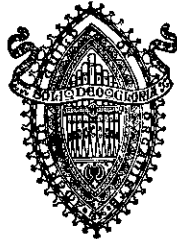


PASADENA AND VALLEY DISTRICTS CHAPTER
AMERICAN GUILD OF ORGANISTS



RECITAL

MARILYN MASON

Organist

ALL SAINTS CHURCH, PASADENA

March 15, 1965 at 8:15 P.M.

PROGRAM

JOHANN PACHELBEL (1653-1706)

Chorale Partita

Christus der ist mein Leben

DIETRICH BUXTEHUDE (1637-1707)

Chaconne in E Minor

JOHANN SEBASTIAN BACH (1685-1750)

Chorale Partita

Einige canonische Veränderungen über das Weihnachtslied: Vom Himmel hoch da komm' ich her (publ. c. 1747)

Var. I In Canone all' Ottava

Var. II Alio modo in Canone all Quinta

Var. III In Canone all Settima

Var. IV In Canone all' Ottava per augmentationem

Var. V L'altra sorte del Canone al rovescio:

(1) alla Sesta, (2) alla Terza, (3) alla Seconda, e
(4) alla Nona

INTERMISSION

SEARLE WRIGHT (Contemporary)

Introduction, Passacaglia, and Fugue (1959)

This work, dedicated to Marilyn Mason, was written for performance at the National Convention of the American Guild of Organists in 1960.

CHARLES IVES (1874-1954)

Variations on "America" (1891)

Introduction, Chorale, and Five Variations

ARNOLD SCHOENBERG (1874-1951)

Variations on a Recitative, Op. 40 (1940)

The *Variations for Organ* (pub. 1947), one of the last few compositions of Schoenberg, is an exceedingly interesting and unusual work, coming as it does within the last five years of his life. He seems here to reaffirm, in his own work, the credo that good and beautiful music can still be written within total limits.

Marilyn Mason, who studied with Schoenberg, has made her own registration, under the direction of the composer. When she played the work in Los Angeles, Schoenberg attended, and heard it for the first time on the instrument for which it was written.

The use of a "recitative" as the basis for variations is an unusual idea. Ordinarily the "theme" of a series of variations presents both harmonic and melodic ideas, and the subsequent variations are drawn from such dual material. In the *Organ Variations*, the "recitative theme" is a series of little motives, totalling thirty-seven notes, incidentally including all twelve notes of the chromatic scale. This has apparently led some to the impression that this is a twelve-tone work, which is not at all the case. Because of the chromatic nature of the music, no key signature is used, but the music is definitely composed with strong and repeated reference to the key of D minor.

The *Variations* consist of the Recitative theme, ten variations, a cadenza, and a fugue-finale.

Schlicker Organ 1962

IT IS REQUESTED THAT THERE BE NO APPLAUSE