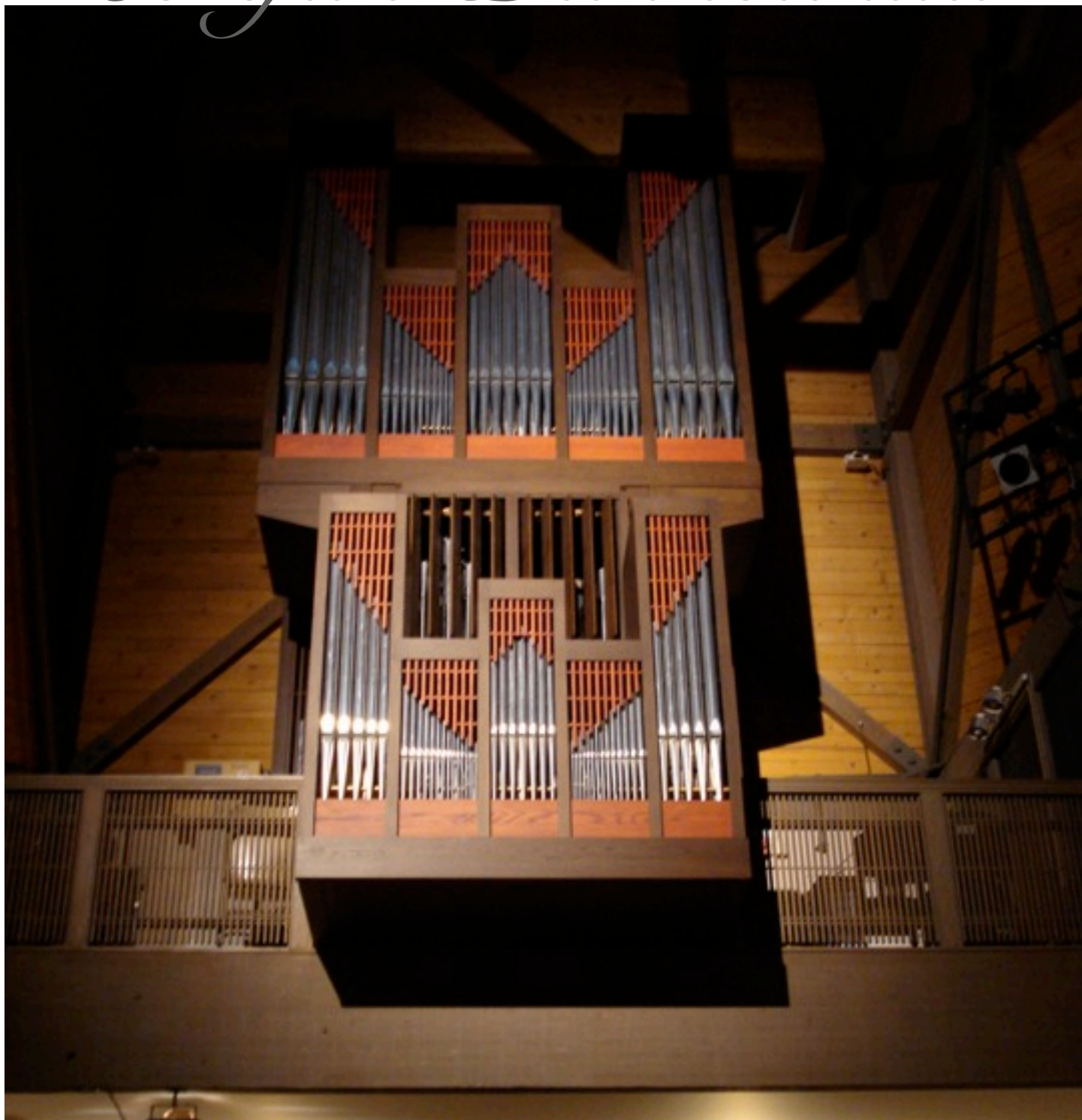


PERFORMING AT FIRST PRESBYTERIAN CHURCH

Bryan Dunnewald



ON THE 1978 CASAVANT ORGAN



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The Casavant Organ Console

Program

The concert will be performed on two organs, one is a hybrid organ with Rodgers additions to the Casavant, and one is the original 1978 Casavant tracker organ, located upstairs in the balcony. The organ that each work will be performed on is described in the program below.

