

Marilyn Mason
Organist

The Stations of the Cross
Marcel Dupré



Saints Faith, Hope, and Charity Church
Winnetka, Illinois

Friday, April 3, 1987
8:00 p.m.

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Organist

Marilyn Mason is University Organist and Chairman of the Organ Department of The University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western world. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. During one single year, invitations took her to five different continents. She has served as adjudicator at almost every major competition in the world. Marilyn Mason's dedication to contemporary music is evidenced in the 40 organ works which she commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic organs in France, North Germany, Saxony, and Spain. Her discography includes music of Bach, Handel, Mondonville and contemporary composers on Columbia and Musical Heritage labels.

Scott Chmielecki
Narrator

The Stations of the Cross

Le Chemin de la Croix, Op. 29

Marcel Dupre
(1886-1971)

On poems by Paul Claudel;
translated by Gail Kramer and Sr. Judith Schweiss

- I. Jesus is Condemned to Death
- II. Jesus Receives His Cross
- III. Jesus Falls the First Time
- IV. Jesus Meets His Mother
- V. Simon the Cyrene Helps Jesus to Carry the Cross
- VI. Jesus and Veronica
- VII. Jesus Falls a Second Time
- VIII. Jesus Comforts the Women of Jerusalem
- IX. Jesus Falls a Third Time
- Intermission*
- X. Jesus is Stripped of His Clothes
- XI. Jesus is Nailed on the Cross
- XII. Jesus Dies Upon the Cross
- XIII. The Body of Jesus is Taken from the Cross
and Laid in Mary's Bosom
- XIV. The Body of Jesus is Laid in the Tomb

This program is dedicated to the glory of God in thanksgiving for the 16 years of service to this parish of our pastor, Msgr. Eugene F. Lyons.

Program Notes

"Dupre's powerful score contains some of the most powerful wrenching music ever created for the organ. It must be counted as a sincere, highly motivated work, unsparing in its depiction of grief, agony, horror and torture. Balancing these are luminous scenes of poignancy, hope, and consolation."

Liner notes from Marilyn Mason's recording at the National Shrine of the Immaculate Conception, Washington, D.C. This recording is available after the program.

- I. Jesus is Condemned to Death
The tumult of the crowd and their angry cries for Barrabas can be heard. The name of Barrabas is depicted by one of the rhythmic motives.
- II. Jesus Receives His Cross
Heavy, plodding figures as Jesus begins the journey toward Golgotha. The cross is symbolized by ascending fourths.
- III. Jesus Falls the First Time
Jesus' suffering is depicted by the descending triplet figure. Reflecting the heavy burden, the music slows to a halt as Jesus falls.
- IV. Jesus Meets His Mother
A peaceful scene as Jesus comforts his mother. The motive of the Virgin Mary is descending, arpeggiated major chord.
- V. Simon the Cyrene Helps Jesus to Carry His Cross
Jesus' load is lightened by Simon. The canon symbolizes following and sharing. The Cross motive is heard again.
- VI. Jesus and Veronica
The Compassion Motive (2 thirds ascending) is combined with the Cross Motive. The movement closes with the Redemptive Motive in "harmonies mystérieuses."
- VII. Jesus Falls a Second Time
The weariness of Jesus is shown by the descending seconds in the soprano.

- VIII. Jesus Comforts the Women of Jerusalem
The Motive of Pity is heard first. The voice of Jesus (on the trumpet) is then combined with the Pity Motive.
- IX. Jesus Falls a Third Time
A French Toccata. The persecution of Jesus is presented by a three-note figure in the left hand accompaniment by an ascending, diminished arpeggiated chord in the right hand.
- X. Jesus is Stripped of His Clothes
The flagellation of Jesus is expressed through a constant, driving rhythm. The movement concludes with the Incarnation Motive of ascending minor third dyads.
- XI. Jesus is Nailed on the Cross
The hammer blows on the Crucifixion Motive (descending fourths) are heard throughout the movement. The Motive of Suffering returns near the end.
- XII. Jesus Dies Upon the Cross
Jesus' agony is expressed by a quiet four-note motive which fills in a tritone. Suddenly, there is an earthquake and Jesus dies.
- XIII. The Body of Jesus is Taken from the Cross and Laid in Mary's Bosom.
The theme of the Virgin Mary returns as Mary beholds His face.
- XIV. The Body of Jesus is Laid in the Tomb
The motives of pity and suffering are combined. Jesus' redemption is depicted in a "final" section by a transformation of the motive of suffering, to a rising motive.

Notes compiled by Marilyn Mason

Casavant Organ
1961

Organ Specification

<u>Great</u>	<u>Positiv</u>
16' Gedeckt	8' Singend Gedeckt
8' Principal	4' Principal
8' Bourdon	4' Koppelflote
8' Erzähler	2' Blockflote
4' Octave	1' Quintflote
4' Spitzflote	$1\frac{1}{3}$ ' Quintflote
2' Superoctave	$2\frac{2}{3}$ ' Sesquialtera
IV' Fourniture	$\frac{2}{3}$
8' Pontifical Trumpette	III Zimbel
<u>Swell</u>	<u>Pedal</u>
8' Geigen Principal	32' Contra Bourdon
8' Viole	16' Contrabass
8' Viole Celeste	16' Subbass
8' Nachthorn	16' Gedeckt (Gt)
4' Zauberflote	8' Geigen Prinzipal
2' Gemsfifteenth	8' Pommer Gedeckt
III Plein Jeu	4' Choralbass
16' Fagot	4' Rohrgedeckt
8' Trompette	2' Italian Principal
4' Clarion	IV Mixture
<u>Choir</u>	
8' Rohrflote	16' Bombarde
8' Gemshorn	16' Fagot (Sw)
8' Gemshorn Celeste	8' Trompette
4' Bachflote	8' Krumhorn (Ch)
$2\frac{2}{3}$ ' Nazard	
2' Klein Principal	
8' Krumhorn	
8' Pontifical Trompette (Gt)	

The organ is maintained by Goulding and Wood Organ Company, Indianapolis, Indiana.

A Time for Celebration

This evenings recital is truly a festive occasion: it is a time to look back and celebrate the guidance of our pastor, Msgr. Eugene F. Lyons, a time to savor the presence of our Casavant organ, and the artistry of Marilyn Mason. It is also a time to look forward.

As we approach the holy feast of Easter, we remember that it has been over 22 years since the liturgical reforms of the Second Vatican Council. The notion of congregational singing, cantors leading the people in sacred song, as well as active choirs has challenged our clergy, musicians, and congregations.

Here at SS. Faith, Hope, and Charity Church, we have moved the choirs and cantors from behind the grill directly into the sanctuary. This not only aids in congregational participation, it also weds liturgy and music into a single unit of joyful praise. In the future we hope to move the organ console out to join with this wonderful combination.

Msgr. Eugene F. Lyons

Msgr. Lyons became pastor of our parish on June 14, 1971. He spent most of his priestly ministry in the seminary system of the Archdiocese of Chicago, first as a teacher and academic dean at Quigley Seminary, and then as rector of Niles Seminary College of Loyola University.

We are grateful to Msgr. Lyons for his wise and kind leadership to our parish. His support for liturgical music is best exemplified by our growing choir and cantor programs.