



IN  
THE  
OF  
THE

*Hymns* *Spirit*  
*Classics*

PART II

The Hymns meet the  
Ideas of the Classics

Sunday, February 4, 2024 | 6:30pm  
Central United Methodist Church Chapel

# Program

## WELCOME

**BRETHREN, WE HAVE MET TO WORSHIP** arr. C. Berry

HOLY MANNA | William Moore

In the Style of an *Allegro*

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Sonata form (also sonata-*allegro* form or first movement form) is a large-scale musical structure used widely since the middle of the eighteenth century (the early classical period).

SONATA-  
ALLEGRO  
FORM

Since its establishment, the sonata form became the most common form in the first movement of works entitled “sonata,” as well as other long works of classical music, including the symphony, concerto, string quartet, and so on. Accordingly, there is a large body of theory on what unifies and distinguishes practice in the sonata form, both within eras and between eras. Even works that do not adhere to the standard description of a sonata form often present analogous structures or can be analyzed as elaborations or expansions of the standard description of sonata-*allegro* form.

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Source: <https://courses.lumenlearning.com/suny-musicappreciationtheory/chapter/the-sonata-allegro-form/>

COME, YE SINNERS, POOR AND NEEDY arr. Cindy Berry  
RESTORATION | *Southern Harmony*, 1835

In the Style of a *Scherzo*

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Scherzo, in music, frequently the third movement of a symphony, sonata, or string quartet; also, in the Baroque era (c. 1600–c. 1750), a light vocal or instrumental piece (e.g., the Scherzi musicali of Claudio Monteverdi, 1607), and, in the 19th century, an independent orchestral composition. In symphonies, sonatas, and string quartets of the 19th century, the scherzo replaced the 18th-century minuet. Unlike the rather stately minuet, originally a dance of the aristocracy, the scherzo in rapid 3/4 time was replete with elements of surprise in dynamics and orchestration. Beethoven wrote scherzos for nearly all of his nine symphonies, although he used the label only in the second and the third.

Source: <https://www.britannica.com/art/scherzo>

SCHERZO  
FORM

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SOFTLY AND TENDERLY

arr. Cindy Berry

THOMPSON | Will L. Thompson

In the Style of a *Nocturne*

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Nocturne, (French: “Nocturnal”), in music, a composition inspired by, or evocative of, the night, and cultivated in the 19th century primarily as a character piece for piano. The form originated with the Irish composer John Field, who published the first set of nocturnes in 1814, and reached its zenith in the 19 examples of Frédéric Chopin. At the turn of the century Claude Debussy most successfully transferred the genre to the orchestra.

Source: <https://www.britannica.com/art/nocturne>

NOCTURNE  
FORM

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# WAYFARIN' STRANGER

arr. Cindy Berry

Traditional Spiritual

In the Style of a *Largo*

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LARGO

FORM

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In music, “largo” is an Italian tempo marking that denotes a slow tempo. It’s one of the slowest tempos available, requiring the music to be played very slowly and broadly. The term may also suggest a feeling of being expansive or grand. It usually falls in the 40-60 beats per minute range in metronomic terms.

After the monumental works of Beethoven, there seems to be a “largo” lacuna in the standard repertoire. In the realm of orchestral music, one exceptional piece that stands out is the Largo from Dvorák’s Symphony From the New World (No. 9).

Source: <https://audioapartment.com/music-theory-and-composition/what-does-largo-mean/>

# GRACE GREATER THAN OUR SIN

arr. Cindy Berry

MOODY | Daniel B. Towner

In the Style of a *Rhapsody*

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RHAPSODY

FORM

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We can thank the Greeks for the idea of the Rhapsody, though their Rhapsodies were rather more word-based – poetry to be exact. Poetic Rhapsodies were a kind of recital of all the best bits of poems, brought together in one colorful epic. And that’s really what a musical Rhapsody is, a piece of music of indeterminate length and with no formal structure, comprised of a number of different musical ideas. A Rhapsody is all about dynamics: light and shade, high and low, loud and soft, happy and sad... It’s a story, a journey and usually quite the musical ride.

