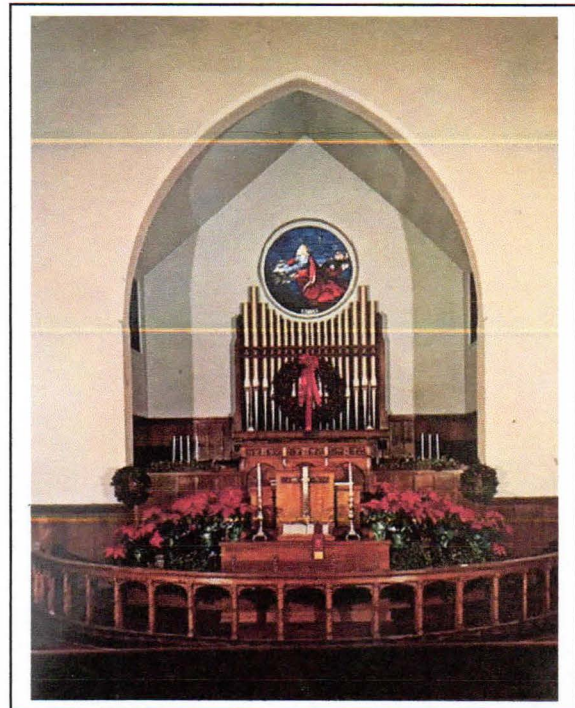




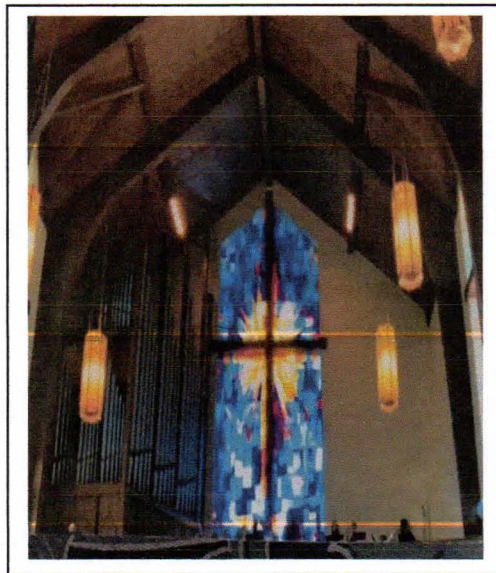
Central Music

From the very first revivals preached by circuit riders traveling on horseback until today, music has been a part of worship at **Central**. The musical influence of John and Charles Wesley ran deep in the early church. The vocal harmony of early hymns was taught by traveling shape-note teachers. Sung with no accompaniment and using just seven notes, the shape of the note heads allowed people of all (or no) musical talents to sing the hymns. This is the music that would have been used in outdoor brush arbor revivals and inside **Old Lebanon Church**. Music at **Old Methodist** was upgraded to having a reed pump organ and a choir that prompted lots of hand clapping and maybe some shouts as hymns were sung. By the time **Central Methodist** was built on Franklin Street, Methodists had gained a new level of sophistication and were more reserved in their singing but still, it was a focal point of worship services. The first pipe organ, although not the first organ at Central, was purchased by the raising of subscriptions in the congregation and contracted to the M. P. Moller Company of Hagerstown, Maryland. The instrument was built at the factory sometime between 1910 and 1912. It was later shipped by rail and installed at Central Church. The instrument was a



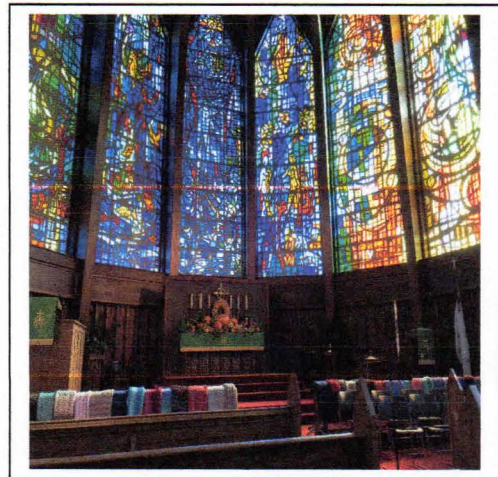
medium sized pipe organ with two manuals (keyboards) and a pedal board and was Opus number 1391. A large recessed choir loft was directly behind the pulpit in this new church and the bowl-shaped sanctuary offered wonderful acoustics. Favorite hymns of the Wesley brothers filled the air.

