



August 30, 2020

Prelude: *Prélude* Cesar Franck

Welcome and Call to Worship

We Enter Into Worship

Gathering Song:

*\*All I Have is Christ*

by Jordan Kauflin

I once was lost in darkest night  
Yet thought I knew the way.  
The sin that promised joy and life  
Had led me to the grave.  
I had no hope that You would own  
A rebel to Your will.  
And if You had not loved me first  
I would refuse You still.

But as I ran my hell-bound race  
Indifferent to the cost  
You looked upon my helpless state  
And led me to the cross.  
And I beheld God's love displayed  
You suffered in my place  
You bore the wrath reserved for me  
Now all I know is grace.

Hallelujah! All I have is Christ  
Hallelujah! Jesus is my life

Now, Lord, I would be Yours alone  
And live so all might see  
The strength to follow Your commands  
Could never come from me.  
Oh Father, use my ransomed life  
In any way You choose.  
And let my song forever be  
My only boast is You.

Hallelujah! All I have is Christ  
Hallelujah! Jesus is my life

Prayer

We Receive God's Word – Rev. Ryan Mowen  
Children's Sermon  
Sermon Series: The Essential Church  
Sermon: Essential Prayer  
Scripture: Acts 4:23-31

Prayer

We Respond to the Word  
Closing Song:

*\*God of This City*  
Chris Tomlin

You're the God of this city  
You're the King of these people  
You're the Lord of this nation - You are

You're the light in this darkness  
You're the hope to the hopeless  
You're the peace to the restless - You are

There is no one like our God  
There is no one like our God  
For greater things have yet to come  
And greater things are still to be done in this city  
Greater things have yet to come  
And greater things are still to be done in this city

Postlude: *Allegro Maestoso e Vivace from Sonata II* Felix Mendelssohn-Bartholdi

## Music Notes

### Prelude:

César Franck (1822- 1890), Belgian-French Romantic composer and organist who was the chief figure in a movement to give French music an emotional engagement, technical solidity, and seriousness comparable to that of German composers. Franck was born of a Belgian father and a German mother. He showed unmistakable musical gifts that enabled him to enter the Liège conservatory at eight, and a year later in Paris, with Anton Reicha, then professor at the Paris Conservatory. In 1836 the whole family moved to Paris, and César Franck entered the Paris Conservatory. At 15, he had won a Grand Prix by a feat of transposition in the sight-reading test, followed by prizes in fugue and organ. Later, Franck fell in love with an actress, but the family was regarded as unsuitable, and he left home for some time before marrying her. After his marriage Franck's way of life changed little for his remaining 42 years. He earned his livelihood as an organist and teacher and led a simple, almost ascetic life.

In 1858 he became the titular organist of Sainte-Clotilde on the large Cavaille-Coll organ, further proof that great musicians are stimulated by great instruments. From the organ loft of Sainte-Clotilde came the improvisations for which he was to become famous. This music is all marked by the taste of the day, which was for a facile tenderness and saccharine sweetness in ecclesiastical music. More important to Franck's career as a composer was his appointment as organ professor at the Paris Conservatory in 1872. His open-heartedness and lack of sophistication were to make him enemies among his colleagues as well as friends among his pupils. This enmity was increased by the fact that his organ classes soon became classes of composition. As a composer Franck fulfilled his potential only in the last 10 years (1880–90) of his life. His Symphony in D Minor (1888), Variations symphoniques (1885), Piano Quintet in F Minor (1879), String Quartet in D Major (1889), Sonata in A Major for Violin and Piano (1886), and several organ pieces mark him as one of the most powerful French composers in the second half of the 19th century. His music is marked by soaring, almost improvisatory melodic flights. The new seriousness of French music in the last quarter of the 19th century derived entirely from Franck and his pupils. His angelic sweetness and simplicity of character show his selflessness and innocence. The Sonata for Violin and Piano and the Variations symphoniques remain as perfect monuments of a warm and noble musical nature and a strong, thorough craftsmanship that have survived all changes of taste and emotional attitudes.

### Postlude:

Felix Mendelssohn-Bartholdi (1809- 1847), German composer, pianist, musical conductor, and teacher, one of the most-celebrated figures of the early Romantic period. In his music Mendelssohn largely observed Classical models and practices while initiating key aspects of Romanticism—the artistic movement that exalted feeling and the imagination above rigid forms and traditions. Among his most famous works are Overture to A Midsummer Night's Dream (1826), Italian Symphony (1833), a violin concerto (1844), two piano concerti (1831, 1837), the oratorio Elijah (1846), and several pieces of chamber music.

Felix was born of Jewish parents. Felix, together with his brother and two sisters, was baptized in 1816 as a Reformed Christian. The family moved to Berlin, where Mendelssohn studied composition with Carl Friedrich Zelter. His personality was nourished by a broad knowledge of the arts and by learning and scholarship. He wrote numerous compositions during his boyhood, (5 operas, 11 symphonies, concerti, sonatas, and fugues). In 1821 Mendelssohn met Goethe. A remarkable friendship developed between the aging poet and the 12-year-old musician.

Mendelssohn also became active as a conductor, when in 1829, at the Singakademie, Berlin, he conducted the first performance since Bach's death of the St. Matthew Passion, thus inaugurating the Bach revival of the 19th century. He made his first journey to England, conducting his Symphony No. 1. Mendelssohn, whose music in its day was held to be remarkable for its charm and elegance, was becoming the most popular of 19th-century composers in England. His reputation was made in England, which he visited no fewer than 10 times. At the time of these visits, the character of his music was held to be predominantly Victorian. The fashion for playing the "Wedding March" from his *A Midsummer Night's Dream* at bridal processions originates from a performance of this piece at the wedding of the Princess Royal after Mendelssohn's death. He was among the first to play a concerto from memory in public—Mendelssohn's memory was prodigious—and he also became known for his organ works. Later the popularity of his oratorio *Elijah*, first produced at Birmingham in 1846, established Mendelssohn as a composer whose influence on English music equaled that of George Frideric Handel.

In 1835 he became conductor of the celebrated Gewandhaus Orchestra at Leipzig, where he not only raised the standard of orchestral playing but made Leipzig the musical capital of Germany. Frédéric Chopin and Robert Schumann were among his friends at Leipzig. In 1835 Mendelssohn met Cécile Jeanrenaud, the daughter of a French Protestant clergyman. Though she was only 16 they became engaged and married. He died from overwork at age 38.