



Hymns IN *Spirit*
THE
OF
THE *Classics*

PART 1

The Hymns meet the
Masters of the Classics

Sunday, October 15, 2023 | 6:30pm
Central United Methodist Church Sanctuary

Program

SUNDAY, OCTOBER 15, 2023 | 6:30PM

† You are invited to rise in body or spirit.
UMH United Methodist Hymnal

WELCOME

Nathan Clements

† HYMN Joyful, Joyful We Adore Thee UMH 89

HYMN TO JOY | Composed by *Ludwig van Beethoven*



Ludwig van Beethoven
(1770-1827)

Ludwig van Beethoven was a German pianist and composer widely considered to be one of the greatest musical geniuses of all time. His innovative compositions combined vocals and instruments, widening the scope of sonata, symphony, concerto and quartet. He is the crucial transitional figure connecting the Classical and Romantic ages of Western music.

By the age of fourteen he was an accomplished viola and organ player, but he became famous primarily because of his compositions, including nine symphonies, eleven overtures, thirty piano sonatas, sixteen string quartets, the Mass in C, and the Missa Solemnis. He wrote no music for congregational use, but various arrangers adapted some of his musical themes as hymn tunes; the most famous of these is ODE TO JOY (HYMN TO JOY) from the Ninth Symphony.

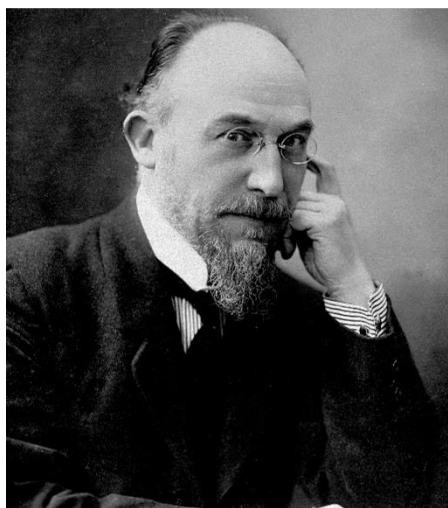
Beethoven's personal life was marked by a struggle against deafness, and some of his most important works were composed during the last 10 years of his life, when he was quite unable to hear. He died at the age of 56.

Source: <https://www.biography.com/musicians/ludwig-van-beethoven> & https://hymnary.org/tune/hymn_to_joy_beethoven

THE KING OF LOVE MY SHEPHERD IS arr. Craig Courtney

ST. COLUMBA | Irish Hymn Tune

In the style of *Erik Satie*



Erik Satie
(1866-1925)

Erik Satie, French composer whose spare, unconventional, often witty style exerted a major influence on 20th-century music, particularly in France. Satie's music represents the first definite break with 19th-century French Romanticism; it also stands in opposition to the works of composer Claude Debussy. Closely allied to the Dada and Surrealist movements in art, it refuses to become involved with grandiose sentiment or transcendent significance, disregards traditional forms and tonal structures, and characteristically takes the form of parody, with flippant titles, such as *Trois morceaux en forme de poire* (1903; *Three Pieces in the Shape of a Pear*), and directions to the player such as "with much illness" or "light as an egg," meant to mock works such as Debussy's preludes. Satie was nonetheless deeply admired by composers of the rank of Darius Milhaud, Maurice Ravel, and, in particular, Claude Debussy—of whom he was a friend for close to 30 years. His influence on French composers of the early 20th century and on the later school of Neoclassicism was profound.

Source: <https://www.britannica.com/biography/Erik-Satie>

JUST AS I AM

arr. Lani Smith

WOODWORTH | Written by William B. Bradbury

In the style of *Sergei Rachmaninoff*



Sergei Rachmaninoff
(1873-1943)

Sergei Rachmaninoff was a Russian composer, pianist, and conductor who contributed some great compositions to orchestral music. His works are part of the best music of the Romantic period. Born into a family of musicians, Rachmaninoff exposed to music right from his childhood. He graduated from the Moscow Conservatory, and composed several musical pieces on the piano.

One of his earliest compositions, 'Symphony No. 1,' was not well received by the public. This sent him into a state of depression. After suffering for three years, he attended therapy sessions, and recovered from his state. He composed one of his masterpieces, 'Piano Concerto No. 2,' during this period. Rachmaninoff's music, although written mostly in the 20th century, remains firmly entrenched in the 19th-century musical idiom. He was, in effect, the final expression of the tradition embodied by Tchaikovsky—a melodist of Romantic dimensions still writing in an era of explosive change and experimentation.