With the move in 1965 to the new **Central United Methodist Church** on North main Street, the love of music as a major part of worship carried on. The new sanctuary was very large with seating capacity of 450. It was of a long, narrow design with vaulted ceiling . It was designed with amplified sound that allowed the music from the choir loft in back to completely fill the sanctuary. The large financial commitment to build the new modern structure did not allow for immediate purchase of a new organ. A temporary one was used for the first six years. By 1971 however, a new pipe organ designed specifically for Central's sanctuary, was installed. It was gifted to the church by Alice Sparger Kochtitzsky



and her daughter Louisa in memory of their husband and father Edward Hugh. The new instrument was contracted to the Austin Organ Company of Hartford, Connecticut. The organ was built and shipped by truck to Mount Airy, where it was installed in the winter and early spring of 1971. Alongside the chimes from the old church which were brought to the new one, the instrument is currently still in use with only one small addition. It was Opus number 2527 and, like it's predecessor,

is a medium sized instrument, but of major larger scale and power. It has two manuals, pedals, and features 24 ranks (sets of pipes). There have been many wonderful organ and choral recitals over the years performed for the congregation and the community. One of particular note was performed on May 9, 1976 when the Pfeiffer College Symphonic Choir and Orchestra presented Haydn's *The Creation* to honor the chancel windows. More recently.....



A Christmas Concert

O Great Mystery

for Brass Quartet & Organ



Good Christian Friends, Rejoice



1 Good Chris - tian friends, re - joice with
2 Good Chris - tian friends, re - joice with
3 Good Chris - tian friends, re - joice with



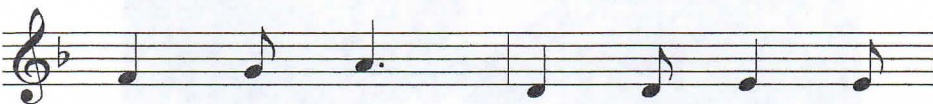
heart and soul and voice; give ye heed to what we say:
heart and soul and voice; now ye hear of end-less bliss:
heart and soul and voice; now ye need not fear the grave:



Je - sus Christ was born to-day. Ox and ass be -
Je - sus Christ was born for this! He has o - pened
Je - sus Christ was born to save! Calls you one and



fore him bow, and he is in the
heav - en's door, and we are blest for -
calls you all to gain his ev - er -



man - ger now. Christ is born to -
ev - er - more. Christ was born for
last - ing hall. Christ was born to



day! Christ is born to - day!
this! Christ was born for this!
save! Christ was born to save!

Program

We kindly ask that you please hold any applause until the end of the concert

Fantasy on "O Come All Ye Faithful"

Harald Rohlig
(1926 – 2014)

Brass Trio

Two Preludes for Christmas

2. *Tintinnabulation – Carillon*

George Schafer
(1919 – 2001)

La Casse-Noisette, Op. 71

15. "*Café*"—*Danse arabe*

Pyotr Ilyich Tchaikovsky
(1840-1893)
transcribed by Edwin Arthur Kraft
(1882 – 1962)

Hodie Christus Natus Est

Giovanni Gabrieli
(c. 1554/1557 - 1612)
arranged by S. Drummond Wolff
(1916 – 2004)

Brass Quartet

CONGREGATIONAL CAROL:

Good Christian Friends, Rejoice!