Performed on the Rodgers hybrid organ:

- The Washington Post March (1889).....John Philip Sousa (1854-1932)
transcribed for organ by Joseph M. Linger
- Symphonie pour Orgue, Op. 13, No. 2 (1872).....Charles-Marie Widor (1844-1937)
V. Adagio
- Carillon in D-dur pour Orgue, Op. 16, No. 5.....Léon Boëllmann (1862-1897)

Performed on the 1978 Casavant organ:

- O Mensch, beweine deine Sünde groß, BWV 622, from *Orgelbüchlein*.....Johann Sebastian Bach (1685-1750)
- Elf Choralvorspiele, Op. 122 (1896).....Johannes Brahms (1833-1897)
No. 3: O Welt, ich muß dich lassen
- Sonate III, Op. 65, No. 3.....Felix Mendelssohn Bartholdy (1809-1847)
I. Con moto maestoso
II. Andante tranquillo
- Praeludium from Praeludium et Fuga in a, BWV 543.....Johann Sebastian Bach (1685-1750)

Performed on the Rodgers hybrid organ:

- Aria, Op. 51 (1946).....Flor Peeters (1903-1986)
- Toccata festival pro Organo (2008).....Fredrik Sixten (1962-)
- L'Ascension (Quatre Méditations Symphoniques) (1934).....Olivier Messiaen (1908-1992)
IV. Prière du Christ montant vers son Père

Program Notes

The Washington Post March

This wonderful march was written in 1889 for The Washington Post newspaper company. The following comes from The Washington Post History Archives: "In 1889 owners of The Washington Post newspaper requested that John Philip Sousa, the leader of the United States Marine Corps Band, compose a march for the newspaper's essay contest awards ceremony. Sousa obliged; "The Washington Post March" was introduced at the ceremony on June 15, 1889, and it became quite popular. It led to a British journalist dubbing Sousa "The March King." Sousa is honored in The Washington Post building for his contribution to the newspaper and his country." The march also came with the following words (starting with the very first notes in the piece):

*Get the news, the very latest news,
the news you'll never get from any
other source, sir.*

*The Washington Post is my
newspaper*

*The Washington Post the one to
read, the Washington Post is all you
need,*

*The Washington Post is my view
shaper,*

*The Washington Post, The
Washington Post, The Washington
Post, the Post, the Post!*

*So if you're after the latest news,
The Washington Post will give you the
most,*

*And if you're craving the latest
views, The Washington Post is the one
you need, sir!*

*They've got the comics and the
crossword puzzles, too*

*They've got the help wanted pages
and want ads there*

*So if you think you'll ever find a
better paper in the world*

*You better go to church and say a
prayer (and say a prayer).*

Second Symphonie (Adagio)

The Widor symphonie was designed by Widor to "explore the resources of the Cavallé-Coll organ". This movement has a very haunting melody, first heard in the opening of the piece. What follows is a secondary melody, with a harmonic structure that is similar to that found in the famous adagio from the fifth symphonie. This adagio (to the performer) is a prayer, and can be heard as someone crying for help (the mysterious minor chords) in the opening pages, and then some glimmer of hope (or an answer to the prayer) in the small section in the middle of the piece (heard on the flute stops again). Then, more mystery follows, and finally the piece closes with an answer from the Father in Heaven (the flute solo).

Carillon in D-dur

This spectacular work by the same composer of the famous "Suite Gothique" is a rarely-performed gem. Boëllmann wrote in the style of Franck and studied under Gigout. In fact, he married Gigout's niece. However, this

work is his own style of writing completely. The work opens with a simple theme in the pedal. This is carried through the entire piece. If one listens carefully, the theme will be heard in every single measure of the piece. This theme was actually the sequence played on the bells outside Boëllmann's church in Paris. The original idea for this Carillon was based off Boëllmann's improvisation one Sunday in 1889. He then modified the idea and developed it into a powerful work. The piece is in ABA form, and opens with a majestic counter-melody. The B section has a wonderful third melody, while the theme is in the tenor voice. The piece closes with the A section concept, while adding a spectacular ending with chromatic ideas, culminating with the theme (in the pedal) and three majestic chords to end this glorious work.

