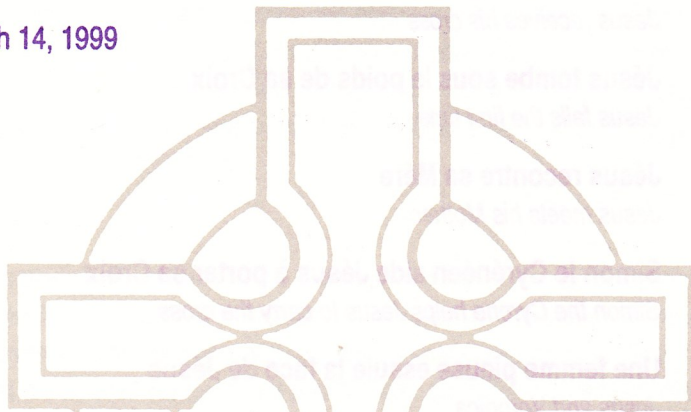


CENTRAL PRESBYTERIAN CHURCH

Des Moines, Iowa

Sunday, March 14, 1999

Four o'clock



Marilyn Mason, Organist

playing

THE STATIONS OF THE CROSS

Opus 29

by Marcel Dupré

with

Tom Milligan, Narrator

reading

THE WAY OF THE CROSS

by Paul Claudel

translated from the French by
Gale Kramer and Sister Judith Schweiss

LE CHEMIN DE LA CROIX, Op. 29

Marcel Dupré (1886-1971)

- I. **Jésus est condamné à mort**
Jesus is condemned to death
- II. **Jésus est chargé de la Croix**
Jesus receives his cross
- III. **Jésus tombe sous le poids de sa Croix**
Jesus falls the first time
- IV. **Jésus reconte sa Mère**
Jesus meets his Mother
- V. **Simon le Cyrénéen aide Jésus à porter sa Croix**
Simon the Cyrene helps Jesus to carry the cross
- VI. **Une femme pieuse essuie la face de Jésus**
Jesus and Veronica
- VII. **Jésus tombe à terre pour la seconde fois**
Jesus falls a second time
- VIII. **Jésus console les filles d'Israël qui le suivent**
Jesus comforts the women of Jerusalem
- IX. **Jésus tombe pour le troisième fois**
Jesus falls a third time
- X. **Jésus est dépouillé de ses vêtements**
Jesus is stripped of his clothes
- XI. **Jésus attaché sur la Croix**
Jesus is nailed on the cross
- XII. **Jésus meurt sur la Croix**
Jesus dies upon the cross
- XIII. **Jésus est détaché de la Croix et remis à sa Mère**
The body of Jesus is taken from the cross and laid in Mary's bosom
- XIV. **Jésus est mis dans le sépulcre**
The body of Jesus is laid in the tomb

"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 a pilgrimage in spirit 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 and 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*, translated by Dr. E. L. Ford

Marilyn Mason

Marilyn Mason's careers as both student and faculty member at the University of Michigan have been equally distinguished: She was awarded The Stanley Medal honoring the outstanding senior in the School of Music 1946, Pi Kappa Lambda and Phi Beta Kappa in 1947, the Distinguished Faculty Achievement Award in 1972, the Distinguished Alumni Award in 1983 and the Academic Women's Caucus Award in 1985. She also served as Chair of the Search Committee for the Dean of the School of Music, 1979-80, and Chair of the Dedication Committee at Harold Shapiro's Inauguration as President of the University in 1979. She founded the University Conference on Organ Music in 1960 and also the summer Institute for Organ and Church Music. This past year she completed 50 years of teaching at the University of Michigan.

She was the first woman to play in Westminster Abbey, the first woman organist to play in Latin America and the first American to play in Egypt. During one single year invitations took her to five different continents. Dr. Mason has served as adjudicator at nearly every major organ competition in the world. Her dedication to contemporary music is evidenced in the 60 works which she has commissioned and premiered. She has also conducted 20 research tours focusing on historic organs in France, North Germany, Saxony and Spain. Central Presbyterian Church is proud to present this distinguished artist in concert on the Aeolian-Skinner Organ on which she played the dedicatory recital in 1964.

Tom Milligan

Mr. Milligan is an actor/scene designer who has worked on many stages around Iowa for the past 30 years. His current project is a one-man play, *Grant Wood: Prairie Rebel*. This play is touring Iowa as part of the Iowa Humanities and ISEA programs. Mr. Milligan is a member of Metro Arts Alliance and is Board President of the Drama Workshop. He is a member of Central Presbyterian Church.

This Frank B. Jordan Organ Series program is dedicated to the memory of recently deceased Central members who were generous in their support of the church's music program:
Merle Emerson, Kathryn Grother, Maxine Skidmore, Janice Stenstrom and K.E. "Kenney" Westerbeck.