Source: <https://www.thefamouspeople.com/profiles/sergei-rachmaninoff-37903.php> & <https://www.britannica.com/biography/Sergey-Rachmaninoff>

WHEN MORNING GILDS THE SKIES

arr. Lani Smith

LAUDES DOMINI | Written by Joseph Barnby

In the style of *Claude Debussy*



Claude Debussy
(1862-1918)

Claude Debussy was born into a poor family in France in 1862, but his obvious gift at the piano sent him to the Paris Conservatory at age 11. After the turn of the century, Debussy established himself as the leading figure of French music.

In 1880, Nadezhda von Meck, who had previously supported Russian composer Peter Ilich Tchaikovsky, hired Debussy to teach piano to her children. With her and her children, Debussy traveled Europe and began accumulating musical and cultural experiences in Russia. These experiences would soon turn toward his compositions, most notably gaining exposure to Russian composers who would greatly influence his work.

He is best known for embracing nontraditional scales and tonal structures, Claude Debussy is one of the most highly regarded composers of the late 19th and early 20th centuries and is seen as the founder of musical impressionism.

He is remembered as a musical legend, whose uniquely structured compositions have served as a base for musicians over the past century, and will undoubtedly continue to inspire musical creation for decades to come.

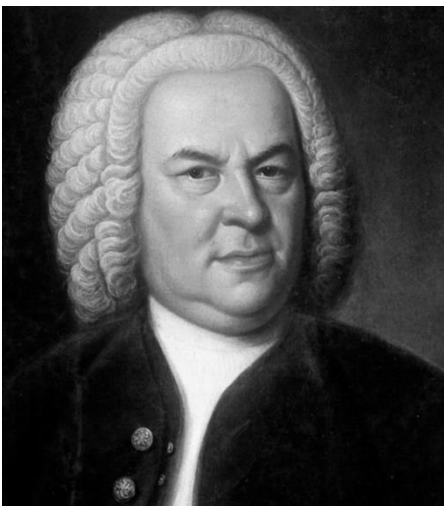
Source: <https://www.biography.com/musicians/claude-debussy>

YE SERVANTS OF GOD

arr. Craig Courtney

HANNOVER | Written by William Croft

In the style of *Johann Sebastian Bach*



Johann Sebastian Bach
(1685-1750)

Johann Sebastian Bach had a prestigious musical lineage and took on various organist positions during the early 18th century, creating famous compositions like "Tocatta and Fugue in D minor." Today, he is considered one of the greatest Western composers of all time.

During his lifetime, Bach was better known as an organist than a composer. Few of his works were even published during his lifetime. Still Bach's musical compositions were admired by those who followed in his footsteps, including Amadeus Mozart and Ludwig van Beethoven.

Musically, Bach was a master at invoking and maintaining different emotions. He was an expert storyteller as well, often using melody to suggest actions or events. In his works, Bach drew from different music styles from across Europe, including French and Italian. He used counterpoint, the playing of multiple melodies simultaneously, and fugue, the repetition of a melody with slight variations, to create richly detailed compositions. He is considered to be the best composer of the Baroque era, and one of the most important figures in classical music in general.

Source: <https://www.biography.com/musicians/johann-sebastian-bach>

SIX VARIATIONS ON "FAIREST LORD JESUS"

arr. Craig Courtney

CRUSADERS' HYMN | Silesian Folk Melody

In the style of *Wolfgang Amadeus Mozart*



Wolfgang Amadeus Mozart
(1756-1791)

Wolfgang Amadeus Mozart was a musician capable of playing multiple instruments who started playing in public at the age of 6. Over the years, Mozart aligned himself with a variety of European venues and patrons, composing hundreds of works that included sonatas, symphonies, masses, chamber music, concertos and operas, marked by vivid emotion and sophisticated textures.

Mozart's death came at a young age, even for the time period. Yet his meteoric rise to fame and accomplishment at a very early age is reminiscent of more contemporary musical artists whose star had burned out way too soon. At the time of his death, Mozart was considered one of the greatest composers of all time. His music presented a bold expression, oftentimes complex and dissonant, and required high technical mastery from the musicians who performed it. His works remained secure and popular throughout the 19th century, as biographies about him were written and his music enjoyed constant performances and renditions by other musicians. His work influenced many composers that followed -- most notably Beethoven. Along with his friend Joseph Haydn, Mozart conceived and perfected the grand forms of symphony, opera, string ensemble, and concerto that marked the classical period. In particular, his operas display an uncanny psychological insight, unique to music at the time, and continue to exert a particular fascination for musicians and music lovers today.