O Mensch, bewein dein Sünde groß

This incredibly stirring work of Bach is written in typical choral prelude, in which the melody is in the soprano, and the melody is never once interrupted or repeated. The work is based upon a sad choral written for Lent about the death of Christ. There are so many elements that represent the text of the choral, which show the genius of Bach. Subtle elements can be found in the music, one being the closing measures with the very saddened (and unheard-of) progression. This is a marvelous work that is usually played on Good Friday.

Program Notes, Continued

O Welt, ich muß dich lassen

These Chorale Preludes were the last work ever written by the renowned composer Johannes Brahms. They are commonly referred to as “Brahms’ good-bye to the world.” Brahms lived a sad life, despite his successful career. These chorales seem to show a sense of hope, despite the sad text of the chorale. The themes for these works are based upon nine Lutheran chorale verses. As you listen, think of a final good-bye and a positive outlook of one’s life, despite the grim appearance of death.

Sonate III

Mendelssohn’s six Sonates are his most notable organ works. This Sonate opens with a triumphant A section. Then, the fugal B section opens with a powerful theme in the tenor. Then, a secondary melody and counter-melody is added to the B section. These three themes are all woven together ingeniously to form the B section. Then, the A section appears again, now including the first melody from the B section. Following the closing of the first movement, the Andante movement is a very nice way to end a Sonate. The Sonate has only two movements.

Praeludium in a

The following is how Albert Schweitzer describes the Praeludium in a:

“The Prelude starts out with a long introduction, introducing the chromatic, almost descending subject,

then goes off into a flurry of intricate arpeggios over a long pedal point. The build up is then interrupted by a virtuoso run in the harmonic minor, then a grinding tremolo of a mix of the b diminished chord, and the c augmented chord. A stop and go pattern of chromatic runs, downward arpeggios, and pedal solos based on the opening sequence ensue. The Toccata-like prelude bears the marks of Bach’s early, north German-influenced style, while the fugue could be considered a later product of Bach’s maturity.”

Aria, Op. 51

This haunting work was written by Peeters for his American concert tour in 1946. The piece is written to describe the sadness of World War II. It needs little explanation what to listen for in this piece, just meditate on the haunting melody and chords.

Toccata festival

Fredrik Sixten actually sent the music of Toccata festival to Bryan Dunnewald through Facebook. Bryan says, “He [Sixten] contacted me and said if I played the music, he would give it to me for free.” The promise has been fulfilled with pleasure. This composer writes magnificent works of all styles and instrumentation. The Toccata festival is a fiery work that shows off many of the organ’s colors. The piece is in ABA form, opening with a wonderful set of chords and pedal runs, then moving into a huge transition into the Andante portion of

the toccata. This has a lovely melody, giving the piece some “soft” feel. Then, a build to the climax of the piece leads into the opening passage again. The piece ends with a large chaotic set of chords, finally coming to a crashing halt on a big minor chord.

L’Ascension

The translation of this symphonic meditation is “Prayer from Christ, ascending towards His Father.” The meditation is based upon this scripture: “And now, o Father, I have manifested Thy name unto men..., and now, I am no more in the world, but these are in the world and I come to Thee.” This is a prayer from Christ, taken from the Gospel According to St. John. The three page work is written in Messiaen’s 12-tone scale, and is the best example of a musical prayer the performer can provide. Notice the piece is written with almost all of the musical “lines” moving up, instead of down. This is one of Messiaen’s most known specialties: bringing the meaning of the text across to the listener. The final chords are long and not quite resolved, bringing a sense of “unfinished” feelings, just as the Ascension of Christ was not his final days with human spirit or God the Father. The last five measures represent a final lift as well, from the C-major chord (which appears to be the close of the piece) to the D-major chord (both with added tones) to signify the Ascension of Christ.

About The Performer



Above: Bryan at the 5/130 Schoenstein organ at the LDS Conference Center, Salt Lake City, Utah.

Left: Bryan at the 4/84 Roosevelt organ at Trinity United Methodist Church.

