.

Program Notes

Martin Shaw, descending from a long line of composers, teachers, and actors, studied with Charles Villiers Stanford at the Royal College of Music before embarking on a career which involved conducting, touring, and teaching. Later he would come to depend more on church music for his living, taking organist posts which included the famous St. Martin-in-the-Fields in London; later he would co-found the Royal School of Church Music. Through his life-long devotion to church music he would develop the nascent genre of the hymn festival, in which hymns and hymn-singing were given the professional musical attention previously reserved only for more formal musical performances. He co-edited with Percy Dearmer The English Carol Book (1913) and with Ralph Vaughn Williams Songs of Praise (1931), both of which would become major hymnals. This piece is based on the famous tune often associated with the English text “Praise to the Lord, the Almighty.”

Johann Sebastian Bach’s trio sonatas represent a pinnacle of baroque organ composition. With no more than three musical lines playing at any given time, Bach had written six of these three-movement works by 1730, probably as a teaching aid for his son William Friedemann Bach. The Prelude and Fugue in C major (“St Anne”), BWV 552, can be found in the Clavier-Übung III (1739), a collection of choral preludes and other musical commentary inspired by the Lutheran mass as well as the Six Chief Parts of Luther’s Small Catechism. This collective piece actually served as dual bookends to this monumental organ collection—the prelude at the beginning and the fugue concluding. Typically, however, this prelude and fugue are played together without the intervening musical material, as is the case today. In this piece Bach sought to embody in sound the concept of the Holy Trinity, the prelude beginning with a majestic French overture, a musical style usually associated with the kings of France but here applied to God the Father. With its three flats, the key of Eb major would evoke threefold imagery, and both the prelude and fugue can be divided into three sections (with recognizable three-fold subsections), further delineating the importance of Trinitarian theology. The final third of the fugue ends in what Albert Schweitzer describes as though “. . . Pentecostal wind were coming roaring from heaven.” (Johann Sebastian Bach: Musician/Poet, 1905) The fugue is called “St Anne” due to its similarity to the opening line of William Croft’s tune usually associated with Isaac Watts’ hymn text, “O God, Our Help in Ages Past.” (UMH 117.) It is not likely Bach would have known Croft’s tune, so the similarity is likely simply coincidence.