

MARILYN MASON

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 35 organ works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Seven major study tours have focused on Baroque organs in France, North Germany, Saxony, and Spain.

CLARIBEL BAIRD

Claribel Baird, emeritus professor of Theatre at The University of Michigan, has had a long and distinguished career as teacher, actress, lecturer. She was nominated by Walter Kerr of the New York Times for a New York Critics' award for her performance of the Grand Duchess, Olga, in You Can't Take It With You.

Her versatility as an actress is apparent from the wide diversity of roles she has played. In 1979 she was elected to the College of Fellows of the American Theatre Association. At The University of Michigan she has directed forty-seven plays, ranging from Sophocles to Dylan Thomas.

---

**ALDRSGATE UNITED  
METHODIST CHURCH**

---

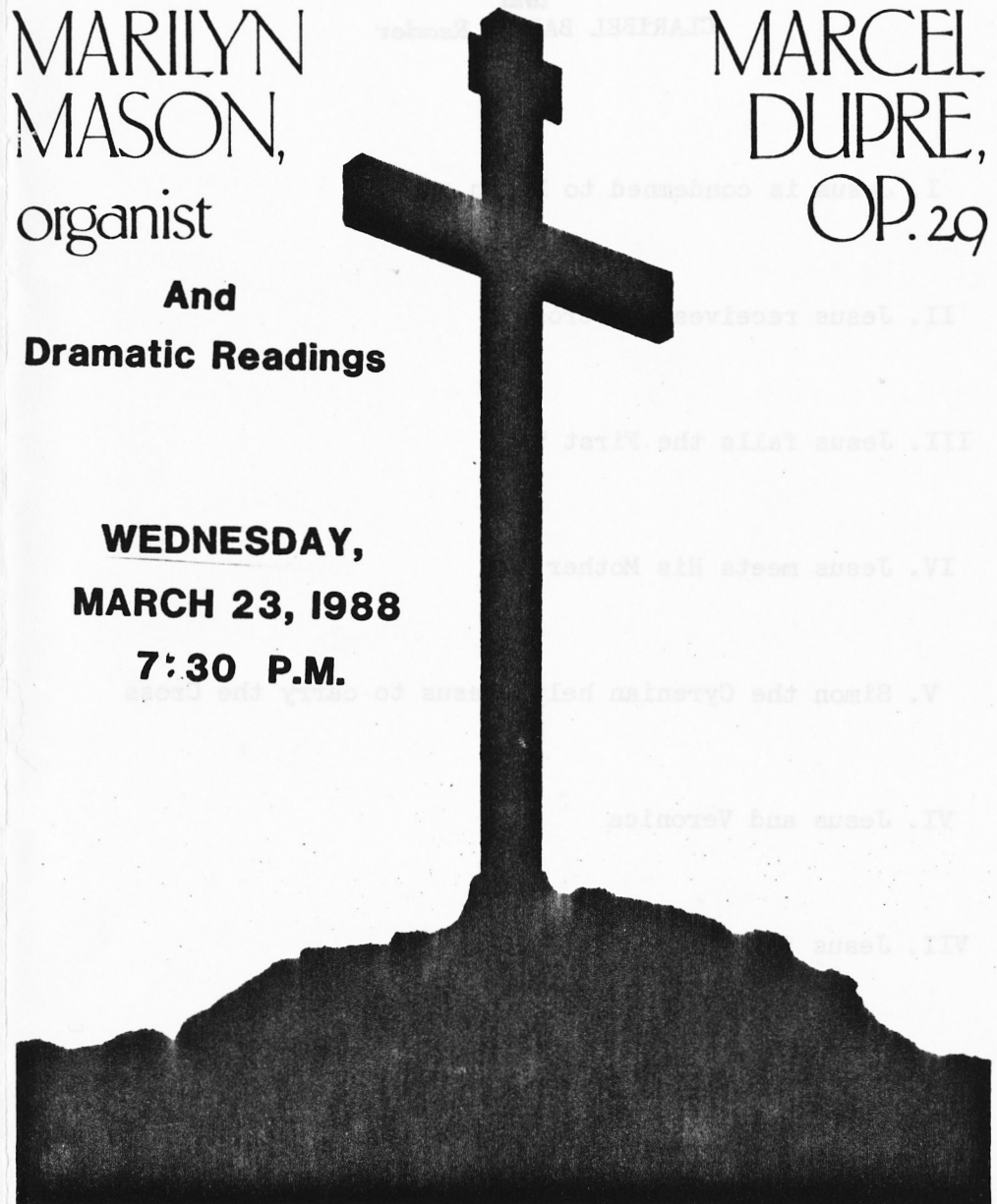
THE STATIONS OF THE CROSS

MARILYN  
MASON,  
organist

MARCEL  
DUPRE,  
OP. 29

And  
Dramatic Readings

**WEDNESDAY,  
MARCH 23, 1988  
7:30 P.M.**



"THE STATIONS OF THE CROSS"

By  
Marcel Dupre, Op. 29  
On Poems by Paul Claudel

MARILYN MASON, Organist  
and  
CLARIBEL BAIRD, Reader

- 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 Cyrenian helps Jesus to carry the Cross
- VI. Jesus and Veronica
- VII. Jesus falls a Second Time

- VIII. Jesus comforts the women of Jerusalem who follow Him
- IX. Jesus falls the Third Time
- X. Jesus is stripped of His Garments
- XI. Jesus is nailed to the Cross
- XII. Jesus dies upon the Cross
- XIII. Jesus is taken from the Cross and placed in the arms of His Mother
- XIV. Jesus is placed in the Sepulchre

At the University of Michigan, Marilyn Mason is Professor of Music and University Organist. Claribel Baird is Emeritus Professor of Theater.

The Stations of the Cross by Marcel Dupre is a musical expression of the major events which occurred before and after Christ's Crucifixion. Dupre has provided a musical setting for fourteen key incidents in Christ's Passion, beginning with His condemnation to Death and ending with His being placed in the Sepulchre.

THE STATIONS OF THE CROSS, OP. 29 - LE CHEMIN DE LA CROIX

Poems by Paul Claudel - Music for Organ by Marcel Dupré

Notes compiled by Marilyn Mason

"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 incident 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 years 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 a 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. Delestra, L'Oeuvre de Marcel Dupre,  
transl. Dr. E.L. Ford

"Structurally, the piece is a gigantically-conceived set of musical depictions of the Saviour's journey to the final world tragedy. In this music, expressive of a burning faith and spiritual intensity, Dupré reveals himself as perhaps the greatest twentieth-century heir to the mantle of such masterfully devout composers of earlier times as Buxtehude and Franck."

--Mark Gantt.

"Dupré'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.

- 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 the 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 a descending, arpeggiated major chord.
- V. Simon the Cyrene Helps Jesus to Carry the Cross.  
Jesus' load is lightened by Simon. The canon symbolizes following and sharing. The Cross' motive is heard.
- VI. Jesus and Veronica.  
The Compassion Motive (two thirds ascending) is combined with the Cross Motive. The movement closes with the Redemption 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 represented by a three-note figure in the left hand accompanied 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.  
His 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 motif.