Bryan Dunnewald is from Arvada, Colorado. He started playing piano at age 4, and organ when he was 9. Bryan started taking lessons from Dr. Martha Sandford at age 10. The first pipe organ Bryan played was at Montview Boulevard Presbyterian Church, at an AGO program called “Pedals, Pipes, and Pizza” in 2005. Later, Bryan helped demonstrate the organ at a similar event in 2009. In 2008 and 2009, Bryan attended Interlochen Center for the Arts organ program, and studied under Thomas Bara. He plans to attend this summer, as well. Interlochen houses many

organs including, a 50 rank Aeolian-Skinner/Reuter organ in Dendrinos Chapel and Recital Hall. There is also a four manual Allen organ in Interlochen’s 4,300 seat auditorium, as well as 11 practice instruments in the organ building.

Bryan also enjoys architecture, organ design and manufacturing. He is a member of the Boy Scouts of America, and is working on his Eagle Scout project. He likes to ski and travel to the mountains, as well as traveling to Glen Arbor, MI, where he spends time, sometimes, before attending Interlochen. In Michigan,

Bryan enjoys the beach, small town, and great views. He is a student at Ralston Valley High School, and is a member of the marching band, playing Euphonium and co-leading the section. Bryan enjoys making sketches and ideas for organ facades, stoplists, and consoles.

Bryan came to Trinity United Methodist Church in 2008. He is now student (associate) organist at Trinity, and works with Norman Sutphin, principal organist. Bryan plays on the Rodgers organ in the chapel in addition to the world famous Roosevelt organ in the sanctuary.

About the Organ and Concert

The Casavant Organ

The Casavant organ at First Presbyterian Church is a prime example of neo-baroque organ building in the 1960's and 1970's. The instrument is full of "chiff" and high mixtures. The instrument does lack a warmth found in most early-American and European organs. Ironically, even Bach's organ (which the Casavant was designed to emulate) had more warmth than most neo-baroque organs. This organ is wonderful for Brahms, Bach, Mendelssohn, and most baroque composers. It is lacking, however, in warm string and reed tones, making most French repertoire and some modern music harder to play. This is why the Rodgers voices were added later. The Casavant does have some wonderful sounds, and the tracker action is very sensitive and light. The stoplist for the tracker (original) console follows:

Casavant Op. 3372 1978 3/45
Courtesy of the Casavant Frères Archives
St. Hyacinthe, Québec, Canada

HAUPTWERK		SCHWELLWERK	
16' Bordun	56	8' Bordun	56
8' Praestant	56	8' Gemshorn	56
8' Rohrflöte	56	8' Schwebung	44 to
4' Oktave	56	4' Spitzprinzipal	56
2 2/3' Quinte	56	4' Gedacktblöte	56
2' Oktave	56	2' Oktave	56
V Mixtur	280	III Mixtur	168
16' Dulzian	56	8' Oboe	56
8' Trompete	56	Tremulant	
Tremulant			
RUCKPOSITIV		PEDAL	
8' Gedackt	56	16' Subbass	32
4' Praestant	56	8' Oktave	32
4' Koppelflöte	56	4' Oktave	32
2' Waldflöte	56	IV Mixtur	128
II Sesquialtera	112	16' Posaune	32
IV Scharf	244	8' Trompete	32
8' Trichter regal	56	4' Schalmey	32
Tremulant		Tremulant	

The Rodgers Hybrid Organ

The Rodgers organ adds the tone colors the Casavant organ lacks, as well as a few 32-foot stops and solo trumpets. This instrument also makes it easier for the choir director to work with the organist because of the console location in the choir loft. The console also controls the tracker organ, so by using both organs it can play most types of repertoire.



The Rodgers Organ Console

The Concert

Tonight's concert is a demonstration of the two organs at First Presbyterian Church of Boulder. The program starts with earlier works from across the globe, using the Rodgers organ to demonstrate its ability to play anything from theatre organ (Sousa) to French Romantic repertoire. The next section moves to Baroque and early Romantic music, which shows the Casavant's great ability to play works of this era. The concert closes with 20th and 21st century works, which again show the ability of the Rodgers hybrid organ, and the ability to mix the two organs to create a lovely ensemble. The closing work is not one of huge presence or volume, but it is a prayer, that represents the reason for all music's existence: Soli Deo Gloria (Glory to God Alone).