Source: [www.classical-music.com/articles/what-is-a-rhapsody](http://www.classical-music.com/articles/what-is-a-rhapsody)

# LEAD ON, O KING ETERNAL

arr. Cindy Berry

LANCASHIRE | Henry T. Smart

In Style of a *March*

## MARCH FORM

March, originally, musical form having an even metre (in 2/4 or 4/4) with strongly accented first beats to facilitate military marching; many later examples, while retaining the military connotation, were not intended for actual marching. The march was a lasting bequest of the Turkish invasion of Europe, where it eventually consisted formally of an initial march alternating with one or more contrasting sections, or trios.

The French Revolutionary decade with its countless public rituals left a profound imprint on Ludwig van Beethoven's numerous marches, such as those in the Piano Sonata in A Flat, Opus 26, and the well-known funeral march from the Third Symphony (Eroica).

Source: <https://www.britannica.com/art/march-music>

## † SENT FORTH BY GOD'S BLESSING THE ASH GROVE



1. Sent forth by God's bless-ing, our true faith con - fess-ing, the peo-ple of God from this  
2. With praise and thanks - giv - ing to God ev - er liv - ing, the tasks of our ev - ery - day



dwel-ling take leave. The ser-vice is end-ed, O now be ex - tend-ed the fruits of our wor-ship in  
life we will face. Our faith ev - er shar-ing, in love ev - er car-ing em - brac-ing God's chil-dren of



all who be - lieve. The seed of the teach-ing, re - cep-tive souls reach-ing, shall blos-som in  
each tribe and race. With your grace you feed us, with your light now lead us; u - nite us as



ac - tion for God and for all. God's grace did in - vite us, and love shall u -  
one in this life that we share. Then may all the liv - ing with praise and thanks -



nite us to work for God's king - dom and an - swer the call.  
giv - ing to give hon - or to Christ and that name which we bear.

# CLOSING REMARKS

## REJOICE, THE LORD IS KING

arr. Cindy Berry

DARWALL'S 148<sup>TH</sup> | John Darwall

In the Style of an *Arabesque*

An arabesque is a piece of notably decorative music, often intended to depict the character of Arabic architecture.

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## ARABESQUE FORM

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The word 'geometry' is a clue to the origins of the term. Much Islamic art famously eschewed figurative representation. Only abstract, decorative patterns were permitted. But so often when creative freedom is restricted, the imagination blossoms within the limited ground it is allowed. Europeans were often simultaneously appalled (such ruthless stricture!) and impressed (such intricate beauty!), and they tried to imitate it – with mixed results. One consequence was the balletic arabesque; another was the romantic notion of 'arabesque' as something wild and crazily florid.

Source: <https://www.classical-music.com/articles/what-arabesque>

*Please join us in the Hospitality Room directly following the concert for a time of Fellowship and Refreshments*



# CLASSICAL MUSIC'S MODERN CONNECTIONS

Classical music has been around for centuries, and its influence can be heard in nearly every genre of music today. From pop to rock to hip-hop, classical music's influence has been used to create some of the most memorable and recognizable tunes in modern music. This timeless connection between classical and modern music is a testament to the lasting impact of classical music on the musical landscape of today.

## THE ROOTS OF CLASSICAL MUSIC'S INFLUENCE

The roots of classical music's influence on modern music go back centuries. The Baroque period, for example, saw the emergence of the concerto, a form that continues to influence modern music to this day. The Romantic period brought forth the development of the symphony, which would later influence modern rock music. As these musical forms developed, they provided the groundwork for modern music genres to build upon.