Insert

Choral Prelude: *In dulci Jubilo*

Johann Sebastian Bach
(1685-1750)

Prelude on "Greensleeves" ("What child is this")

Richard Purvis
(1913 - 1994)

Noël Suisse (Grand Jeu et Duo)

Louis-Claude Daquin
(1694 - 1772)

O Magnum Mysterium

Morten Lauridsen
(b. 1943)
arranged by Rodney Money
(b. 1978)

Dedicated to Lizette Money

Brass Quartet

Greetings in the Name of Our Lord, Jesus Christ, and welcome to Central United Methodist Church! As you prepare to celebrate the birth of Jesus during this Season of Advent, we are glad that you have taken this time to receive this gift of music tonight, O Magnum Mysterium (*O Great Mystery*). What a mystery indeed that God would choose to leave the glorious light of heaven and be born into the imposing darkness of this world. We find a clue to this Great Mystery in the Prologue to the Gospel According to John:

***1** In the beginning was the Word, and the Word was with God, and the Word was God. ²He was in the beginning with God. ³All things came into being through him, and without him not one thing came into being. What has come into being ⁴in him was life, and the life was the light of all people. ⁵The light shines in the darkness, and the darkness did not overcome it.*

Later in John's Gospel, Jesus confesses, *I am the light of the world. Whoever follows me will never walk in darkness but will have the light of life.* The key to this mystery, of course, is God's love for His world. That love is why we celebrate the birth of Jesus at Christmas, whose life, death, and resurrection revealed God's mysterious plan to free us from the imposing darkness of sin.

As you listen to the beautiful music that fills this Sanctuary tonight, I invite you to meditate upon the Advent Wreath to the right of the Altar. One burning candle, the Candle of Hope, stands against the darkness this evening. Tomorrow, we will light the second candle, the Candle of Love. On each Sunday in Advent another candle will be lit, until we light the Christ Candle on Christmas Eve. Each time another candle is lit, a signal is sent into the darkness that God's love is greater than anything or anyone that attempts to impose a shadow over our lives.

Have you solved the Great Mystery? If not, there is Good News for you tonight! The solution is simple: invite Jesus into your heart to become your Lord and Savior. Then you will have the light of life. We pray that this Christmas, and always, the Light of Christ will burn brightly in your soul.

Grace and Peace,

Danny Miller, Pastor
Central United Methodist Church

Program Notes:

Christmas is a time of year imbued with mystery. The world grows dark, the earth is still, plants and animals rest. The Church prepares to celebrate the great mystery of the incarnation throughout Advent. Christmas is a time when the world seeks to find something greater than the mundane; there is a sense that this season is pregnant with meaning. In the Christian faith, the first of the great mysteries is revealed to mankind--the Word made flesh, something we cannot fully comprehend nor understand, but that points to the greater work still to come on Good Friday and Easter. Immanuel, God With Us, is the beginning of the economy of the Kingdom, the process by which God in His mercy redeems a fallen human race mired in misery and sin. The music of Christmas has been accumulating in the Middle East and Western Europe and spreading with Christian missionaries and families throughout the world until it now embraces carols and songs from Argentina, to South Africa, to Australia and North America. One thing all Christmas music has in common is mystery, a sense of the numinous, of God reaching into our cold, dark night with His light, hope, and love.

A far lesser mystery occurred when Rodney and I selected the music for this evening's program. We had no idea when this concert would be held exactly, and what is furthermore, we selected the music based on its direct or indirect relationship to the mysterious nature of the Incarnation of Jesus Christ. However, we ended up settling on December 7th as the most suitable date for the program for all involved. Of course, December 7th is also the Anniversary of the Japanese attack on Pearl Harbor and the entry of the United States into World War II. What struck me as I was researching the composers and arrangers for this program was that so many of them were directly involved with or profoundly affected by the cataclysm that was the Second World War. In fact, I had no idea when I selected the first two pieces and put them in the program in their current order that they were written by veterans of that war fighting on opposite sides of the same front, and that both men would spend their lives in the US serving God and His church, or that one was composed in a foxhole during the Battle of the Bulge. *O Magnum Mysterium...*

Fantasy on "O Come All Ye Faithful"

