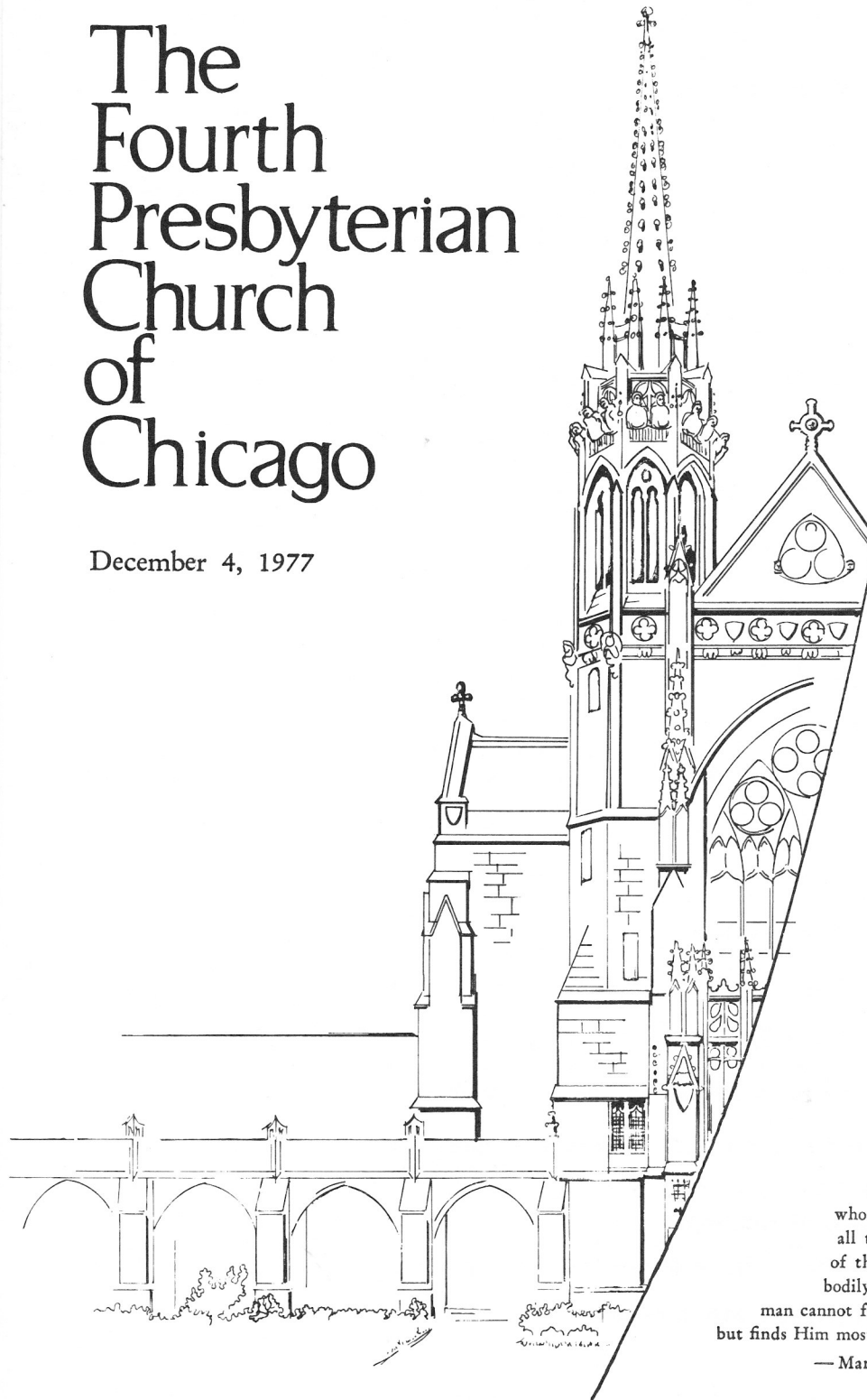


The Fourth Presbyterian Church of Chicago

December 4, 1977



Let
us not
flutter
too high,
but
remain
by the
manger
and the
swaddling
clothes of
Christ, "in
whom dwelleth
all the fullness
of the Godhead
bodily." There a
man cannot fail of God,
but finds Him most certainly.

— Martin Luther

Vesper Service, Six-thirty o'clock

MARILYN MASON, Organist

Magnificat du Troisieme Ton *Jean-Adam Guilain*
(? -1702)

Plein jeu
Quatuor
Dialogue de Voix humaine
Basse de Trompette
Duo
Grand Jeu

Canonische Veränderungen über *J. S. Bach*
"Vom Himmel hoch da komm' ich her" (BWV 769) (1685-1750)
In Canone all'Ottava I
Alto modo in Canone alla quinta II
In Canone alla Settima III
In Canone all'Ottava per augmentationem IV
L'altra sorte del Canone rovescio V
1) alla Sesta 2) alla Terza
3) alla Seconda 4) alla Nona

Fantasia und Fuge in G-Moll (BWV 542)

Offering

Méditations sur le Mystère *Olivier Messiaen*
de la Sainte Trinité (1969) (1907-)

Offertoire de l'Epiphanie VI
Alleluia de la Toussaint VIII

Bright, Blithe and Brisk *Leo Sowerby*
Commissioned by Marilyn Mason and dedicated to her (1895-1968)

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The Magnificat by the German born Guilain, who elected to live in France, is based on a Gregorian psalm tone. The work will be performed in *alternatim* with men from the choirs singing the chant.

In 1747 Bach was invited to become a member of the Mizler Society of Leipzig, a group which devoted itself to the study of music in its various scientific aspects. Each new member was asked to submit a portrait in oils and an original composition; Bach's offering was the variations in canonic form on the Christmas melody, "From heaven above I come to you," and one of the last portraits painted of him. The "Fantasia and Fugue in G Minor" is one of the monuments of organ literature and dates from his tenure in Cothen (1717-1723).

One of the most influential organ composers of the twentieth century is the Parisien musician Olivier Messiaen whose works reflect his interest in mysticism. He is the teacher of Boulez and Stockhausen.

Leo Sowerby's impact on American church music is widely felt beyond Chicago, where he served as organist and choirmaster at St. James' Cathedral from 1927-1962. He was twice associate organist at Fourth Presbyterian Church during the 1920's. His musical expression was strongly influenced by jazz and the blues.

Please refrain from applause until the conclusion of the recital.