

Kirk in the Hills

BLOOMFIELD HILLS, MICHIGAN



THE REVEREND HAROLD C. DEWINDT, D.D., LL.D., Minister

THE REVEREND CHANDLER BENTON, S.T.B., Minister to Youth

PHILLIP STEINHAUS, MUS.D., Organist-Choirmaster-Carillonneur



Vesper Service

THE TWENTY-EIGHTH OF OCTOBER

NINETEEN HUNDRED SIXTY-TWO

FOUR O'CLOCK IN THE AFTERNOON

THE INVOCATION

Dr. DeWindt

THE ORGAN RECITAL

Dr. Marilyn Mason

FLOURISH AND FUGUE

John Cook

John Cook is resident composer for the Stratford Festival in Canada and Organist-Choir-master at Church of the Advent in Boston. This work was commissioned by Marilyn Mason, and dedicated to her. It was given its premiere performance by Dr. Mason at the Cathedral of St. John the Divine in New York, being especially for this instrument and featuring the Trompette en Chamade.

FOUR PIECES

Jean-Francois Dandrieu

MUZETE

BASSE DE TROMPETE

TIERCE EN TAILLE

DIALOGUE

CHORALE VARIATIONS

Johann Sebastian Bach

Five canonic variations on the Christmas Hymn
"From Heaven High I come to you"

TOCCATA AND FUGUE IN D MINOR

Johann Sebastian Bach

THE OFFERING

This Vesper Series is supported solely by voluntary offerings.

(The congregation is asked to stand as the ushers enter the Chancel and to be seated at the close of the offering prayer.)

TWO DANCES

Jehan Alain

JOYS

MOURNING (Funeral Dance)

Alain's organ music had considerable acclaim, and were it not for his untimely death in 1940, he would probably be one of the leaders of French composition today. These dances were written after the death of Alain's sister, who was killed during a mountain climbing expedition.

The first dance, Joys, presents two themes — a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive, is presented immediately and developed somewhat. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale turbulent and impetuous, followed by a sombre oboe melody repeated in the clarinet.

The second dance, Mourning or Funeral Dance, has as its basis a foreboding diatonic theme. It is treated in various ways and colors, and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a Syrian chant, almost like a wail—sorrowful, crying futile.

TWO HYMN PRELUDES

Searle Wright

GREENSLEEVES

BROTHER JAMES' AIR

FANTASY ON "A MIGHTY FORTRESS IS OUR GOD"

Max Reger

Reger wrote over 200 compositions for the organ. This famous tune, which is generally attributed to Luther, first appeared in a German hymnal as early as 1529. The theme appears in a variety of ways, and Reger, with his bold harmonies, brilliant figurations and elaborate progressions seems to pay dynamic tribute to Luther and the Reformation.

THE BENEDICTION

(The congregation standing)

Those wishing to greet Dr. Mason may do so in the Undercroft immediately after the service.

You and your friends are cordially invited to attend

THE SECOND VESPER SERVICE

of the 1962-63 season

to be held on Sunday, December 2, at four o'clock.

The first part of G. F. Handel's immortal oratorio

"The Messiah"

will be sung by the Kirk Choir, accompanied by organ and strings

Phillip Steinhaus, Conducting

THE STOPLIST OF THE KIRK ORGAN

<i>Chancel Great</i>			Pipes	<i>Chancel Solo</i>			Pipes
16'	Quintade	61		8'	Holzgedeckt	61	
8	Principal	61		8	Viole de gambe	61	
8	Bourdon	61		8	Viole Celeste	61	
4	Octave	61		4	Orchestral Flute	61	
4	Rohrfloete	61		8	Bombarde	61	
2	Superoctave	61		8	English Horn	61	
2	Waldfloete	61		4	Clarion	61	
IV	Furniture	244			Chimes		
III	Scharff	183			Tremolo		
	Chimes						
	Tremolo						
 <i>Chancel Swell</i>				 <i>Chancel Pedal</i>			
16	Flute Conique	12		16	Contrebasse	32	
8	Rohrfloete	68		16	Bourdon	32	
8	Viola Pomposa	68		16	Quintade (Gt.)		
8	Viola Celeste	68		16	Flute Conique (Sw.)		
8	Dolce Flute	68		10 $\frac{1}{2}$	Quinte	32	
8	Flute Celeste	56		8	Principal	32	
4	Prestant	68		8	Bourdon	12	
4	Harmonic Flute	68		8	Quintade (Gt.)		
2	Octavin	68		8	Flute Conique (Sw.)		
IV	Plein Jeu	244		5 $\frac{1}{3}$	Quinte	12	
16	Bassoon	68		4	Octave	12	
8	Trompette	68		4	Nachthorn (Pos.)		
8	Bassoon	12		4	Quintade (Gt.)		
8	Vox Humana	68		2	Nachthorn (Pos.)		
4	Rohr Schalmel	68		III	Mixture	96	
	Tremolo			III	Cornet	96	
				32	Bassoon	12	
				16	Trombone	32	
				16	Bassoon (Sw.)		
				8	Trumpet	12	
				4	Clarion	12	
				4	Bassoon (Sw.)		
					Chimes		
 <i>Chancel Choir</i>				 <i>West End</i>			
8	Gedeckt	61		8	Trompette en Chamade	49	
8	Kleine Erzähler	61		4	Clairon en Chamade	12	
8	Erzähler Celeste	61					
4	Gemshorn	61		<i>Antiphonal Great</i>			
4	Koppelfloete	61		8	Bourdon	61	
2 $\frac{1}{2}$	Nasat	61		8	Dolce	61	
2	Blockfloete	61		4	Spitzprincipal	61	
1	Oktav	61		III	Mixture	183	
8	Krummhorn	61			Tremolo		
	Harp				Chimes		
	Tremolo			 <i>Antiphonal Swell</i>			
 <i>Chancel Positiv</i>				8	Chimney Flute	68	
8	Quintaton	61		8	Salicional	68	
4	Nachthorn	61		8	Vox Celeste	56	
2	Spitzprincipal	61		4	Nachthorn	68	
1 $\frac{1}{3}$	Larigot	61		2	Zartfloete	68	
II	Sesquialtera	122		8	Fagotto	68	
III	Zimbel	183		 <i>Antiphonal Pedal</i>			
	Tremolo			16	Bourdon	12	
				16	Gedeckt	12	
				8	Spitzprincipal	12	
				8	Chimney Flute (Sw.)		
				4	Octave (Gt.)		

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