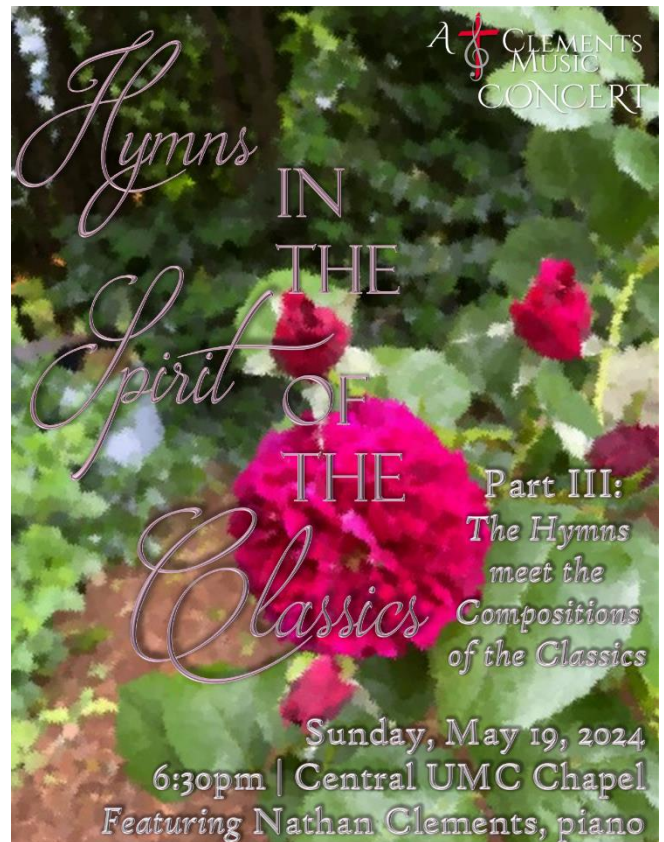
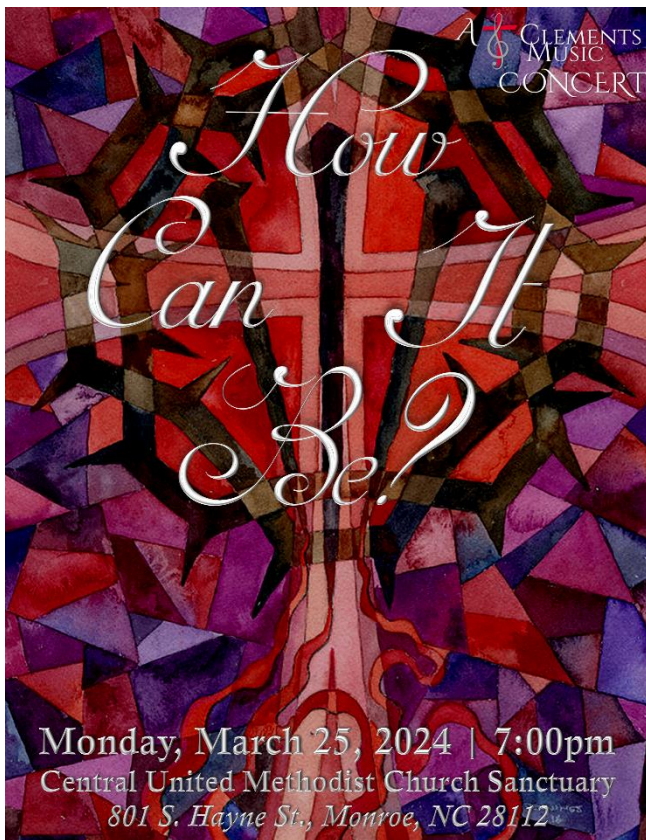
One of the most significant contributions of classical music to modern music is the use of orchestration. Classical composers were masters of instrumentation and the use of different instruments to create a wide range of sounds and emotions. This skill was later adopted by modern musicians and producers, who used orchestration to create more complex and dynamic soundscapes.

Classical music also introduced the concept of the "hook" or melody, which is the catchy part of a song that gets stuck in your head. This concept was first introduced in the Baroque period and is still used in modern music today. Additionally, classical music introduced the use of dynamics, which is the variation of loudness and softness in music. This technique is also used in modern music to create a more dynamic and engaging listening experience.

## THE TIMELESS CONNECTION

Classical music's influence on modern music isn't just a passing fad. It's a timeless connection that has stood the test of time. As new generations of musicians and producers continue to be inspired by classical music's techniques and sounds, the influence of classical music will continue to be heard in modern music for years to come.

# UPCOMING CONCERTS



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Front Cover painted by Dena Hall