

ST. MARY'S of WAYNE

Marilyn Mason

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.

Carla Lenhoff

Narrator

The Stations of the Cross

Le Chemin de la Croix, Op. 29

Marcel Dupré
(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
- 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

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, agond, 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 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 scend 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 rythm. 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