Harald Rohlig

The beloved Christmas hymn, which is also known by its tune name *Adeste Fideles*, has a cloudy history. It is now understood to be the original work, both text and music, of the English Roman Catholic Francis Wade (c.1711-1786). Wade began to use the hymn in the chapels that were frequented by English Catholics in France in the early 1740's. The hymn, in Latin, migrated to England where the text was translated into various English versions. Older hymnals and choir books often refer to it as *Portuguese Hymn*. For many years English and American Protestants sang the tune to sacred texts unrelated to Christmas. The tune and text were reunited in United States by the Episcopal Church in the late 19th century. The habit was soon picked up by other American Protestants, and the hymn is now among the most popular sacred tunes sung or played at Christmas.

Harald Rohlig, son of German Methodists, was born in 1926. His father, a pastor of the church, was persecuted for opposing Hitler and the Nazi regime, and spent several years in Bergen-Belsen concentration camp. Rohlig was forced to join the Luftwaffe (German Air Force) in 1944; soon after, he was captured by the US Army and spent three years in a French prison. Later he completed his musical education in Germany and then migrated to the United States, where he made his home in Montgomery, Alabama in 1955. He was a leading music instructor, conductor, church organist, and musical event organizer in his adopted home city until he retired one year before his death in 2014.

Two Preludes for Christmas

George Schafer

George Schafer was born in Cincinnati, Ohio in 1919. He studied music at the University of Wisconsin, graduating in 1941. He participated in the D-Day invasion in World War II and fought in France, Belgium, and Germany with the US Army. After the War he finished his musical education, completing a masters and a PhD in music, both from the Eastman School of Music in Rochester, New York. After two years in Arkansas, he spent the rest of his life teaching music at West Virginia University College of Creative Arts and acting as organist for Trinity Episcopal Church in Morgantown, West Virginia. He died in 2001. His *Tintinnabulation – Carillon* is an original work written to invoke the sound of Christmas bells.

***La Casse-Noisette*, Op. 71**

Pyotr Ilyich Tchaikovsky

The beloved Christmas ballet *The Nutcracker* is represented by the famous "Arab Dance" from Act II, which depicts the dancing of Arabian dancers who will be rewarded with "Café" – coffee – and we all know the mysterious power of coffee! The ballet was one of the final premiers of Tchaikovsky's tragic life. His music was praised, but the ballet itself was considered a flop at its St. Petersburg, Russia premier on December 18, 1892. After Tchaikovsky's death less than a year later until the 1960's, the

music from the ballet was mostly known from its arrangement as a suite for orchestra. Only after the 1954 revival by George Balanchine in New York City would performances of the ballet become popular and ubiquitous at Christmas.

Hodie Christus Natus Est

Giovanni Gabrieli

Gabrieli's *Hodie* was originally a work for a double choir, each of five voice parts. In the reverberant acoustic of St. Mark's (the main cathedral of Venice) each choir, with its own organ and set of instrumentalists, would play across the wide open sacred space. This work was composed for the evening prayer service of Christmas Day 1597. The text translated into English is printed below. For our program each of the two choirs has been arranged by English composer S. Drummond Wolff. Here Choir I is taken over by the brass, and Choir II is now covered by the organ. Gabrieli was one in a long line of family musicians employed by St. Mark's. His musical compositions are seen as the culmination of the older Renaissance tradition as the new Baroque style took over in the early 1600's. Gabrieli uses shifting rhythms and harmonies to create an exciting setting of the sacred poetry.