<https://www.biography.com/musicians/wolfgang-mozart>

† HYMN

Go Forth for God

LITTON

Erik Routley/arr. Eugene Butler



1. Go forth for God, go to the world in peace; be of good cour - age,
 2. Go forth for God, go to the world in love; strength-en the faint, give
 3. Go forth for God, go to the world in strength; hold fast the good, be
 4. Go forth for God, go to the world in joy, to serve God's peo - - ple



armed with heav'n - ly grace, in God's good Spir - - it dai - - -
 cour - age to the weak; help the af - - flict - - ed; rich - - -
 ur - gent for the right; ren - der to no one e - - -
 ev - ery day and hour, and serv - - - ing Christ, our ev - - -



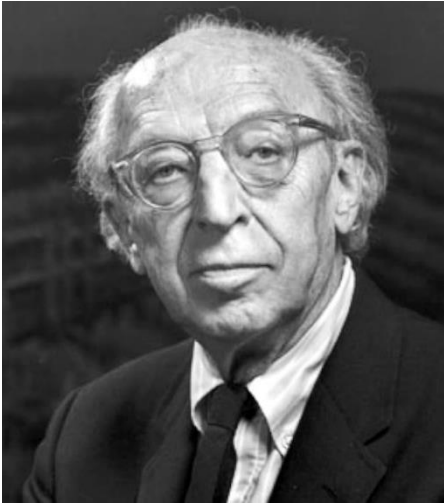
- ly to in - crease, 'til in his king - dom we see face to face.
 - ly from a - - bove his love sup - plies the grace and power we seek.
 - vil; Christ at length shall o - ver - come all dark - - - ness with his light.
 - ery gift em - ploy, re - joic - ing in the Ho - - - ly Spir - it's power.

HOW FIRM A FOUNDATION

arr. Craig Courtney

FOUNDATION | Funk's *Genuine Church Music*

In the style of *Aaron Copland*



Aaron Copland
(1900-1990)

Aaron Copland was a American composer who achieved a distinctive musical characterization of American themes in an expressive modern style. In his growth as a composer Copland mirrored the important trends of his time. After his return from Paris, he worked with jazz rhythms in *Music for the Theater* (1925) and the *Piano Concerto* (1926). There followed a period during which he was strongly influenced by Igor Stravinsky's Neoclassicism, turning toward an abstract style he described as "more spare in sonority, more lean in texture."

He said, "It seemed to me that we composers were in danger of working in a vacuum." Furthermore, he realized that a new public for modern music was being created by the new media of radio, phonograph, and film scores: "It made no sense to ignore them and to continue writing as if they did not exist. Copland therefore was led to what became a most significant development after the 1930s: the attempt to simplify the new music in order that it would have meaning for a large public.

For the better part of four decades, as composer (of operas, ballets, orchestral music, band music, chamber music, choral music, and film scores), teacher, writer of books and articles on music, organizer of musical events, and a much sought after conductor, Copland expressed "the deepest reactions of the American consciousness to the American scene."

Source: <https://www.biography.com/musicians/johann-sebastian-bach>



Meet the Pianist

Hello! I am Nathan Clements, your pianist this evening. I have been playing the piano since age 5. I have played in church services since age 12, and I began organ studies last summer. I sing in many groups at Central, and I play the Trumpet in my high school band.

I started Clements Music in 2013, in the living room of the Clements residence. My cousins and I presented various performances involving music and acting. Very quickly, the attention turned to music. Since 2014 (1st grade), I have organized a concert for Christmas and Easter, and recently added Summer and Fall. The concerts started with just piano selections, and later grew to include a choir, handbells, guitar, and percussive instruments. After a few years, the concert evolved to resemble a church service, just without a prayer and sermon. After COVID, the concerts were moved from our living room to Central's facilities. This began to open new avenues and create more ideas.

I have been selected for two summer intensives the past two summers at North Carolina Universities for piano and organ.

I plan to become a director of music at a church as an adult and continue to praise the Lord with the gift of music!



Nathan Clements



Many Thanks

To the Staff of Central UMC Monroe for their coordination.

To Frank Casstevens for continuing to give his expertise.

To God for the gift of music.

Upcoming Concerts

