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PROGRAM

Comes Autumn Time	Leo Sowerby (-)
Passacaglia and Fugue in C Minor, BWV	J.S. Bach (-)
“Naiades” from Pièces de Fantaisie	Louis Vierne (-)
Choral No. in B Minor	César Franck (-)
Aspects of Glory II. My Home in Glory III. Tambourines	Libby Larsen (-)
Symphony No. IV. Romance	Louis Vierne
Prelude and Fugue in B Major	Marcel Dupré (-)

BIOGRAPHY

Laura Bottei will be graduating from Loyola University Chicago in May with degrees in music and psychology. A native of Green Bay, Wisconsin, Laura began studying piano at the age of . At Loyola, she studies organ with

PROGRAM NOTES

One of Sowerby's best known organ works, *Comes Autumn Time* is a lively overture that was written in 1911 and soon after arranged for full orchestra. This work was commissioned by and premiered at Fourth Presbyterian Church right here in Chicago, where Sowerby served as the associate organist. Throughout the piece, Sowerby interweaves two main themes—the spirited theme that appears initially in the pedal, and the more legato theme that appears on many different reed voices. *Comes Autumn Time* is best performed on an instrument with lots of colors, as Sowerby calls for many different stop combinations to create an orchestral, full, constantly changing soundscape.

The *Passacaglia and Fugue in C minor, BWV 580* begins with a lone voice stating the passacaglia theme, which was almost certainly taken from the Christe verset of André Raison's *Messe du Deuxième Ton*. Bach used this pattern for the first half of the passacaglia theme, and entirety of the fugal subject. In the passacaglia, Bach takes us through variations of the ostinato—primarily in the bass, but also appearing in the treble.

of glory and praise to God. The second piece, "My Home in Glory," brings an ethereal, though at times tumultuous, exploration of human perseverance through adversity. Beginning with a solo melody, the movement develops this theme throughout before returning to the solo melody, leaving a wandering but peaceful feeling. "Tambourines" was inspired by Langston Hughes's play *Tambourines to Glory*; its piece utilizes the rhythm and accent of the words of the play's title to create a lively rhythmic energy. Although the meter is constantly changing, the quick rhythms weave seamlessly into a glorious whole, complete with the eponymous tambourine imitated by the high mixture stop of the cymbale.

II. My Home in Glory

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