*Today Christ is Born:
Today the Savior appeared:
Today on Earth the Angels sang,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Hallelujah.*

Choral Prelude: *In dulci Jubilo*

Johann Sebastian Bach

Bach's organ works create a spiritual, musical, and tonal world all their own. Building on the traditions he inherited in Germany and combining them with music he acquired from France and Italy, he created the final synthesis and culmination of the German Baroque tradition. Here Bach takes the oldest Christmas Carol still widely sung in the Western tradition, usually with the words "Good Christian Men (or Friends), Rejoice." A carol that was created in Germany sometime around the year 1325, the carol's text was originally written and sung in both Latin and German in alternating phrases. A tradition known as *macronic*, we still do this with the Christmas Carol *Angels We Have Heard on High* with the verse sung in English and the refrain in Latin "Gloria in excelsis Deo." The ancient carol is here treated by Bach to the North German "stylus fantasticus" or fantastical style. A wild and free interpretation of the hymn's melody is surrounded by complicated musical twists and turns and interludes, a musical mirror of the elaborate gilding and decoration in German churches and art of this time period. The effect is emotionally charged, majestic, and yet grounded.

Prelude on "Greensleeves" ("What child is this")

Richard Purvis

Born in San Francisco in 1913, the city he would work for the majority of his long life, Purvis was a child prodigy, playing public concerts at the age of 14. He was a master of both popular and classical music and had a live radio program in his teens and early twenties playing the latest hit music. During the 1930's, he studied at the Curtis School of Music in Philadelphia and then studied in France and England under many leading organists of the early 20th century. When World War II broke out, he volunteered for the US Army; he was quickly promoted, and his musical talents were quickly utilized. Purvis led the US Army band in France, the first military band to enter Paris after liberation from the Nazi occupation. He also saw active combat duty, the composition of his romantic and evocative setting of English folk-song Greensleeves, the text of the carol version is found page 219, was

composed in a foxhole when Purvis' unit was pinned down and surrounded by the German army during the Battle of the Bulge on Christmas Eve, 1944. Purvis was captured and badly abused in German detention. It would require several years of intense physical therapy before he was able to play again. He returned to his native city and served St. Mark's and the Cathedral of Hope, influencing future musicians through organ design, choir training, teaching, writing, and playing until his death in 1994.

Noël Suisse (Grand Jeu et Duo)

Louis-Claude Daquin

Daquin (1694 - 1772) is one of the greatest of the French classical organ composers. Born and living in Paris his whole life, he was the descendant of Italian Jews who had migrated to France and converted to Christianity. He was another child prodigy, writing his first composition at the age of 8, and performing for King Louis XIV a few years later. He spent his life serving as organist at various churches and religious institutions in Paris. His playing attracted large crowds, who enjoyed his use of popular folk melodies and creative improvisation, as well as musical connoisseurs. Here Daquin takes a Swiss Christmas Carol melody and arranges it as a set of dance like variations that are passed among various registrations (sound combinations) on the organ. The work is marked "peasante" to be done in the manner of peasants, and is a good reminder that the Savior of the world was born among the poor and His birth was first announced by angels to shepherds at work in the fields of Bethlehem.

O Magnum Mysterium

Morten Lauridsen

In 1994, a new choral work was premiered by respected American composer Morten Lauridsen. For acapella choir, this work is a setting of a text from the early Middle Ages, *O Magnum Mysterium* (O Great Mystery). Lauridsen's work would within a few years become a staple of any major choral program. A modern, but tonal and beautiful setting of the text, it encapsulates the wonder and strangeness of God becoming a human being. Christ enters a world torn by sin with the promise of peace on earth, goodwill toward all on whom God's favor rests. Lauridsen writes, "I wanted this piece to resonate immediately and deeply into the core of the listener, to illumine through sound." Just as ancient bibles were illuminated with beautiful illustrations tinged in gold. At the moment in which the text mentions the Virgin Mary comes a single note to indicate the pain at seeing her son murdered, and then the piece resolves and swells into the Hallelujah. Rodney Money has arranged the work in honor of his wife Lizette. Money has taken the original choral composition and expanded it for brass quartet and organ for this special concert. The original text was intended to be sung at Matins (Morning Prayer) on Christmas Day and has been set by other great composers throughout the centuries, other especially notable settings include those by Victoria, Gabrieli, Tallis, and Poulenc.

*O great mystery,
And wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia!*

May you have a very Merry Christmas and a Happy New Year!

