



THE 1975 LENTEN SERIES

Presents

*Marilyn Mason, Organist*

THE STATIONS OF THE CROSS, Opus 29

Marcel Dupré

On poems by Paul Claudel, translated by Gale Kramer and Sister Judith Schweiss,  
with R. Philip Haines, Narrator and G. Richard Handley, Projectionist  
Screen courtesy of Christian Science Church

- I. Jesus is condemned to Death 4 5
- II. Jesus receives His Cross 4
- III. Jesus falls the first Time 3
- IV. Jesus meets his Mother 3
- V. Simon the Cyrenian helps Jesus to carry the Cross 6
- VI. Jesus and Veronica 3
- VII. Jesus falls a second Time 4
- VIII. Jesus comforts the women of Jerusalem who follow Him 3
- IX. Jesus falls the third Time ✓
- X. Jesus is stripped of His Garments 1 intro
- XI. Jesus is nailed to the Cross 4 Earthquake
- XII. Jesus dies upon the Cross 5 / 5 5" / 4 5" by measure 15"
- XIII. Jesus is taken from the Cross and placed in the arms of His Mother 10 15" Intro
- XIV. Jesus is placed in the Sepulchre

40" 15"  
Intro  
12 / 13  
5" Ascension

3 13  
4:20

HIGH STREET UNITED METHODIST CHURCH

Muncie, Indiana

Sunday, March 2, 1975

7 p.m.

The congregation is invited into the parlors for a reception for Dr. Mason immediately following the service.



## INTERPRETATIONS

"The Stations or Way of the Cross" refer to a series of pictures or tableaux representing certain scenes in the Passion and Death of Christ, each corresponding to a particular incidence connected with the Passion. They are usually arranged at intervals around the walls of a church. . . . The object of the Stations is to help the faithful make in spirit a pilgrimage to the principal scenes of Christ's passion and death. The devotion is carried out by passing from Station to Station, meditating on each incident represented in the tableaux. . . . The origin of this devotion is traced to the Holy Land. The route Christ traveled from the place of sentencing to Calvary has been marked since the earliest year of Christianity, and has been the object of pilgrimage since the days of Constantine. There is, however, no direct evidence of a set form of devotion until the seventeenth century, at which time the number of Stations was fixed at fourteen. "

-- The Catholic Encyclopedia, XV

"Dupré has placed himself before the drama as a witness who could in his emotions take up the words of the apostle: "What I have seen, what I have heard - that is what I have to say to you." He has seen, and heard the two principal actors of the drama: Christ and the Virgin.

The Christ as Victim - we foresee it everywhere: from the first Station with the cries of the crowd pursuing him; we hear him stumble under the weight of the cross, but it is at the eighth Station that he reveals himself in a gesture of pity toward the "daughters of Israel who follow him." Crushed under the burden, he falls shortly afterwards at the ninth Station; it is upon him alone that our eyes are fixed, when stripped of his garments, nailed upon the cross, he speaks a last time to his Father before dying.

The Virgin shattered by grief: a striking figure which appears at the fourth Station. While the drama is taking place, she remains apart. When all is consummated, she advances again to receive the body of her son.

Around these two personages, other secondary figures are sketched: the Holy Women whose meeting furnishes a temporary halt to the ascent to Calvary; Simon the Cyrenian, his steps adjusted little by little to those of the Victim; Veronica, who cannot withhold a gesture of pity, crowned by the Miracle at the close of the sixth Station.

Thus the personages: here now is the setting amid which they move - first, the praetorium where the crowd mills around, shouts, then little by little melts away.

Then begins the climb toward Calvary, translated from the second Station by an expressive rhythm: a solemn cortege which will become, at the fourteenth Station, a funeral march for the placing of the body in the tomb. Christ falls heavily, having arrived at the place of torture; his body is hoisted to the Cross by the ropes which grate; the blows of the hammer resound; the earth trembles, and finally, while the funeral procession leads us to the entrance of the tomb, by a magnificent lightening effect, the dawn of the Resurrection, felt little by little throughout the work, rises and illumines by its radiant tonality."

-- Abbe R. Delestre, L'Oeuvre de Marcel Dupré, transl. Dr. E.L.Ford

MARILYN MASON is Professor of Music and Chairman of the Organ Department at The University of Michigan, Ann Arbor. She has been guest professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954. Dr. Mason has been heard in recitals throughout North and South America, and Europe. She was the first American woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of Europe have included two return engagements at Westminster Abbey: in 1963, and in 1966, the latter on the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, and Vienna. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America; and in 1963 she played in Spain at the International Congress of Organists. From 1965 to 1970 during two weeks each January she has taught and played at the International Festival of Music in Brazil. During the season of 1970-71, Dr. Mason played on five continents: North America (in cities including New York, Los Angeles, San Francisco, Washington, D.C. and in Buffalo at the National Convention of the American Guild of Organists), South America, Europe (Cathedral of Notre Dame, Paris, New College and Queens College, Oxford, England), Africa (two concerts in Cairo - the first American organist to play in the newly completed Sayyid Darwish Concert Hall) and Australia (four concerts in the Festival of Perth at the University of Western Australia and a concert for the Organ Society of Australia in Sydney.) Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

In September, 1972, Professor Mason received the DISTINGUISHED FACULTY ACHIEVEMENT AWARD from The University of Michigan. This Award is presented annually to five senior faculty members of the University whose contributions to their field of scholarship and teaching has been outstanding and considered worthy of recognition. She is a National Honorary member of Sigma Alpha Iota.

Last September Dr. Mason represented the U.S.A. on the international jury for the "Grand Prix de Chartres, 1974," an important international organ competition held in Chartres, France.

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WE are grateful to THE FLOWER MISSION for making possible the appearance of Dr. Mason in the rededication of our four-manual Ernest M. Skinner organ, rebuilt and revoiced by Burger and Shafer Organ Company.