Biographies:

Rodney Money

Rodney Money, born January 3, 1978 from King, North Carolina learned from an early age about pride and work ethic from his father Mr. Robert C. Money, Sr. Mr. Money graduated from South Stokes High School in Walnut Cove, NC under the leadership of Mr. Charles Crabbe obtaining the John Philip Sousa Award, and received his Bachelor's of Music in Music Composition, Music Performance, and Music Education from the Hayes School of Music at Appalachian State University in Boone, NC. He studied music theory and composition with Dr. Scott Meister and Dr. William G. Harbinson and studied trumpet with Dr. William L. Jones and Mr. Joe F. Phelps. Mr. Money's compositions are inspired by many different factors in his life. One of the most influential events was the untimely death of his mother, Carol Money, to cancer when he was only ten-years old. Mr. Money's music compositions have been performed all across the world from Mount Rushmore to Taiwan, been featured on National Public Radio's All Things Considered, and published under Alfred Publishing, C. Alan Publications, Dutch Music Partners, and BRS Music. He currently resides in Tobaccoville, NC with his beautiful wife Liz and their gorgeous baby girl Molly Aria.

Dan Wyke

Dan Wyke Dan Wyke is a native of the Charlotte, NC area. He studied with Dr. Bill Jones while attending Appalachian State University. Mr. Wyke holds the Bachelor of Music in Music Education degree. He currently resides in Winston-Salem, NC and has performed with local ensembles like the Salem Band and The Piedmont Wind Symphony.

Cornelius Roger Logan

Cornelius Roger Logan is a graduate of Appalachian State with a degree in Music Education. Making a career change in 2012, Cornelius now works in IT at Cleveland Community College in Shelby, NC and is an active musician in several bands. He is primarily found playing drums for the Black Coffee Quartet.

Justin Bare

Justin Bare was born in June of 1999 in Henderson, NC. Growing up in the rural area of Creedmoor, NC, Justin began his musical journey at G. C. Hawley Middle School, where he played trombone and tuba. Afterwards, he attended South Granville High School, performing with the Concert Band, Marching Band, and Jazz Band. During his time in high school, Justin was consistently placed into top state honors ensembles as a tuba player. Currently, Justin is in his third year as a music performance student at the University of North Carolina at Greensboro, where he studies with Dr. Justin Worley. During his time at UNCG, Justin has performed with the University Wind Ensemble, Symphony Orchestra, Tuba and Euphonium Ensemble, as well as a handful of chamber ensembles. During his free time, Justin enjoys fishing, hiking, playing ukulele, attending auctions, and composing music.

Eric W. Cook

Eric W. Cook, a native of western Pennsylvania came to Mount Airy in 2016. He serves as the director of music and organist at Central United Methodist Church and teaches history at the Millennium Charter Academy. He resides in Mount Airy with his wife Rebecca, and their two children, James and Miriam. He is assisted this evening by Rebecca Cook, his wife, who will be cueing, conducting, and turning pages.

**Central UMC Christmas
(Every Sunday in Advent)
(December 1, 8, 15 and 22, 2019)**

9:45 a.m. Christmas Hymn Sing (Lower Foyer)
10:00 a.m. Sunday School for All Ages
11:00 a.m. Advent Worship Service

(Special Services)

December 5	Lighting of Mount Airy Christmas	5:45 p.m.
December 7	Organ and Brass Quartet Concert Eric Cook and Quartet Directed by Rodney Money	7:00 p.m.
December 12	Longest Night Service	7:00 p.m.
December 15	A special service of Lessons and Carols with the Chancel Choir and the Corda String Quartet	11:00 a.m.
December 15	White Christmas, Meal, Program (Please bring a non-perishable food item wrapped in white to give a birthday gift to Jesus.)	5:00 p.m.
December 19	Child Center Christmas Program	6:30 p.m.
December 24	Christmas Eve Service	7:30 p.m.
January 5	Epiphany Sunday Pot Luck Supper Worship Greater Mount Airy Missional Network	11:00 a.m. 5:00 p.m. 6:00 p.m.

